

BLOUIN **modernpainters**

ART / ARCHITECTURE / DESIGN / PERFORMANCE / FILM

JANUARY-FEBRUARY 2018



TOP

EMERGING ARTISTS TO WATCH IN 2018



THE REVITALIZED PALAIS
DE TOKYO, A HOTBED
OF INNOVATION



MR. BRAINWASH



Complete set of 7 Sculptures, 5.75" X 9 9" X 1.5 inches, Edition of 100

Hard Candy Sculptures Available at



NEW YORK
Chelsea

PALM BEACH
Worth Ave

PARIS
Rue de Turenne

TORONTO
Yorkville

www.taglialatellagalleries.com

@TaglialatellaGalleries

GILDA OLIVER

DIGITAL PHOTOGRAPHS, PAINTINGS AND PRINTS

*“NFS- N# 5” - 3 & 4 ft Acrylic & Mixed Media . Belgian Linen-2014.
(From “Gilda Oliver’s “Not For Sale” Art works collection 1994-2014” ©)*



Photo credit: Kaylin Welch (kaylinwelch87@gmail.com) Ad design: Iskon Design (info@iskondesign.com)

LURIE GALLERY

Representing Gilda Oliver art works from the 1994 to 2014 period.

2736 S La Cienega Blvd. Los Angeles, CA 90034

www.lurigallery.com

THE PHOTO GRAPHY SHOW

PRESENTED BY AIPAD

April 5 – 8, 2018
Vernissage: April 4

Pier 94
New York City



AIPADShow.com



Premier Corporate Partner of AIPAD

Louise Blouin
Mark Beech
Kimberly Conniff Taber
Archana Khare-Ghose
GROUP EDITORS

Chris Welsch
CONTRIBUTING EDITOR

Nina Siegal
Louisa Elderton
Cody Delistraty
Franca Toscano
Anya Harrison
Sarah Moroz
Tina Xu
Annie Godfrey Larmon
CONTRIBUTING WRITERS

Ajit Bajaj
CREATIVE DIRECTOR -
INTERNATIONAL

Akhil Sharma
Karanjeet Makkar
ART DIRECTORS

Shivanjana Nigam
Vigya Pant
Saurabh Sharma
PHOTO EDITORS

Kathleen Cullen
PUBLISHER
+ 1 917 825 1269
KCULLEN@ARTINFO.COM

Jean Ruffin
SALES REPRESENTATIVE
+ 33 1 40 06 03 10
JRUFFIN@ARTINFO.COM

Anne-Laure Schuler
SVP, INTERNATIONAL BRAND SALES
+ 33 6 62 47 90 13
ALSCHULER@ARTINFO.COM

Catherine Murison
SALES REPRESENTATIVE, U.K.
+ 44 20 8579 4836
CMURISON@ARTINFO.COM

Inna Kanounikova
SALES REPRESENTATIVE
+ 86 139 1003 2814 (MAINLAND CHINA)
+ 852 6372 3963 (HONG KONG)
IKANOUNIKOVA@ARTINFO.COM

Thomas Beilles
DIGITAL MARKETING
+ 33 1 48 05 04 44
TBEILLES@ARTINFO.COM

PRINTING AND DISTRIBUTION

Shaeq Pasha
DISTRIBUTION MANAGER
SPASHA@ARTINFO.COM

Manish Kharbanda
PRODUCT MANAGER
MKHARBANDA@ARTINFO.COM

SUBSCRIPTIONS

To subscribe, please call:
+ 1 844 653 3989 in the U.S. or
+ 1 973 627 5162 outside the Americas;
or subscribe online at
blouinartinfo.com/subscriptions

SUBSCRIPTION RATES

US \$59.99/year; CAN \$79.99;
Rest of the world \$99.99

For subscription inquiries, address
changes, and general customer
service, e-mail us at
custsvc_modpaint@fulcoinc.com

REPRINTS

FOR CUSTOM REPRINTS,
CONTACT WRIGHT'S MEDIA:
+ 1 877 652 5295
WRIGHTSMEDIA.COM

BlouinArtinfo Corp

Louise Blouin
CHAIRMAN

INTERNATIONAL BRAND SALES REPRESENTATIVES

Hiroko Minato
NEW BASE JAPAN K.K.
+ 81 50 8882 3456 hiroko.minato@thenewbase.com

Nartwanee Chantharajwong
DON'T BLINK MEDIA (THAILAND)
+ 66 265 20889 nartwanee@dontblink.co.th

Faredoon Kuka
RMA MEDIA PVT LTD (INDIA)
+ 91 22 6570 3081 kuka@rmamedia.com

MODERN PAINTERS does not assume responsibility
for unsolicited manuscripts, photographs, or
illustrations. Copyright worldwide of all editorial
content is held by the publishers, LTB Media (U.K.)
Ltd., an affiliate of BlouinArtinfo Corp.

Reproduction in whole or part is forbidden save
with express permission in writing of the publishers.





In Memory of Frank Gehry's Flowers

Eleven two-sided plexi-framed color photographs and text, arrangeable in a painted wood, grooved, wall-mounted shelf 54½ x 9½ x 8⅛"

Glass vase by Frank Gehry 10 x 6"

Digital print with hand-cut edge, framed

41½ x 54½ x 2" Edition of 25

(SC11-2235)



GEMINI G.E.L.^{LLC}

8365 MELROSE AVENUE

LOS ANGELES, CA 90069

323.651.0513

323.651.4418 fax

EDITIONS@GEMINIGEL.COM

GEMINIGEL.COM

REPRESENTED IN NEW YORK BY:

GEMINI G.E.L.^{AT}

JONI MOISANT WEYL

535 WEST 24TH STREET, 3rd Floor

NEW YORK, NY 10011

212.249.3324

GEMINI@JONIWEYL.COM

JONIWEYL.COM

SOPHIE CALLE AT GEMINI G.E.L.



Pattern, Power, Chaos and Quiet

February 22 – March 31, 2018



Nolan Preece, *Summit, Chemigram, 15"x20"*

Gloria
Garfinkel

Brenda
Giegerich

Sandra
Gottlieb

John
Lyons
Paul

Nolan
Preece

Mark
Sharp

Susan
Sommer

Martin
Weinstein



Housatonic Museum of Art

Housatonic Museum of Art
900 Lafayette Boulevard
Bridgeport, CT 06604

D. Dominick Lombardi, Curator
Organized through Katharine T Carter & Associates

EMERGING ARTS & ARTISTS IN THE YEAR AHEAD

As the New Year moves forward, we at Modern Painters are taking stock of who is set to have the most impact on the art world in 2018. While it is easy to look back, it takes the knowledge of specialists to look forward at future trends, faces and names.

So, in a special package, our writers nominate 12 emerging artists to watch this year — from the Berlin-and Beirut-based artist Lawrence Abu Hamdan, whose work experiments with sound and the politics of listening; to the New York artist Tschabalala Self, who is concerned with the black female body; Miao Ying, who appropriates and satirizes Chinese internet culture; and the Pakistani Noor Ali Chagani, who creates deeply personal sculptures that revolve around ideas of home and personal space.

On the theme of emerging artists, we also look at a non-profit that's been encouraging young talents for decades. Franca Toscano explores the influence of the Delfina Foundation, which offers residencies in two Edwardian townhouses in the heart of London. Ex-residents include the Turner Prize winners Martin Creed and Martin Wallinger, and the nominee Tacita Dean.

We don't miss the opportunity to catch up with blockbuster artists, either: Nina Siegal talks to Ai Weiwei about borders and how they shape our world as he unveils "Thinline," his new artwork that runs through the city of Amsterdam. "When I talk about borders it's always this side or the other side; it could be economic or political or so-called cultural barriers," he said. "I want to break the border, or understand the mental conditions that create the border."

Siegal also offers a profile of Julio Gonzalez, who collaborated with Picasso and became one of the earliest modernist sculptors to ever work with metal. And Tina Xu checks out the quixotic Japanese artist Izumi Kato, who has a show opening at Perrotin Hong Kong in January.

At Modern Painters we also aim to keep you abreast of the places where innovation is happening, with a special focus on Paris this month. Sarah Moroz writes about the art hub springing up in and around the Marais and Pompidou area, where the Fondation Cartier-Bresson, Lafayette Anticipation and the Fondation Pinault will all open in the next few years. All private, all with star architects. And Cody Delistraty reviews the Palais de Tokyo, the largest Contemporary art center in Europe, which has revitalized its entire space in recent years and next month launches the most ambitious exhibition programs in its 80-year history.

In between, we preview can't-miss exhibitions around the world, from London to Berlin to Los Angeles, to help map out your schedule for the coming months and beyond.



MODERN + CONTEMPORARY

JANUARY 10-14, 2018

LA CONVENTION CENTER | SOUTH HALL

LA's premier event for experiencing, collecting, sharing & purchasing art. Featuring over 100 prominent galleries from over 18 different countries - Exhibiting painting, sculpture, works on paper, installation, photography, video & performance.

LAARTSHOW.COM

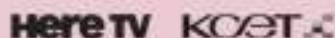


@laartshow

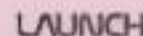
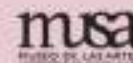
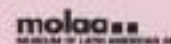
BENEFITING



MEDIA SPONSORS



CULTURAL PARTNERS



CIVIC
PARTNER



CONTENTS

JANUARY-FEBRUARY 2018

76

Ai Weiwei in the
"Whole Hole"
installation in
Amsterdam



- 14 **Ins & Outs**
Who's moving up and
around in the art world
- 16 **Emerging Artists to
Watch This Year**
The talent that is
shaping the future in
surprising ways
by Franca Toscano, Anya
Harrison, Tina Xu, Annie
Godfrey Larmon, Cody
Delistraty and Nina Siegal



- 66 **For Striving Artists, a
Place to Call Home**
The Delfina Foundation has
helped an international
array of artists for three
decades
by Franca Toscano
- 86 **A Master of Metal**
How Julio Gonzalez, who
started as a metal worker for
Picasso, became a sculptor
in his own right
by Nina Siegal

- 96 **The Paris Hotspot**
Three private institutions
are opening in the heart
of the city, aiming to alter
the cultural landscape
there
by Sarah Moroz
- 106 **A Revitalized
Palais De Tokyo**
With a massive
exhibition space, the
museum is hosting one of
the most ambitious
programs in its
80-year history in 2018
by Cody Delistraty

ON THE COVER:

A look at some of the artists that our experts feel are ready to leave their indelible impact in the world of art in 2018

JANUS VAN DEN EIJNDEN



ALL PHOTOS: GERRIT SCHREURS

86

LEFT:
Gemeentemuseum Den Haag,
exhibition view "González, Picasso
and friends"



COURTESY: ANGELICA MESITI

18

RIGHT:
ANGELICA MESITI PORTRAIT



CREDIT: NICOLAS GZELEY

106

ABOVE:
Boris Tellegen, Zone de
Faille, Palais de Tokyo,
2013, Lasco Project #2

120 Izumi Kato: Artist
with a difference
The artist's works will be
featured at the Perrotin
Gallery in Hong Kong
by Tina Xu

126 Datebook
The season's top picks
from all the art capitals

146 Datebook
Not-to-be missed shows
this month



Modern Painters, ISSN 0953-6698, is published monthly with combined Winter (December/January/February), March/April, and June/July issues by LTB Media (U.K.) Ltd., an affiliate of BlouinArtinfo Corp, 80 Broad Street, Suite 606/607, New York, NY 10004. Vol. XXIX, No. 1. Periodicals postage paid at New York, NY and additional mailing offices. POSTMASTER, Send address changes to: Fulco, Inc., *Modern Painters*, PO Box 3000, Denville, NJ 07834-3000.

WILLIAM KENTRIDGE

Universal Archive
Journey to the Moon



**OCTOBER 27, 2017
to FEBRUARY 17, 2018**

THE TROUT GALLERY
THE ART MUSEUM OF DICKINSON COLLEGE

CARLISLE, PENNSYLVANIA 17013
WWW.TROUTGALLERY.ORG

Universal Archive courtesy The Gund Gallery, Kenyon College;
Journey to the Moon courtesy Marian Goodman Gallery.



Hernan Bas *Unlike other members of his species, camouflage is not in his favor (detail)*, 2017. Acrylic on linen, 127 x 101.6 cm, 50 x 40 in.

HERNAN BAS

Insects from Abroad

JANUARY 18 – MARCH 11, TOKYO

NEW YORK LOWER EAST SIDE	PARIS MARAIS	HONG KONG CENTRAL	SEOUL JONGNO-GU	TOKYO ROPPONGI
HANS HARTUNG JANUARY 12 – FEBRUARY 18	JOHAN CRETEN JANUARY 10 – MARCH 10	IZUMI KATO JANUARY 19 – MARCH 17	LIONEL ESTEVE JANUARY 24 – MARCH 10	HERNAN BAS JANUARY 18 – MARCH 11
JEAN-MICHEL OTHONIEL MARCH 3 – APRIL 15	JOSH SPERLING JANUARY 10 – FEBRUARY 24	KAWS MARCH 26 – MAY 19	LESLIE HEWITT MARCH 21 – MAY 5	KAWS MARCH 22 – MAY 12
ARTIE VIERKANT MARCH 3 – APRIL 15				

PERROTIN



Nina Siegal

Nina Siegal is an American author and journalist who has been based in Amsterdam for 11 years. She is a regular contributor to The New York Times, and she also writes for The Economist, Bloomberg News, and various art and culture magazines. For an art market report for Bloomberg in 2004, Nina traveled for the first time to the Netherlands to cover the TEFAF fair in Maastricht, where she was able to see four Rembrandt portraits at the same time in the Robert Noortman Gallery, and later visited the Rembrandt House in Amsterdam. She became fascinated by Dutch Golden Age painting and in 2006, returned to the Netherlands with a Fulbright grant to write her second novel, *The Anatomy Lesson*, about Rembrandt's first large-scale group portrait, "The Anatomy Lesson of Dr. Nicolaes Tulp." She ended up staying in Amsterdam, writing about Dutch art, museums, art crime, authenticity and attribution issues, and European cultural life. She recently married a Dutch man, and they live together in Amsterdam with their three children.



Sarah Moroz

Sarah Moroz is a Franco-American journalist and translator; she has been based in Paris for the past decade. She writes about photography, art, fashion, and other cultural topics for The New York Times, the Guardian, New York Magazine, and i-D, amongst other publications. She is the co-author of a forthcoming illustrated guide to Paris, which will be published by Rizzoli in spring 2018.



Anya Harrison

Anya Harrison is a writer, curator and consultant based in London who has contributed to Flash Art, The Calvert Journal, GARAGE Magazine, Performa Magazine, Moscow Art Journal and other publications, mostly covering art and film. After completing a Master's degree at the Courtauld Institute of Art, she worked for the Garage Museum of Contemporary Art in Moscow, from where she originally hails, and contributed to the publication "Frozen Dreams: Contemporary Art from Russia." She is co-founder of The New Social, a curatorial platform that organizes film screenings, talks and other projects as a way to re-think today's "New East" (post-Soviet and post-Socialist territories), and is part of the curatorial team for the 13th Baltic Triennial.



Annie Godfrey Larmon

Annie Godfrey Larmon is a writer, editor, and curator based in New York. She is a regular contributor to Artforum, and her writing has also appeared in Bookforum, Frieze, MAY, Spike, Vdrome, and WdW Review. The recipient of a 2016 Creative Capital | Warhol Foundation Arts Writers Grant for short-form writing, she is the editor of publications for the inaugural Okayama Art Summit and a former international reviews editor of Artforum. She is the co-author, with Ken Okiishi and Alise Upitis, of "The Very Quick of the Word" (Sternberg Press, 2014), and she has penned features and catalogue essays on the work of numerous artists, including Okiishi, Korakrit Arunanondchai, Ben Thorp Brown, Alex Da Corte, Loretta Fahrenholz, Marianna Simnett, and Cally Spooner.



Tina Xu

Tina Xu is a writer—filmmaker drawn to stories about the fragmentation and evolution of culture in an interconnected world. She grew up between California and China and is currently based in Beijing and Boston. She is inspired by the ways in which artists serve as prophetic voices in the midst of frenetic change and writes in this issue about four young Contemporary artists in Asia who pierce the conscience of society with new and age-old questions about history, modernity, morality, urbanity and ecology. Formally educated in political theory and international relations, she believes that art can contribute to a more peaceful world by luring viewers toward empathy and contemplation.



Cody Delistraty

Based in Paris, Cody Delistraty writes profiles and cultural criticism for the dead-tree and digital pages of The New Yorker, The New York Times, The Paris Review, and Esquire, among others. He also works on art and editorial projects for Dior, and he was named one of the best young writers of 2017 by British Vogue. He holds a bachelor's degree from N.Y.U. and a master's in European history from Oxford. He is currently completing his first novel.



Louisa Elderton

Louisa Elderton is an independent Contemporary arts curator, writer and editor who has contributed to Artforum, Art Review, Frieze, Flash Art, Art Monthly, Elephant Magazine, Apollo, Metropolis M, Monopol, The Burlington Magazine, Vogue China, Berlin Art Link, Artsy, House & Garden, Harpers Bazaar and The White Review. She received a First-Class Bachelor's degree in Art History and English from The University of Sussex and a Master's degree from the Courtauld Institute of Art, where she presented an exhibition about Christian iconography in historical and Contemporary art. After working for the Research department at Tate, she was writer in Residence at Jerwood Visual Arts in London, and has curated solo exhibitions at public and commercial galleries for artists including Lawrence Weiner, Francesco Clemente, Wim Wenders, Yinka Shonibare MBE, Nasan Tur and Rachel Howard. A contributing author to numerous Phaidon publications including Vitamin P3: New Perspectives in Painting and Universe, she has also produced monographs on Rachel Howard, Tim Noble & Sue Webster and Francesco Clemente. She is Project Editor of Phaidon's book Vitamin C: Clay & Ceramics in Contemporary Art, and is currently working on the next Vitamin book in the series.

YOUR RELIABLE CHEAT SHEET FOR ART WORLD NEWS

BY SARAH MOROZ



Anthea Hamilton

1

Tate Britain Commission Awarded to Anthea Hamilton

Anthea Hamilton has been selected as the British artist for the annual Tate Britain Commission, which for six months hosts a new installation that fills the Tate Britain's prominent Duveen Galleries, designed specifically for monumental display. Artists who have previously undertaken commissions in the space include Phyllida Barlow (2014), Fiona Banner (2010), Martin Creed (2008), Mark Wallinger (2007) and Mona Hatoum (2000).

The commissions regularly prove a talking point — as, not coincidentally, do Hamilton's sculptures. (Alex Farquharson, the director of Tate Britain, described Hamilton's work as “visually playful and thoughtful.”) She exhibited a giant sculpture of a pair of buttocks in the 2016 Turner Prize show, “Project for a Door

(After Gaetano Pesce),” inspired by a photograph of a model by the Italian-cited designer as well as the Italian filmmaker Pier Paolo Pasolini. The work, originally intended as a doorway into a 1970s New York apartment block, was not realized until the Turner Prize show. “By resurrecting Pesce's design in a new context, Hamilton has invited contemporary issues of race and sexuality, so that her final work is both an homage and a political statement,” Harriet Baker noted in the *Financial Times*. The London-born sculptor, who is the first black woman to be awarded the commission, will have her installation on view from March 21 to October 7, 2018.

2

The Documenta Manager Annette Kulenkampff to Leave Post

Annette Kulenkampff, the CEO of documenta's parent company, is leaving her position a year ahead of schedule. The news seemed inevitable, given that the latest iteration of documenta racked up a deficit of over 5 million euros under her stewardship. Although the short statement from the mayor's office announcing the end of her tenure did not mention the budget bungle, the city of Kassel and the German state of Hesse were forced to step in to sustain extra costs last summer (via emergency loan guarantees). For the first time since documenta's inception, the exhibition was dispersed in two locations, which significantly widened the scope: the original hub in Kassel and a new satellite in Athens. Kulenkampff justified the budget jump by citing unforeseeable circumstances and expenses: the cost of air conditioning venues in Athens' summer heat, the need to implement additional security measures, tax hikes and transportation costs. (Documenta's artistic director Adam Szymczyk criticized how the exhibition's audit report thereafter was handled, and defended the curatorial vision for the show.) The city of Kassel said Kulenkampff will leave in June 2018, before which she will set up firmer structural conditions for the next exhibition—documenta 15 in 2022— and help scout the next artistic director.

3

Blum & Poe Represents Robert Colescott Estate

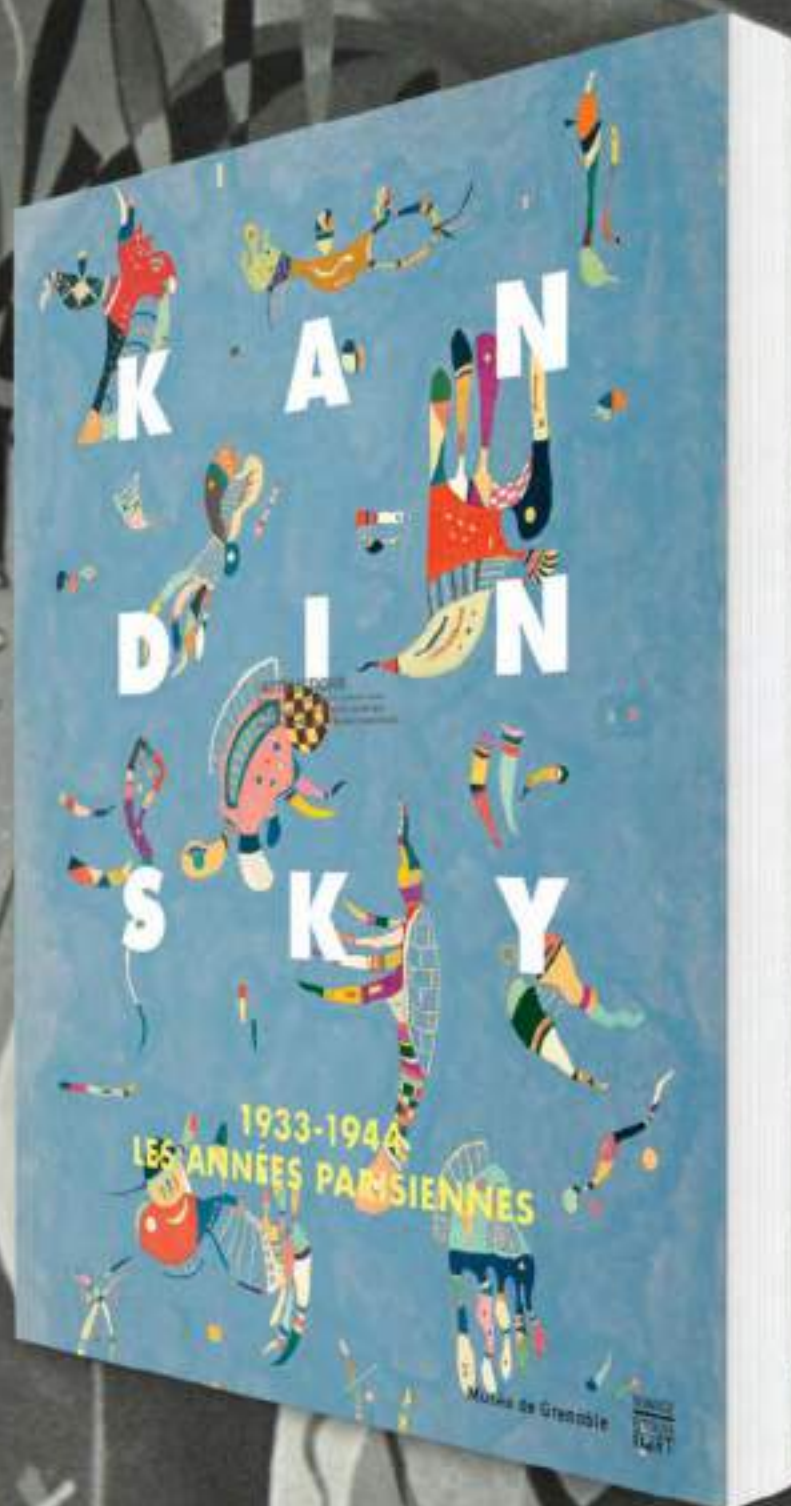
The estate of the late American figurative painter Robert Colescott is now represented worldwide by the Contemporary art gallery Blum & Poe. In her 2009 obituary of the artist, the critic Roberta Smith described Colescott as “pitting the painterly against the political.” Colescott's works reference not only politics but also



Robert Colescott, *Magic Act II: Reverse Miscegenation*, 1970

twisted compositions and characters from the art history cannon, from Goya to Manet to a visual citation of Picasso's “*Demoiselles d'Avignon*.” (Colescott himself studied under Fernand Léger in postwar Paris.) His controversial work skewered racial caricature and sexual imagery. The artist represented the United States at the Venice Biennale in 1997, becoming the first black artist to have a solo show within the American pavilion.

Blum & Poe will host a Colescott show at its Los Angeles space in March; Colescott's work will also feature at the Seattle Art Museum in the exhibition “*Figuring History: Robert Colescott, Kerry James Marshall, Mickalene Thomas*” in February. In 2019, the Contemporary Arts Center in Cincinnati will host a museum retrospective (the venue showcased the artist's work 30 years ago, in 1987). Given the fraught political climate in the United States, with issues of racial prejudice, sexual violence, and socio-economic inequality on full display, Colescott's work feels especially timely to revisit.



SOMOGY
ART
PUBLISHERS

Somogy Art Publishers since 1937
www.somogy.net

EMERGING *artists* TO WATCH THIS YEAR

CONFRONTING A BEWILDERING
ERA, THESE 12 TALENTS ARE
SHAKING UP THE ART WORLD
WITH THEIR FIERCE AND
UNCOMPROMISING CREATIVITY



ANGELICA MESITI

Two years ago, Angelica Mesiti, an artist of Italian origin who lives between Sydney and Paris, came across a group of students on the Paris metro who were conversing in sign language. “They were all gesticulating wildly, these really normal teenagers dressed in fat sneakers and backwards caps,” she said. “I was taken by how expressive their conversation was and how ‘loud’ it was.” Inspired by what she’d seen, Mesiti got to work creating a new project: “The Silent Choir.” Calling it “a voiceless lament,” she video-recorded a choir she assembled performing Ralph Vaughan Williams’ “Serenade to Music” on a white stage. Done entirely in sign language, the performance is utterly silent. “It’s about the impossibility of hearing the music of the spheres,” she said. “I thought that would be interesting to explore through a silent language.”

Mesiti’s style of art is fundamentally an anthropological one. Exploring questions of language and voice in particular, she has established herself as a serious artist to watch. In a recent work called “The Calling,” she travelled to rural parts of Greece, Turkey and the Canary Islands to document an



COURTESY: ANGELICA MESITI



© PHOTO: PIERRE JOUVION COMMISSIONED BY
CARRIAGEWORKS FOR THE PROJECT 24 FRAMES PER SECOND
COURTESY THE ANGELICA MESITI AND GALERIE ALLEN, PARIS

ancient “whistling language,” which had been created as a way to communicate across mountains and valleys. The project holds resonant significance: an exploration of how languages change and can be bolstered or reduced by external factors; it can also be interpreted as how parts of everyday lives become cultural artifacts.

Mesiti seems to be everywhere all at once, and not just geographically. She works as a solo artist, as a part

of an artist collective, and as a founder of “an artist-run initiative.” She shows at galleries across Sydney and Melbourne as well as at the Barbican and Tate Modern in London, the Metropolitan Museum of Photography in Tokyo, and the Centre Pompidou in Paris, among many others. She’s a part of The Kingpins, an artist collective that has performed across Asia, Europe, Britain and the United States, and she takes on subjects not only of

language but of culture more widely. For example, a recent work called “24 Frames Per Second” addressed the erotic nature of hair and the Berber tradition of hair in ceremonial wedding dances as a way to explore how North Africans fit in to a politically divided Paris.

To those in the know, Mesiti has already emerged as a great artist; to others, here’s your cue to pay attention. **MP**

— CODY DELISTRATY

A production still from
“Nakh Removed,” 2015,
a video by Angelica
Mesiti

A production still from "Relay League," 2017, a video by Angelica Mesiti.



Courtesy the ANGELICA MESITI and Galerie Allen, Paris

Galerie Berès Curated by BlouinShop



BLOUIN SHOP.com

The Art of Living, Curated by Our Editors

An exhibition view of "Relay League," 2017, a video by Angelica Mesiti, at Artspace in Sydney, Australia



Zan Wimberley Courtesy the ANGELICA MESITI and Galerie Allen, Paris

JULIAN CHARRIÈRE

The 30-year-old French-Swiss artist Julian Charrière made headlines in early 2017 when one of his creations — a custom-made air cannon with a tree trunk for a barrel that was designed to fire a single coconut at the Antarctic Biennale in April — was confiscated by the German police, after it was spotted by a

worried passerby. In the months that followed, Charrière made headlines again, for more positive reasons this time: he was signed on by the Sean Kelly Gallery in New York, and had works on display at the Venice Biennale.

Berlin-based Charrière — a former student of the artist Olafur

Eliasson — produces works that can be described as scientific and chemical interrogations of our past and future. He has created art out of lithium extracted from Bolivia, taken photographs of Stalin's former nuclear test sites in Kazakhstan (with the negatives exposed to radioactive soil collected on the spot),



COURTESY OF Julian Charrière



An installation view of a 2016 Julian Charrière work at the Parasol Unit in London

PHOTOGRAPHY BY JACK HEIMS. COURTESY OF PARASOL UNIT FOUNDATION FOR CONTEMPORARY ART.

Curated by BlouinShop



Simon Hantaï
Pliage series (1971)

BLOUIN SHOP.com

The Art of Living, Curated by Our Editors

and dipped some of the oldest species of plants in the world in liquid nitrogen, freezing them into magical and enchanting sculptures that are then displayed in a vitrine. His solo exhibition at London's Parasol Unit Foundation for Contemporary Art from January to March 2016 led the Observer to describe his work as "bracing, beautiful, quick with ideas and driven by a highly adventurous curiosity."

"I am particularly interested in what I could call a 'culturally energetic landscape,' somewhere I would consider to be culturally loaded," said the artist in an interview published in the Parasol Unit exhibition catalog. "It doesn't matter whether it is connected to natural resources, cultural history or is just an anecdotal fact, like a telephone box in the middle of the Mojave Desert." Environments that have undergone "radical changes" through the physical intervention of humankind or through concepts and events in history are "fertile terrains for artistic investigation, largely due to their inherently complex, multi-layered realities," the artist added. **MP**

— FRANCA TOSCANO

"For They
That Sow the Wind,
The Blue Fossil Entropic Stories,"
2013, a photograph by
Julian Charrière



COLLECTION LARS DITTRICH, BERLIN



ANNE IMHOF

Weeks before the 2017 Venice Biennale officially opened to the world, a frenzy of excited conversation had already erupted about the German Pavilion, which was to be taken over by the German artist and choreographer Anne Imhof with a new piece, "Faust," 2017. Queues duly formed, snaking down the main avenue of the Giardini. The perimeter of the pavilion was fenced off and guarded by a pair of Dobermans. Inside, the building was stripped bare, save for a raised glass floor and partitions that offered glimpses of an industrial sink, hoses, bars of soap, a mattress resplendent with some BDSM-looking straps, and other props. Comparisons to hospitals or morgues were not far off. The set was populated by a cast of androgynous, stony-faced youths who went through a daily, choreographed ritual of head-banging, singing, perching on pedestals, crawling, stomping aggressively through the space and enacting gestures of submission and inferred violence. A stark antidote to the Biennale's main exhibition that displayed a preference for community and conviviality, Imhof's unsettling contribution that offered a different



© PHOTO NADINE FRACZKOWSKI



© PHOTOGRAPHY: NADINE FRACZKOWSKI COURTESY: ANNE IMHOF, GERMAN PAVILION 2017

take on what community might mean, earned her that year's Golden Lion.

Although her work originates in painting and drawing, Imhof is best known for the performances spanning several hours that she has been presenting since the early 2010s. Her work is atmospheric and demands to be experienced (this might seem an a priori criteria for all performance-based practice, yet performance itself

often proffers many a non-experiential way of consuming it). "Angst," 2016, an "opera" in three acts that was staged respectively across the Kunsthalle Basel, Hamburger Bahnhof and La Biennale de Montréal; "Deal," 2015, which featured rabbits and copious amounts of buttermilk at MoMA PS1: these are as much a test of stamina for the spectators as for her collaborators.

Notable for their rigorous precision, sparseness, tension and honed visual vocabulary, like "Faust" they address the effects of technology and capital on reality, the body and social structures, power and the politics of looking, intimacy and distance.

As the recipient of the 2017 Absolut Art Award, we can be sure that Imhof has a new piece in the works. **MP**

— ANYA HARRISON

Eliza Douglas, Franzislak Aigner, Stine Omar, Lea Welsch, Theresa Patzschke in Anne Imhof's "Faust," 2017 at the German Pavilion of the Venice Biennale

Stine Omar, Lea Welsch, Mickey Mahar, Ian Edmonds, Billy Bultheel in Anne Imhof's "Faust," 2017 at the German Pavilion of the Venice Biennale



© PHOTOGRAPHY: NADINE FRACZKOWSKI
COURTESY: ANNE IMHOF, GERMAN PAVILION 2017



© PHOTOGRAPHY: NADINE FRACZKOWSKI COURTESY: ANNE IMHOF, GERMAN PAVILION 2017

A scene from Anne Imhof's "Faust," 2017 at the German Pavilion of the Venice Biennale



MIAO YING

Artist Miao Ying considers herself a resident of the Chinese internet, a digital metropolis consisting of nearly one in four of the world's online population. In its constantly shifting political landscape of bits and pixels, Miao appropriates and satirizes internet culture to explore the digital collective consciousness. Her haphazard assemblages of screenshots, video tutorials and stock images mirror what she calls the “half-assed aesthetics” of the internet, leading at least one critic to wonder whether one of her exhibitions could have been mistaken for a real estate convention because of its PowerPoint-style graphics.

Born in Shanghai in 1985, Miao's multimedia installations have featured at MoMA PS1, New Museum, the Chinese Pavilion in the 2015 Venice Biennale, MadeIn Gallery Shanghai, and KW Institute for Contemporary Art in Berlin. Endlessly witty and sometimes subversive, Miao's projects explore how the internet's “infinite collective sense of humor” simultaneously chafes against and riffs off of government censorship. “From one side of the wall, the Chinese internet appears to be a barren wasteland,” Miao told the Rhizome blog, “yet despite its limitations, it has been evolving and growing — even faster than the net outside the wall.”

In one of Miao's recent compositions, Chairman Mao's face fails to load as he is surrounded by GIFs of clapping celebrities and memes. When local authorities ordered Miao to remove Mao's face from the Beijing exhibition, Miao made the poignant gesture of simply obscuring the Chairman's face even further. “The Internet is still the closest thing to free speech in China,” Miao reflects. Literally veiled behind popular culture references and bad graphics, Miao's political speech is tolerated by the authorities.

While Miao began her career trying to change censorship, she reflects that “over the years, I feel like censorship has changed me instead.” She describes her relationship with the Great Firewall as the kind of “traumatic bonding” that “takes place in an isolated environment where the hostage-taker — who makes the rules — becomes so powerful that you gradually fall in love with them.” Illustrating the ingenuity displayed by Chinese netizens, an endless push-and-pull of humor and intelligence created in response to its constraints, Miao lives and works within a paradox: “The limit of the Chinese internet is what sets it free.” **MP**

— TINA XU

COURTESY OF MIAO YING



Miao Ying,
 "Content-Aware, The Five
 Pillars of Awareness:
 Reclaiming Ownership of
 Your Mind, Body and Future,"
 2016, installation

COURTESY OF MIAO YING



An exhibition view of
"Saydnaya (Ray Traces),"
2017, by Lawrence Abu
Hamdan, at Maureen Paley
gallery in London

LAWRENCE ABU HAMDAN

With a background in DIY music, it is hardly surprising that Berlin-and Beirut-based artist and, to borrow his own term, "private ear," Lawrence Abu Hamdan has made sound his subject and medium of choice.

Taking the form of documentaries, audio-visual installations, videos,

essays, graphic design, sculpture, photography, workshops and performative lectures, Abu Hamdan's work deals with the politics of listening and the ways in which technology conversely makes visible and obfuscates the act of hearing and of being heard. Often, this is linked

to stories of migration, conflict and to legal testimony, and his audio analyses have been used as evidence in juridical cases and as advocacy for organizations such as Amnesty International.

The video "Rubber Coated Steel," 2016, is a work that resulted directly

Galerie Berès Curated by BlouinShop



BLOUIN SHOP.com

The Art of Living, Curated by Our Editors



from Abu Hamdan's investigative research into audio files that recorded the shooting of two Palestinian boys by Israeli soldiers on the West Bank. Using special techniques designed to visualize the sound frequencies, the analysis showed that the victims were shot by real rather than rubber bullets. The resulting video uses this narrative and evidence to reflect on the politics of sound and silence, and has earned Abu Hamdan, born in 1985, the 2016 International Nam June Paik Award, the 2017 Tiger Award for Short Films at the

Rotterdam Film Festival as well as a nomination for the 2017 Film London Jarman Award. In October 2017, London's Tate Modern announced that it was purchasing "Rubber Coated Steel" as part of its Frieze acquisitions.

Similarly, for "Saydnaya (the missing 19b)," presented at Sharjah Biennial 13, and "Saydnaya (ray traces)" (both 2017), shown at Maureen Paley in London, it is the testimonies of survivors of Syria's Saydnaya prison — notorious for its secrecy and impenetrability to

independent observers — that provide the subject and form of the installation. In its London presentation, a series of projected diagrams used the aural memories and accounts of survivors to give visual form to the soundscapes that formed their experience of Saydnaya. Both parts of the project will be brought together at the Hammer Museum in Los Angeles, January 20 to May 20, while a major new commission will be unveiled at London's Chisenhale Gallery in the spring. **MP**

— BY ANYA HARRISON

MOHAMMED QASIM ASHFAQ

Mohammed Qasim Ashfaq's creations are a seamless merger of East and West. Their geometric shapes are as much a homage to early-20th-century abstraction and modernism as they are to the elegant patterns and motifs found in Islamic art and architecture. Ashfaq, who is of Pakistani descent, was born and raised in Scotland, and says he would have liked to become an architect if only he were better at math. Instead, he went to art school in Aberdeen, then graduated from the Slade School of Art in London, where he now lives.

Ashfaq's star-shaped floor sculptures, made of glistening black steel, were a highlight of the Hayward Gallery's "Mirror City" exhibition in 2014-15. He followed that up with "Black Sun," a giant, shiny black circle drawn entirely in pencil on a wall, and so densely rendered that it seemed to protrude. Initially realized for Modern Art Oxford, the circle was then re-created on site for an exhibition at the Hannah Barry Gallery in Peckham, south London (which represents him), and later, for a show in Jeddah organized by





Contemporary Collective, a Saudi all-female group of curators, gallerists and cultural administrators.

The artist became a permanent fixture of the London cityscape when his outdoor sculpture “Rod” — which recalls lightning — was unveiled in

2015 in Embassy Gardens, a south London riverside development that is close to the future US embassy building.

“Ashfaq’s work is an invitation to look at the world as a space of pluralism and unity,” said Hannah Barry, his gallerist, in an email

interview. “Drawing inspiration from the visual culture of mysticism and taking references from 20th-century modernism, he makes sculpture and drawing, the experience of which can be located somewhere between science fiction and meditation.” **MP**

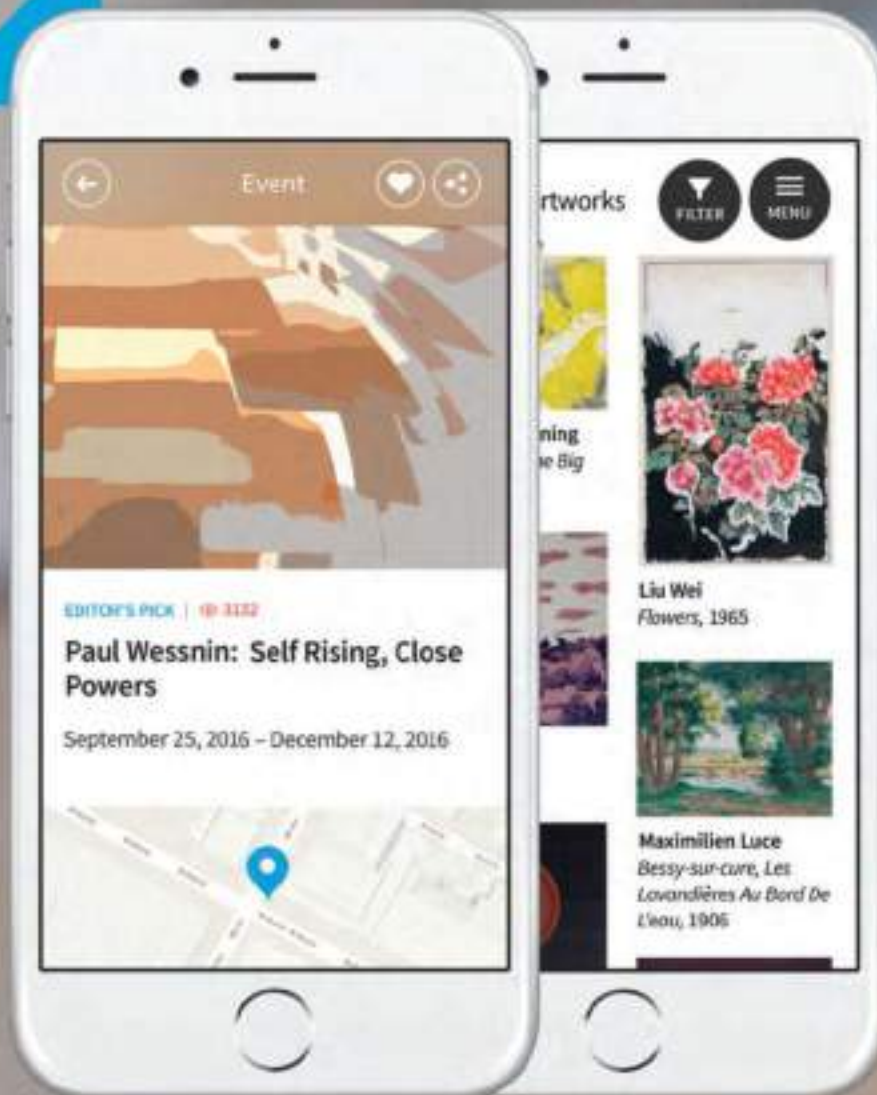
— FRANCA TOSCANO

Rendered in pencil on the wall, “Black Sun,” 2017, by Mohammed Qasim Ashfaq

PHOTO CREDIT DAMIAN GRIFFITHS
COURTESY HANNAH BARRY GALLERY



The Art World At Your Fingertips



**The insider's guide
to the global art scene.**

Find galleries, museums, fairs, and art events around you. Follow and get alerts for your favorite artists and create your personal art calendar.

Blouin Art Guide is the fastest and easiest way to be connected with and updated about the global art scene, from New York to Tokyo!



"Falling Stars II," 2014, sculptures in lacquered steel by Mohammed Qasim Ashfaq



DAMIAN GRIFFITHS, COURTESY HANNAH BARRY GALLERY

NOOR ALI CHAGANI

Noor Ali Chagani creates deeply personal artworks that revolve around ideas of home and personal space — and their ultimate absence. Growing up in Karachi, Pakistan, Chagani received a bachelor's degree in computer science before shifting to art, taking another bachelor's — this time in fine arts — at the National College of Arts in Lahore, Pakistan, where he still lives and works.

Known for his sculpture, especially with bricks, Chagani sculpts like a painter: similar to the thousands of tiny brush strokes that comprise a painting, for him, thousands of tiny blocks or bricks create a sculpture. One of the goals of his artworks, he says, is to convey feelings of separation and isolation. The use of bricks takes on several meanings, he said: “as a symbolic take on the contemporary world and the physical and emotional labor and toil that is expended in building, the need for security and protection, but also as a reminder of partition and the walls we build between us.” The Victoria & Albert Museum in London has called him “the first contemporary miniature artist using the rules of miniature paintings in 3D.”

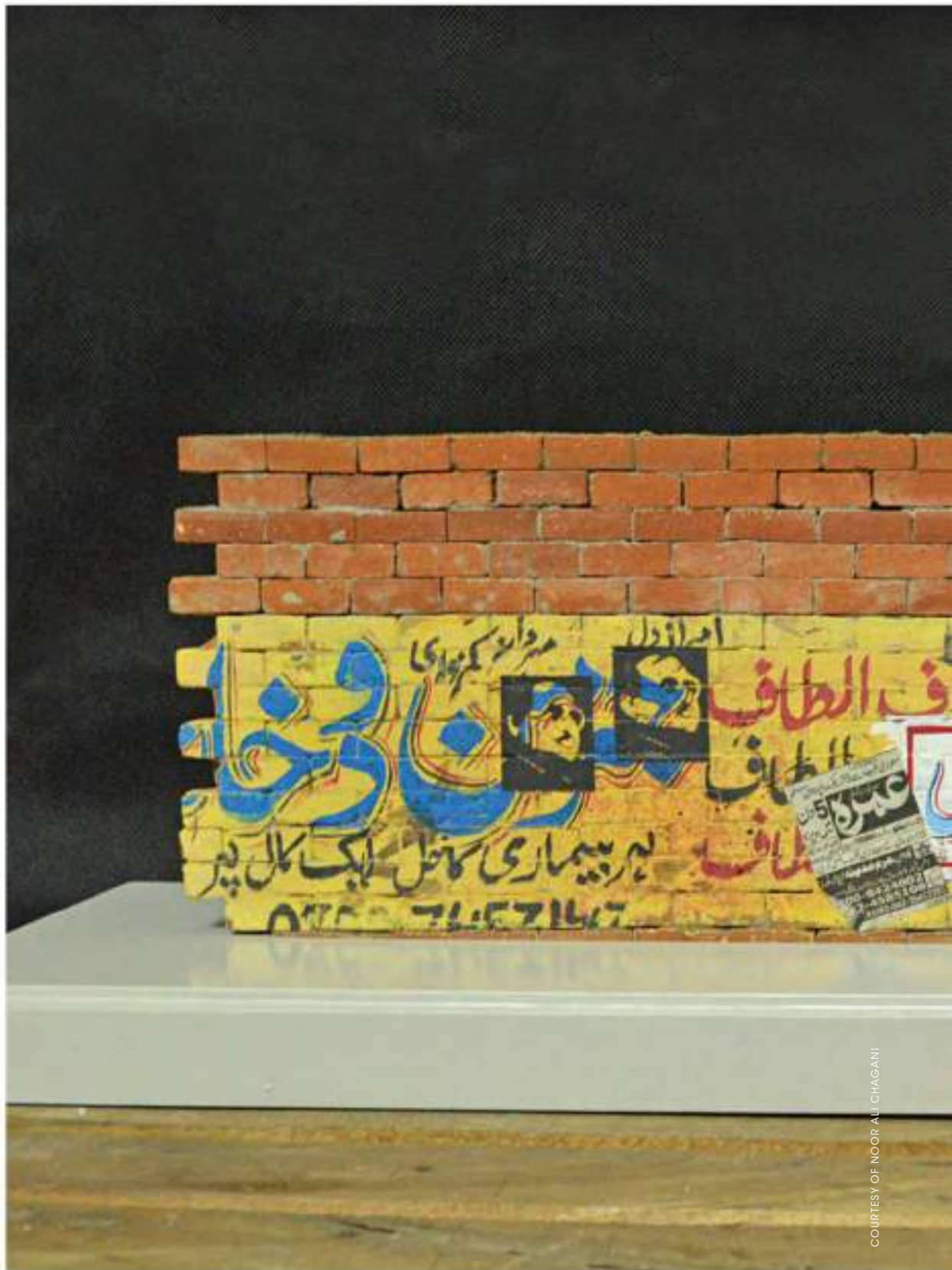


Chagani may not be well known yet, but his star is quickly rising. Having recently completed art residencies at the Rijksakademie in the Netherlands and the Riwaq Art Space in Bahrain, in 2016 he was named the first-ever Jameel Prize Resident at the V&A in London, an “international award for contemporary art and design inspired by Islamic tradition.” He has since exhibited his work across Pakistan, India, the United Arab Emirates, Britain, the Netherlands, Bahrain and the United States.

By tapping into his personal life as well as the complex politics of India and Pakistan, Chagani has become an artist to watch for his nuanced ability to portray not only the isolation that comes from a feeling of existential and political homelessness, but, by addressing it, for the redeeming power of art as well. **MP**

— FRANCA TOSCANO

“It’s Not Enough,” 2013, by Noor Ali Chagani. Made with miniature terra-cotta bricks and painted in watercolors, the structure is 8 x 25.5 x 0.5 inches



COURTESY OF NOOR ALI CHAGANI



TSCHABALALA SELF

A New York-based artist still in her twenties, Tschabalala Self is something of an overachiever. Between January and March 2017, she was the focus of a solo show at London's Parasol Unit Foundation for Contemporary Art, a prominent non-profit institution that has kick-started many artists' careers over the years. Self was born in New York and studied at Bard College before getting an MFA from Yale University. Her predominant concern: the black female body, in all of its aspects.

Self's large works start out as outlines that are then colored in with paint and pigment, but also pieces of fur or fabric or even unfinished canvas. The youngest of five in a Harlem household, she began drawing and painting as a child, and grew up watching her mother sew: she made dresses, curtains and cushions, and patches that would magically transform tattered old garments into stylish new ones. To the little girl, the fabric, felt and fur scattered around the family home were an inspiration, and



PHOTOGRAPHER: KATIE MCCURDY

BLOUIN SHOP.com

The Art of Living, Curated by Our Editors

SHOP NOW

FINE ART

ANTIQUE & MODERN FURNITURE

CONTEMPORARY DECORATIVE OBJECTS

RARE, ANTIQUARIAN & COLLECTIBLE BOOKS

FASHION

HANDBAGS & SHOES

ACCESSORIES

JEWELRY AND WATCHES

BEAUTY

AND MORE...



Courtesy **BERLINER PHILHARMONIKER**
Nikolaus Harnoncourt conducts Schubert

Dear Discerning Shopper, Are You Ready?



Available on desktop and mobile devices



An installation view of Tschabalala Self's show at Parasol Unit in London in 2017

they show up in her art: dazzlingly stitched-together depictions of monumental, contorted women.

"My current body of work is concerned with the iconographic significance of the Black female body in contemporary culture," Self writes on her website. "My work explores the

emotional, physical and psychological impact of the Black female body as icon, and is primarily devoted to examining the intersectionality of race, gender and sexuality.

"The fantasies and attitudes surrounding the Black female body are both accepted and rejected within my

practice, and through this disorientation, new possibilities arise. I am attempting to provide alternative, and perhaps fictional explanations for the voyeuristic tendencies towards the gendered and racialized body; a body which is both exalted and abject." **MP**

— BY FRANCA TOSCANO

A work by
Tschabalala Self
at Parasol Unit in
London in 2017





"Pieces of Me," 2015, a work in oil and acrylic on paper by Tschabalala Self

COURTESY OF FRIEDMAN COLLECTION PHOTOGRAPH BY THOMAS NELFORD



Petrit Halilaj, RU, 2017,
exhibition view at New
Museum, New York;

PETRIT HALILAJ

Back in 2010, visitors to the Berlin Biennale were met with a strange sight. A flock of chickens roamed freely across the KW Institute for Contemporary Art's concrete floor, with one of the galleries dominated by an incongruously large structure of wooden beams that resembled the skeleton of a house. During the course of the Biennale, the beasts made the space their own: searching for food, building nests and laying eggs. The 2010 work by Kosovar artist Petrit Halilaj — “The places I’m looking for, my dear, are utopian places, they are boring and I don’t know how to make them” — was a replica of the house that, in the aftermath of the Kosovo conflict, the artist’s family was building in Pristina. In a Biennale dominated by the voices of outspoken activists, Halilaj’s intervention was a quietly imposing one: a physical manifestation of a nascent political territory and a personal history of displacement.

Since that illustrious start at the 6th Berlin Biennale, Halilaj has continued to mine his recollections and experiences, and to incorporate fragments of his family history as well as historical artifacts in poetical and sensitive installations, sculptures, drawings, videos and texts. His work questions cultural identities and engages with absence, memory, loss and a sense of belonging and “home.” In 2011, he filled his gallery’s booth in Art Basel with 60 tons of soil transported from his family plot of land, a piece of his “homeland” literally turned into a

commodity. In 2013, he was the first artist to represent Kosovo at the Venice Biennale, and returned to the 2017 edition with “Do you realize there is a rainbow even if it’s night?” 2017, a series of giant performative sculptures of moths created from traditional

Kosovar fabrics and textiles that climbed up the walls and lurked among the rafters of the Arsenale.

Halilaj, born in 1986, has been the subject of solo exhibitions at Wiels, Brussels; Hangar Bicocca, Milan; and the New Museum, New York. Awarded

the Mario Merz Prize in 2017, he is preparing a new project that will be presented during the summer at the Zentrum Paul Klee in Bern and at the Fondazione Merz in Turin in November 2018. **MP**

— BY ANYA HARRISON

“RU,” 2017, an installation at the New Museum in New York by Petrit Halilaj



DARIO LASAGNI, COURTESY PETRIT HALILAJ, CHERTLÜDDE, BERLIN AND KAMEL MENNOUR, PARIS/LONDON

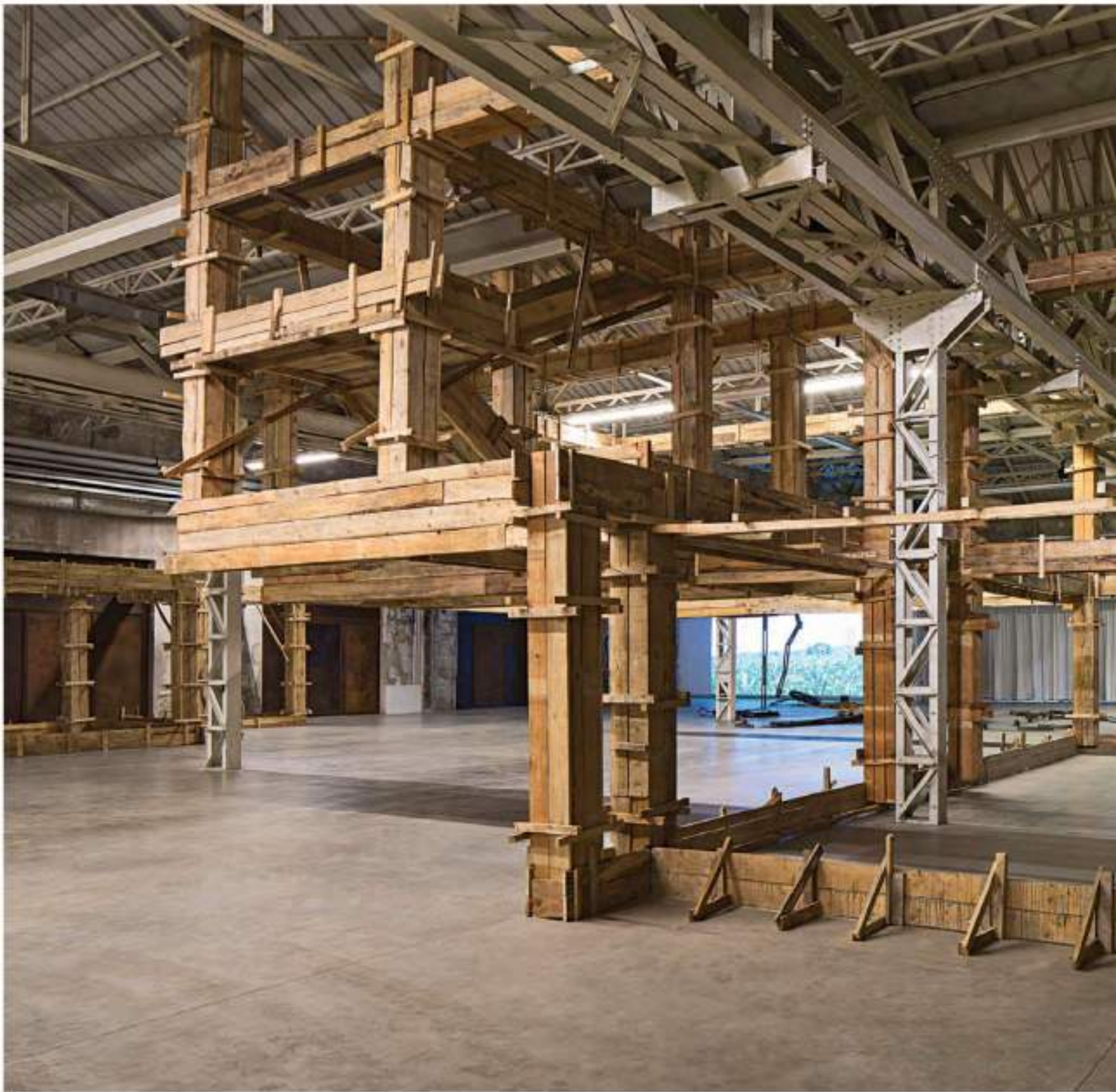
Curated by BlouinShop



BLOUIN SHOP.com

The Art of Living, Curated by Our Editors

PHOTO: AGOSTINO OSIO; COURTESY PETRIT HALILAJ, CHERTÛDDE, BERLIN, AND KAMEL MENNOUR, PARIS/LONDON



12 EMERGING ARTISTS TO WATCH THIS YEAR





HIKARU FUJII

A fox runs across an abandoned highway, a clock tower that looms over a city sounds its bells, and a series of solitary white boxes sit in an empty room. Scenes from the new media work of Hikaru Fujii become portals into the social temporalities of natural disasters, imperialism and war.

“Making art is an at times inevitably solitary process, but I have to create my work within vivid social relations,” said Fujii, who engages participants in his videos and other pieces to interrogate the nebulous roots of social and political problems. Placing memory and archival footage in conversation with contemporary life, Fujii gathers a multitude of voices from people whose lives are circumscribed by shared events. His works result in complicated portraits of history, simmering with mystery and echoes of tragedy.

Last year, Fujii, born in 1976, won the Nissan Art Award Grand Prix 2017 for his video installation “Playing Japanese,” in which members of the public “performed” what it means to be Japanese, raising questions about how the last century of interaction with other countries has reconstructed Japanese social identity.

Fujii’s artistic approach is to provide various storylines whose connections are implied, yet not clearly delineated for the viewer. For example, after the tsunami that caused a nuclear meltdown at the Fukushima Daiichi power plant in

2011, Fujii began hanging around a small-town cinema and kabuki theater to document the impact of the disasters on daily life. The subjects do not explicitly address the disaster, but one of them simply muses that foxes have taken over the abandoned highways.

In another piece, “The Educational System of Empire,” Fujii begins with an early 20th-century photograph of students at the Tokyo School of Fine Arts creating replicas of Hellenistic statues. In the same film, Fujii directed South Korean students to reenact archival footage of torture and marching under Japanese imperialism. While the two events are distinct in time and geography, both portray the moment of “being filled with feelings of embarrassment and incoherence” at the feet of one’s colonizer. Fujii’s thesis emerges as the ideological transmission of the “logic of an empire” from America to Japan, and from Japan to the rest of Asia.

Fujii’s projects interrogate the darker face of identity and nationhood. “I think if there is anything that art can do, it is something along the lines of breaking the silence,” he said. Nevertheless, Fujii muses that artist is not necromancer: “Is it possible to restore memories of those who were eliminated from the public sphere within artistic creation through such an art institution? What and how can it be?” **MP**

— BY TINA XU



ITAMAR GILBOA

When the Israeli artist Itamar Gilboa moved to the Netherlands to study at the Rietveld Academy in Amsterdam several years ago, he noticed that his eating habits were changing: less hummus and olives, more cheese and bread. He decided to jot down everything he ate within a single year, without making any judgments about his habits, and without trying to influence his behavior. This wasn't an effort to get slim, or take control of his eating. Just artistic curiosity. He had a vision of reproducing, in sculptural form, every single thing he ate and drank — which turned out to be about 8,000 items — in a year, to present it in sculptural form as a kind of supermarket.

The resulting “Food Chain Project,” an all-white grocery store of edibles and potables, is not only a gorgeous visual representation of one man's food, but a commentary on conspicuous consumption and global hunger. Gilboa, born in 1973, sells individual sculptures — lemons, broccoli, milk cartons and wine bottles, cast in white plaster, porcelain and sometimes



BOTH PHOTOS: COURTESY OF ITAMAR GILBOA



"Food Chain Project" by
Itamar Gilboa in
Amsterdam





plated in gold — and donates the proceeds to charitable organizations that address global hunger. The work references the 17th-century still lifes from his adopted Dutch culture, as well as contemporary “lifelogging” on social media, which is linked to modern movements such as the Quantified Self.

Gilboa’s newest project, “Body of Work,” explores similar themes, quantifying and collecting data about his physical body using the latest medical imaging technologies such as FMRI scans to produce a very Contemporary self-portrait: an installation of sculptural representations of his own body, organ by organ, along with printed maps of his brain activity, and 3D-printed sculptures of the parts of his brain that become active while he thinks about creating art. It’s a kind of ultimate selfie, exploring inner and outer layers of the self, while also referencing modern medicine and mortality. **MP**

— NINA SIEGAL

COURTESY OF ITAMAR GILBOA

“Food Chain Project” by Itamar Gilboa in Chicago

JIBADE-KHALIL HUFFMAN

The work of the New York-based artist Jibade-Khalil Huffman is often written about in terms that might also describe light: refracted, diffuse, prismatic, glancing, opaque. And aptly so; the artist-poet's output deals in the conditions of visibility. Light is changeable: it gives access and it can take it away. His multimedia work features loose, non-linear admixtures of sampled or ventriloquized image, text and sound. With it, the artist (who has also published three collections of poetry) aims to flatten hierarchies of form as well as those that emerge among his far-flung source materials, by turns pop, esoteric, and vernacular. In the video "Figuration B," 2017, for example, we have a Colt 45 advertisement, "Scarface," Will Farrell tranquilized in "Old School," the basketball player Isiah Thomas strangling his coach in 1989, Jeru the Damaja's song "Invasion" and Dolly Parton's "9 to 5," and a program in which a boy exclaims "Hey, aren't you Frederick Douglass?" All of this is distorted or filtered through hazy pinks and greens, and it dissolves, on occasion, into graphic geometry.

Huffman's installations often emphasize the way video occupies space by projecting onto sculptural elements and altered surfaces. He has described this gesture as summoning Minimalism's attention to the body as it encounters an object in space; but here, the viewer is asked to consider the material consequences of cinema's often-obscured politics. Pulling from a range of cinematic tropes — subtitles, tracking and POV shots — he signals that no form is without ideology.

The artist became a permanent fixture of the London cityscape when his outdoor



COURTESY OF JIBADE-KHALIL HUFFMAN

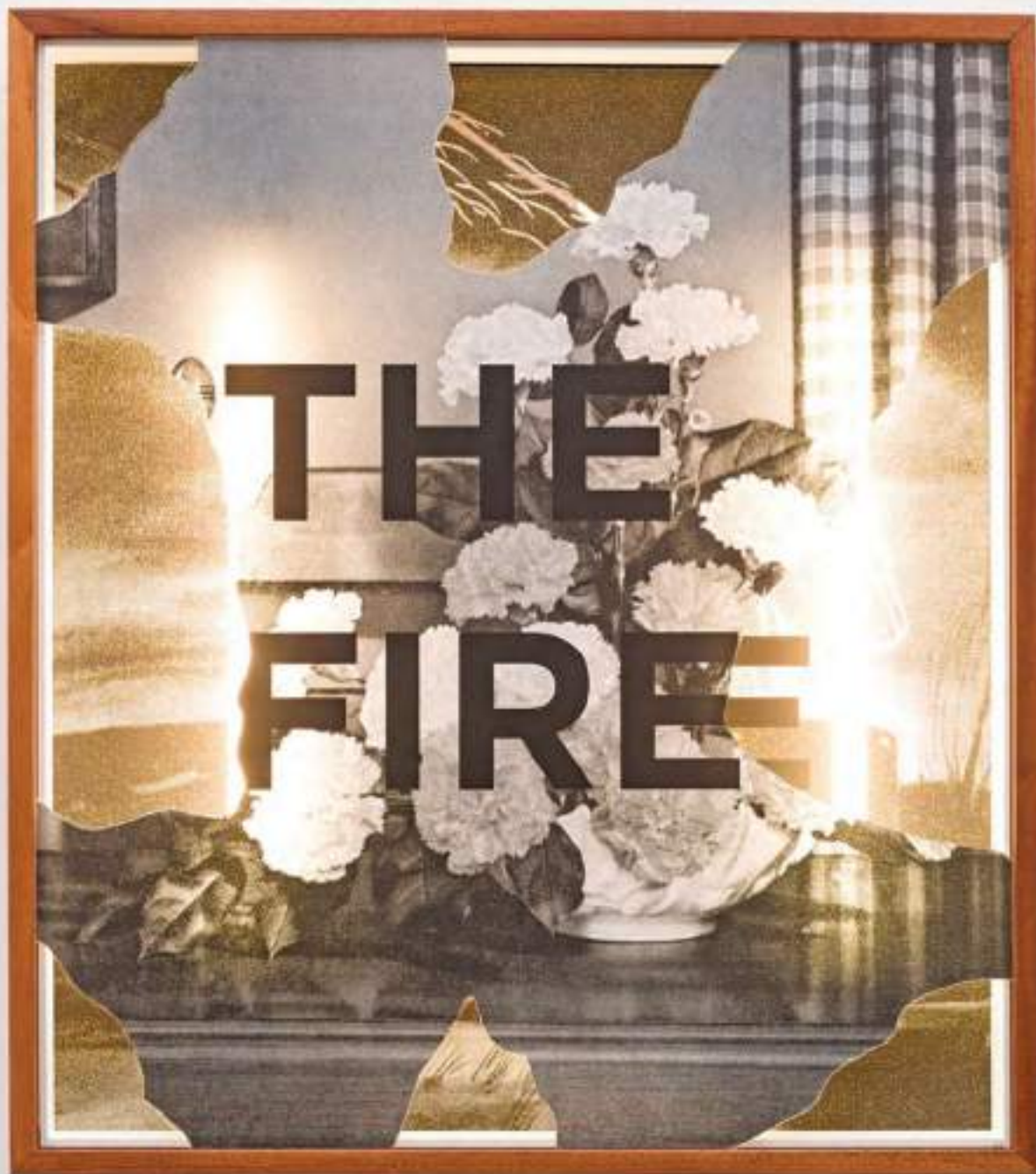
Curated by BlouinShop



Fernand Leger
L'araignée (1938)

BLOUIN SHOP.com

The Art of Living, Curated by Our Editors



"By The Author of Another Country & Nobody Knows My Name," 2017, by Jibade-Khalil Huffman

COURTESY JIBADE-KHALIL HUFFMAN AND ANAT EBGI PHOTO CREDIT: MICHAEL UNDERWOOD

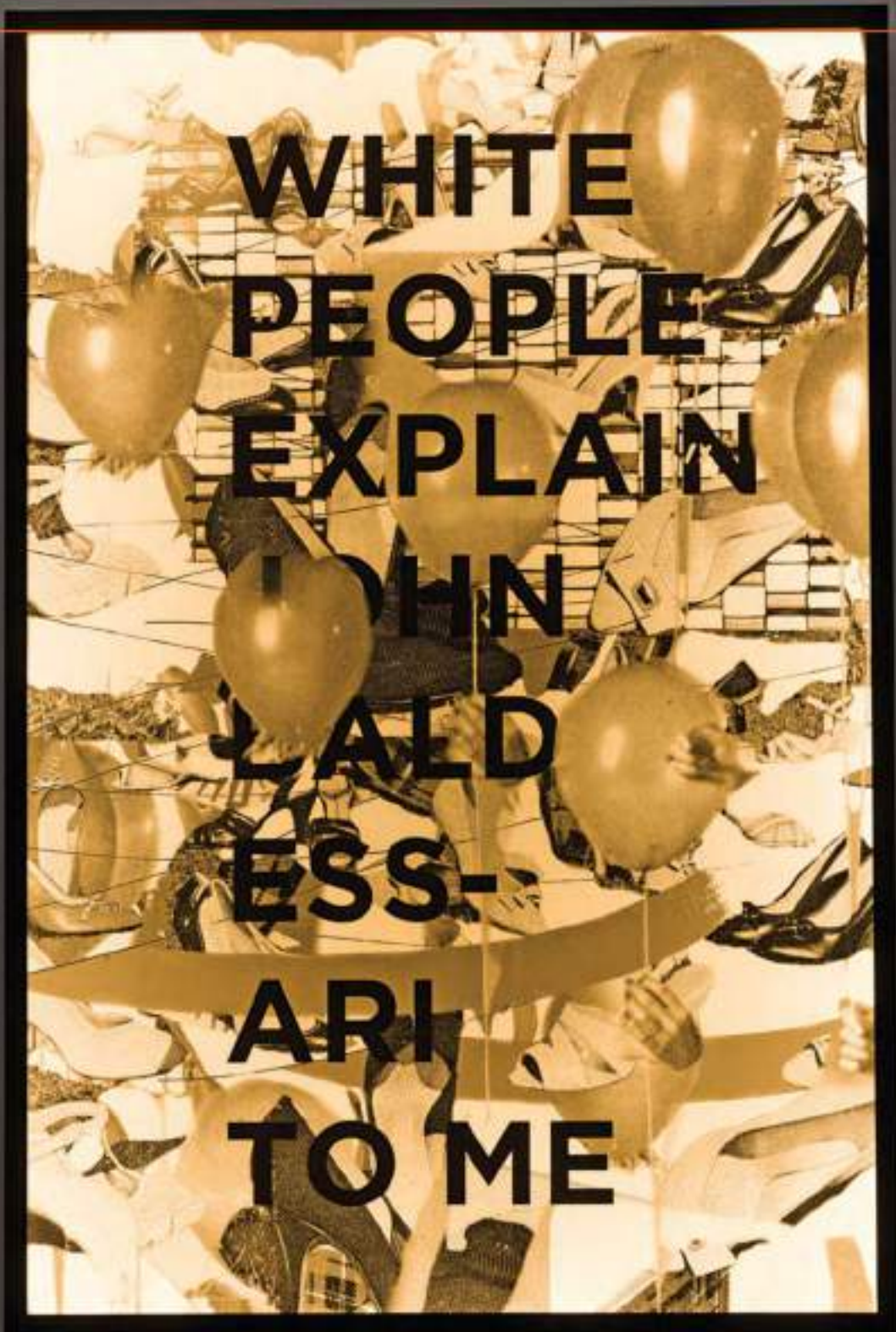


sculpture “Rod” — which recalls lightning — was unveiled in 2015 in Embassy Gardens, a south London riverside development that is close to the future US embassy building.

Across genres, Huffman plucks moments in which nostalgia and humor (a recent light box work reads “White People Explain John Baldessari to Me”) come together with anxiety and violence. Through these entanglements, he articulates in equal measure the sweetness and hostility that become banal in our overcharged media ecosystem. Moreover, his work makes explicit the grounding of this ecosystem in the sociological and political conditions of a not-distant colonial history and an economy rooted in slave trade. In February, Huffman will mount a solo exhibition at Atlanta Contemporary, featuring the video component of his installation STANZA, 2016. In this work’s voiceover, we hear of an “autobiography spelled out sentence for sentence, on each one of these screens, in the middle of nowhere, of the middle in nowhere, on the center of a dotted line.” Such work attends to the contingency of identity as it is learned and performed through language and image. **MP**

— ANNIE GODFREY LARMON

“Untitled” 2016, by Jibade-Khalil Huffman



"White People Explain John Baldessari To Me," 2017, by Jibade-Khalil Huffman

COURTESY JIBADE-KHALIL HUFFMAN AND ANAT EBG. PHOTO CREDIT: MICHAEL UNDERWOOD

Curated by BlouinShop



BLOUIN SHOP.com

The Art of Living, Curated by Our Editors



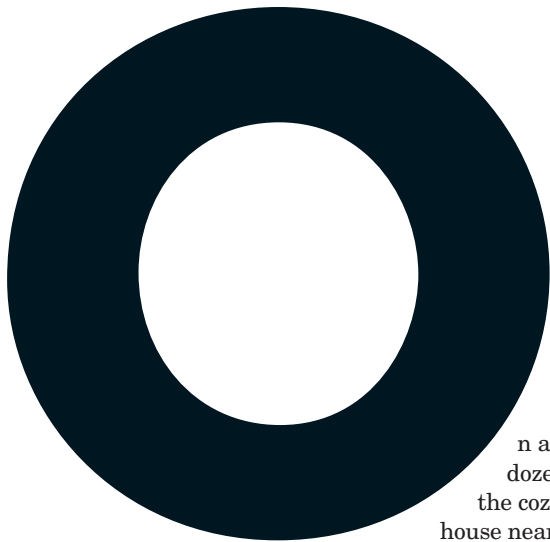
Delfina Entrecanales
and Aaron Cezar at
the Delfina
Foundation in London



FOR STRIVING ARTISTS, A PLACE TO CALL HOME

THE DELFINA FOUNDATION IN
THE CENTER OF LONDON HAS
HELPED AN INTERNATIONAL
ARRAY OF YOUNG ARTISTS
FOR THREE DECADES

BY FRANCA TOSCANO



On a nippy day in late November, two dozen guests gathered for lunch in the cozy dining hall of an Edwardian house near Victoria station in London. This might have looked to an outsider like an ordinary meal, if it weren't for the guests. These were artists, curators, gallerists and collectors from all around the world — Syria, Brazil, Canada, Turkey, Britain, the United Arab Emirates, the US — convening at the homey headquarters of the Delfina Foundation, a London-based non-profit that offers residencies to an international array of young artists and strives to promote their careers.

One by one, the artists at the lunch table introduced themselves and spoke briefly about their practices. Brazilian-born Antonio Oba described how, as a queer artist dealing with religious rituals and iconography, he had recently become a target of extreme-right protests back home. Syrian-born Ghaith Mofeed, now based in Istanbul and on his first-ever trip to Europe, said he was working on a sound installation with radio-signal messages that symbolized the Syrian people's innumerable calls for help since the start of the civil war.

The foundation is named after its creator: Spanish-born Delfina Entrecanales, who turned 90 last April, and whose smiling black-and-white portrait sits above the dining-hall fireplace. For the last three decades, Entrecanales — or Delfina, as she is universally known — has hosted some 700 artists from around the world, many of whom have gone on to win the Turner Prize and other awards and build illustrious careers. The roster of artists she has hosted over the years includes Martin Creed, Urs Fischer, Thomas Demand, Anya Gallacio, Chantal Joffe and Glenn Brown.

Nurturing, strong-willed, and a devout Catholic, she is also deeply reserved, seldom speaking in public or to the press. Paradoxically, those close to her say that she

also swears like a sailor.

Evidence of that can be found in print. When the foundation organized a selling exhibition of former residents' works in 2015 (to fundraise), Entrecanales's introduction in the accompanying booklet read: "I am almost 89 years old. That is f—ing old. It is the time I enjoy with artists and my grandchildren that keeps me going. To me, they are all family."

"I often say I collect artists," she added. "Getting to know an artist, talking to them about their work and their life — that is how I enjoy art."

Since it opened on the premises in Victoria in 2007, the foundation has been managed by a talented, jovial and energetic American named Aaron Cezar. Recognizable by his infectious laugh, Cezar, who has degrees in economics and dance from Princeton University, is now the foundation's mastermind. He orchestrates everything from the twice-monthly lunches to the choice of resident artists to the everyday running of the foundation, and is helped by a small team of loyal employees.

"This is very much a home: a domestic home for artists and creative practitioners to develop their work, to experience living together," Cezar said in an interview at the foundation, his Louisiana accent still intact after a decade and a half of living in Britain. "We are providing an opportunity for artists who are from under-represented parts of the world to develop their work, engage their audiences, find their way in the world."

The foundation's London building, which is provided rent-free by Entrecanales, has doubled in size since January 2014, after she bought the house next door. That allows as many as eight residents (double the previous number) to stay at any given time. Artist residencies usually last from one to three months; recently, collector residencies have also been provided, and these can last as little as a week. The house has been stylishly



*Aaron Cezar and Delfina
Entrecanales in Delfina
Foundation, 2014*





*Public Domain
family lunch, 2014*

For the last three decades, Entrecanales — or Delfina, as she is universally known — has hosted some 700 artists from around the world, many of whom have gone on to win the Turner Prize and other awards and build illustrious careers

PHOTO TIM BOWDITCH, COURTESY OF DELFINA FOUNDATION



*Delfina Foundation,
Transpositions, 2016,
Pari Naderi*

refurbished, with light-wood flooring and paneling, skylights and glass panes replacing some walls.

According to Cezar, 70 percent of the artists are chosen through open calls for applications, around 20 percent are nominated by foundations or funders, and 10 percent are invited directly. The artists' time in London is covered entirely by the foundation's fundraising efforts. "We look for artists who are at some kind of tipping point in their career, where the residency can be a transformative moment," said Cezar, who added that it was difficult to describe the selection process, but "after 350 residences, we have a strong hunch."

Forty percent of the annual £550,000 (\$740,000) budget is contributed by the board (which is chaired by Entrecanales), and the rest by benefactors: embassies, foundations (more than 20 international partners), individuals and, sometimes, governments (which offer occasional project-specific

grants).

In its decade of existence, the foundation has become a respected institution in London.

"The Delfina Foundation is one of those places that really sits in the middle of this vast ecology that is the art world in London," said Cliff Lauson, a senior curator at the Hayward Gallery, in an interview at the late-November lunch. "There's always a constant turnover — in a positive way — of artists coming from a whole variety of countries, working across different cultures, working in different ways. The foundation has a knack for picking up artists and working with artists just at the right moment in their careers."

At every lunch, Lauson said, "I get a complete snapshot of six or eight or 10 different projects happening in London that are related to artists' careers from around the world." As a result, a two-hour meal offered "a tremendously diverse amount of

exposure to creative practices.”

For the artists themselves, the residency is a career stepping stone and a unique opportunity to exhibit their talents. It also comes with pressures.

“Arriving here with a stipend in a house in the center of London and an institution that is basically working for you to connect you to the center of London, is quite a privilege,” said Daniel Jacoby, a Peruvian-born artist, now based in the Netherlands who works mainly in film. “It’s still tough: There are a lot of things going on in a very short time, and there is a lot of expectation, also on my side. Whatever I do in these three months can determine what happens in the next year, so it’s pressure, and hard work.”

Jacoby spoke in the basement project and exhibition space of the foundation. Stacked beside him were his new creations: wearable, multicolored sculptures that would be used in a performance later that week. The comical contraptions were made of large pieces of sponge fitted with second-hand garments: socks, underwear, tops and T-shirts.

Jacoby said the Delfina environment was much more competitive than his everyday habitat. “You have to prove yourself,” he said. Even the family lunches were not as casual as they seemed: “You know that 30 people have come to a lunch. You know there’s a big potential that they will be interested in you, especially the people that will sit next to you, because they are strategically seated.”

The foundation would not exist without the Entrecanales family fortune. Delfina’s father, José Entrecanales Ibarra, was a civil engineer from Bilbao who co-founded a company in 1931 that built Spain’s roads, railways and bridges. The company later became Acciona, a multinational that is now worth nearly 4 billion euros on the Madrid stock exchange. As his business flourished in the pre-and post-war years, Entrecanales senior allowed family members to escape life under the dictatorship of General Francisco Franco. Young Delfina was sent to Oxford to study English; there, she married an Englishman, and had four children.

When her marriage dissolved, she moved with her family to a farm in Wiltshire. At age

In January, the foundation will show an exhibition ‘Plan for Feminist Greater Baghdad,’ by the Jordan-based artist and curator Ala Younis, at the foundation headquarters

45, she fell in love with a friend of her oldest son, a 19-year-old named Digby Squires, who was to become her second husband. Together, they hosted musicians on the farm, including Robert Wyatt, a founding member of Soft Machine, who recorded the album that would launch his solo career there.

Realizing that it was too complicated and costly to turn her farm into a recording studio, Entrecanales decided to help visual artists instead. In 1988, she opened her first artist work space in a jeans factory in Stratford, east London. Four years later, she moved to Bermondsey, south London, where she opened the Delfina Studio Trust, offering free and subsidized work spaces to young artists. One of the space’s most popular attributes was a daily lunch that artists could enjoy for the grand total of 1 pound.

“The studio came at quite an important point in my life and career,” said the 2007 Turner Prize winner Mark Wallinger, who was a resident from 1996 to 2001 and again in 2003 (and who represented Britain at the 2001 Venice Biennale). “It was great, as I had an empty studio with just the table and a couple of chairs, and it was a bit like starting from scratch.”

The film artist Tacita Dean, who was commissioned to produce a work for Tate Modern’s Turbine Hall in 2011, was in residence from 1997 to 2000. “Delfina Studio Trust was a place of brief safety before you were out in the world again,” she recalled in a 2015 exhibition booklet. “I loved being there. It was more or less my first proper studio, at least within a community of artists.”

Dean added that while the world is very

aware of artists nowadays, “which I imagine is in direct relationship to a general rise in the value of Contemporary art,” things were very different when Entrecanales started her venture. Then, “it was pure philanthropy and a genuine love of art.”

The Delfina Foundation was set up in the house near Victoria in 2007, after Entrecanales met Cezar. He was previously working with Metal (an experimental space

comfortable, modern rooms with a bed, a desk, and windows overlooking quaint Victoria back streets. They work in their rooms, in the communal areas, or in the basement project and exhibition space.

In January, the foundation will show an exhibition at the foundation headquarters titled “Plan for Feminist Greater Baghdad,” by the Kuwait-born, Jordan-based artist and curator Ala Younis. The exhibition will include an archive-based installation (co-commissioned by Delfina and Art Jameel) that spotlights the substantial contributions that women made to the modern monuments and architectural development of Baghdad. Also featured is a gymnasium built in Baghdad and designed by Le Corbusier.

What is the foundation’s future? In three years’ time, as previously stipulated by founder Entrecanales, the non-profit has to either purchase the premises in Victoria, or vacate them and move elsewhere, as the property will revert back to its owners, the Entrecanales family.

“There are challenges that we are going to face like any small-scale institution in London trying to survive a changing property market, but we’ve been lucky thus far,” Cezar said, who added that, fortunately, there were “a few more years to think that through.”

Real-estate considerations aside, Cezar sees a need for the foundation to be much more a part of the overall political conversation in Britain.

“We have this unique opportunity to work and operate in this home, which is next door to Buckingham Palace, down the street from Parliament, and surrounded by NGOs, ministerial offices, quasi-NGOs and think tanks,” he said. “How do you enable artists to be at the table when civic decisions are being made, rather than being asked to come in at the end and be the icing on the cake, visualize the problem rather than be a part of the solution?”

The aim for the Delfina Foundation, he said, was to explore the idea of becoming “an artists’ think tank, and what it would mean to bring together critical ideas and thinkers in this house, looking at the relationship between art and everyday life.” **MP**



A Prologue to Past and Present State of Things show 01 2015

for artists founded by Jude Kelly, now artistic director of the Southbank Centre in London). Cezar was put in charge of the new organization, and has remained at the helm since.

“Even though there are 50 years almost exactly that separate she and I, we really get on like a house on fire, because Delfina is straight to the point about everything, and so am I,” said Cezar. “So it works very well.”

Being based out of the house in Victoria allowed Entrecanales to provide artists with accommodation, a communal work space and a shared kitchen. Residents have

Curated by BlouinShop



G. Lancelot
The Costan Weekender

BLOUIN SHOP.com

The Art of Living, Curated by Our Editors

WALKING A THINLINE

WITH THE
NEW ART
INSTALLATION,
'THINLINE,'
AT THE
AMSTERDAM
LIGHT
FESTIVAL,
AI WEIWEI
PUTS HIS
FOCUS ON
MAN-MADE
BARRIERS,
WHEREVER
THEY ARE
FOUND

BY NINA SIEGAL







"City Gazing" by Justus
Bruns and Mingus
Vogel, an installation
at the Amsterdam
Light Festival

During a boat trip through the canals of Amsterdam in late November, the Chinese dissident artist Ai Weiwei presented "Thinline," the new artwork he's installed as part of the Amsterdam Light Festival, an annual public exhibition of light-based art. He spoke with a handful of journalists, including Nina Siegal, the only English-language journalist present, about a theme of much of his recent work: borders and how they shape our world.

How did you decide where to place the line of light in Amsterdam for "Thinline"?

The original concept in relation to where the line should be put came from the program that the organizers gave to me, when I asked for the boundaries where I could put my work. They gave me a map, and they said this is the area in which you can put it. That was where I decided to put the red line, which is very thin, almost invisible, stretching six kilometers across very complex surroundings. It goes across land and water, under bridges, across car parks and lots of bicycles, in a city that's very busy being used. There were enormous difficulties for our team. I don't think you can find a more mixed city location than Amsterdam.

You've been exploring the theme of borders and limits for some time. Why?

As artists, you're always dealing with what is possible, and in doing that you have to also understand what is established, what has been given. This is a curiosity about our human behavior. Borders are an issue I've been dealing with for some time. There are real life borders, physical obstacles, setbacks, lines. When I talk about borders it's always this side or the other side; it could be economic or political or so-called cultural barriers. I want to break the border, or understand the mental conditions that create the border.

Borders are tied to freedom of speech and human rights issues as well?

For any artists or writers in China, where I grew up, you always have to touch a subject, where there are clear guidelines, certain topics you can't touch and certain subjects you cannot do. First it was Confucian society that



Once drifting on the water - Claudia Reh

In "A Necessary
Darkness" by Rona
Lee at the Amster-
dam Light Festival,
the lighthouse (at
right) becomes a
shadow instead of a
source of light





JANUS VAN DEN EIJNDEN

dictated these lines, and then there was Communism, and it was always very clear what you could or could not say. I'm very active with defending freedom of speech and human rights, and this touches on those issues.

Does the color red have a special significance for you in relation to China?

Yes, in China, architectural structures directly follow a red line, and you cannot go over that into other people's property. The red line in architecture means this is the guideline. But in a sense the red line could also mean a line you dare not cross, words you cannot use. For example, in China, on the Internet the red line could be the word "democracy" or "freedom" or it could even be the words "today" or "tomorrow." Because at certain times protests were being organized for "today" or "tomorrow." So we were surprised, suddenly you could not type "tomorrow" on the Internet anymore. Very common words you suddenly can't use anymore. Every day, the military police will send out a long sheet of vocabulary into every propaganda department, and even onto commercial internet spaces, and tell them that these are the words you cannot use.

You were allowed to leave China two years ago for the first time. If you try to go back what will happen to you?

I still hold a Chinese passport, and by logic I'm a Chinese citizen. The authorities have told me, "you can leave and you can also come back." But two of my lawyers — the only lawyers I have — are both in jail. One for five years and one for over 10 years. And one was just because he put information about my case onto the Chinese internet for public viewing. This was the price. If I go back, and I am already self-censoring, if I behave like a prisoner, then perhaps I could be safe. But if I go back and I act like I did before, if I speak openly, then definitely I will be put in jail again and this time it should be for a long time, not just for 81 days as before. In a dictatorship there is no discussion, and the cost is always on your side, so you learn how to behave.

You've been heavily involved in issues related to the global refugee crisis.

After I left China, I immediately began work on "Human Flow," and every second of that film is about the border, about fences, about nationalism and also about the price that you have to pay for crossing those borders. This is not a refugee crisis, but a human crisis. It's like a mirror and it challenges us to look at ourselves. It's not going to disappear.

Do you have a utopian vision for what should happen with borders? Should we eviscerate them?

My utopian vision is really based on the idea that all men are created equal and that life is precious. It's not about helping refugees, but rather to help ourselves, to help humanity. It's about understanding that our humanity is broken. It's the most precious thing that we have, actually, we struggle for our humanity. We think the future, our children, should be designed on this foundation. We can accept anything if we don't accept defending humanity, defending freedom of speech. That means we can accept dictatorship, or slavery, or mafias, anything. So that's why I am very serious about this matter ...

Economically, and politically we have globalization. If you take off the stuff that is produced from places you don't want to know, under conditions you don't wish to know, the shelves of any supermarket in Europe would be empty. Empty. You might have a few things left. We all so much benefit and profit and enjoy the variety of goods and efforts of different cultures globally, but at the same time we don't care about the lives of those people, future of the children living under those conditions, or how we can address these issues to try to give those people a better life to be a better society.

Do you think we can change the system?

Of course, we can change it. Any system is designed by humans. All our problems are on a very thin layer of this planet, that layer where there is human activity. You design it, you can change it, it's made by people and for people. It's not reality.

Can you talk specifically about President Donald Trump's plans to build a border wall between the United States and Mexico?

It's completely ridiculous, outrageous and it's not going to work, and everybody knows that it's not going to work. Those two states, that area, have always benefited and been supported by the migrants and the natural flow of peoples, and the culture, and the families. To have the most powerful nation really build a physical wall I think it's a very bad gesture and it signals that freedom is not there.

My father is a poet, and he used to say, 'It doesn't matter how long the Berlin Wall is. It cannot compare to China's Great Wall. But even the Great Wall cannot stop the clouds and the wind. If it can not stop the clouds and the wind, how can it stop our will to freedom, which is much more free than the clouds and the wind?' **MP**

The canals of the city become living galleries during the long winter nights in Amsterdam. "Thinline" by Ai Weiwei can be seen at left





Curated by BlouinShop



Suzanne Syz Art Jewels
Purple Wrap Ring

BLOUIN SHOP.com

The Art of Living, Curated by Our Editors

BLOUINNEWS.COM

GLOBAL. GROUNDBREAKING. NOW.



Forward-Looking News and Analysis

Get free daily briefings

WORLD - POLITICS - BUSINESS - TECHNOLOGY - SCIENCE & HEALTH
ARTS - ENTERTAINMENT - LIFESTYLE - TRAVEL





A MASTER OF METAL

HOW JULIO GONZALEZ, WHO
STARTED AS A METAL
WORKER FOR PICASSO,
BECAME A SCULPTOR IN HIS
OWN RIGHT


BY NINA SIEGAL

A view of the
exhibition
"González, Picasso
and Friends" at the
Gemeentemuseum
in the Hague

ALL PHOTOS: GERRIT SCHREURS

Gemeentemuseum
Den Haag,
exhibition view
"González, Picasso
and friends"





n the autumn of 1928, Pablo Picasso invited a Catalan metalworker named Julio González to visit him at his studio in Paris, giving him a handful of drawings that he wanted to turn into three-dimensional objects. In producing some of Picasso's most famous early Cubist sculptures, González became one of the earliest modernist sculptors to ever work with metal, but the results are usually attributed only to Picasso.

The relationship between the two was more symbiotic than subservient, though, said Laura Stamps, curator of the exhibition “González, Picasso & Friends” at the Gemeentemuseum in The Hague, which is devoted to González, his collaboration and friendship with Picasso and the development of his later, autonomous sculptural style. The show includes 20 works by Picasso as well as dozens by González, and runs until April 2, 2018.

The exhibition begins with a work that is part of the Gemeentemuseum's permanent collection, “Monsieur Cactus” -- a bronze sculpture that González made towards the end of the four-year period working with Picasso, and attributed solely to him. It is presented in a gallery space with Picasso paintings of women with their arms stretched upwards, cactus-like, to create an immediate visual pairing.

The Gemeentemuseum worked with Madrid's Museo Nacional Centro de Arte Reina Sofía, which has also loaned many works of art, including Picasso's masterpiece “La Femme au jardin” (1930-1932), which usually holds pride of place in the Madrid museum's gallery next to “Guernica.” It has also received loans from IVAM in Valencia,

the major center of expertise on González; and from the Musée Picasso and Centre Pompidou, both in Paris. This is the first time many of them have been seen outside of Spain.

Picasso and González had met some three decades earlier than they started working together, around 1898 or 1899, at the popular Barcelona artists' café Els Quatre Gats in Barcelona. González and his brother, Joan, who were born in Barcelona, had been trained in metalworking by their father, a traditional Catalan craftsman who also taught them gold smithing and silversmithing. They made decorative ironwork for ornate stairway railings and other architectural flourishes, as well as jewelry.

Although they both were versed in these highly specialized skills, the brothers aspired to be painters, and moved to Paris to be at the center of the art world around 1900. In the summer of 1902, Picasso painted González's portrait. When Picasso visited Paris in 1904, as a poor and as-yet unsuccessful artist, he stayed with them for a few months.

After Picasso had an argument with Joan in 1904, the three lost contact. Picasso became increasingly famous, while Julio González attempted to work as a painter, and didn't particularly succeed. The Spanish sculptor Pablo Gargallo, who was one of the Cubist pioneers of sculpture made from flat metal plates, encouraged González to give up painting and explore his natural talents, but González didn't yet see himself as a sculptor.

He could still weld, and he was still making decorative sculptures, when he got work as an assistant in the Paris studio of the Romanian

“González, Picasso & Friends” at the Gemeentemuseum in The Hague, is devoted to González, his collaboration and friendship with Picasso. It includes 20 works by Picasso as well as dozens by González, and runs until April 2



"González, Picasso and Friends" at the Gemeentemuseum in the Hague



"González, Picasso and Friends" at the
Gemeentemuseum in The Hague

The exhibition includes 20 works by Picasso as well as dozens by González





"González, Picasso and
Friends" at the
Gemeentemuseum

Although he was clearly overshadowed by Picasso during his lifetime, González was appreciated posthumously, especially by other sculptors, and is known in Spain today as one of the leading artists of the 20th century

born modernist sculptor Constantin Brancusi in the mid-1920s. This is what ultimately led him back to Picasso: the now-famous painter reconnected through Brancusi and asked González for advice about welding.

“The metalworker came into Picasso’s studio in 1928 as a craftsman, but left four years later as an artist,” said Stamps. While teaching Picasso the skills to ultimately make sculptures on his own, Picasso encouraged González to develop his own style of work and to become an independent artist. In 1930, González had his first exhibition of his own iron sculptures at the Galerie de France.

The two men both presented sculptures in the Paris World’s Fair of 1937 in the Pavilion of the Spanish Republic. González exhibited one of his versions of “La Montserrat” — a metal sculpture of a peasant woman holding a child and a sickle, which has its roots in Catalonia’s visual heritage — next to Picasso’s “Guernica.” Both works were references to the victimization of the Basque people by the nationalist government of General Francisco Franco during the Spanish Civil War.

Picasso and González continued to explore similar themes in their work, both creating many images and busts of wailing women, and Gonzalez making images of screaming metal masks. These were “highly emotional depictions of the impact of war on ordinary people,” according to the exhibition catalog.

In the 1930s, the full last decade of his life, González produced an

unprecedented run of constructed iron sculptures that radically transformed modern sculpture. Although he was clearly overshadowed by Picasso during his lifetime, González was appreciated posthumously, especially by other sculptors, and is known in Spain today as one of the leading artists of the 20th century.

“González is known but mostly by artists and art historians,” said Stamps. “The wider world doesn’t know him as well. I put him on the same level as Brancusi and Giacometti, because of his influence. He opened doors to a lot of sculptors, and among sculptors he’s very well known.”

The American sculptor David Smith wrote in an article in ArtNews in 1956, on the occasion of González’s exhibition at the Museum of Modern Art in New York, in which he called González “the father of modern metal sculpture.” Sculptors who followed, such as Eduardo Chillida and Anthony Caro, were also highly influenced by González’s work.

The MoMA exhibited 57 sculptures and 10 works on paper in González’s first major American retrospective in 1956, and in 1969 presented four of his sculptures and many drawings in a second exhibition devoted to his work. A retrospective of his sculptural work organized as a collaboration between Reina Sofia and the Museu Nacional d’Art de Catalunya MNAC was presented at both museums in 2008 and 2009. Other solo exhibitions have taken place at the Pace Gallery and Simon Dickinson Roundell Gallery in New York and at

The exhibition creates a dialogue between the work of the two contemporaries, whose work often finds interesting echoes

“Picasso wrote a lot of letters to González and you could see that they were really friendly with each other. I don’t think it was the case that Picasso didn’t want to credit him. I think it’s more the way that art history goes, that people who aren’t the big names are overlooked”

the Setagaya Art Museum in Tokyo

The IVAM, the Valencia Institute for Modern Art, owns the largest collection of González’s work anywhere in the world, with 394 sculptures, drawings, paintings and jewelry pieces, and has held many exhibitions of his work, such as the “Julio Gonzalez / David Smith” show in 2011. The Valencia museum also loaned works to the Gemeentemuseum for this exhibition.

Although much of the work that González did for Picasso was not always attributed to him, Stamps doesn’t believe that this is how Picasso would’ve wanted it.

“Picasso wrote a lot of letters to González and you could see that they were really friendly with each other,” said Stamps. “I don’t think it was the case that Picasso didn’t want to credit him. I think it’s more the way that art history goes, that people who aren’t the big names are overlooked.”

In 1942, González died of a heart attack at his home in Arceuil, France. Picasso was among the few people who made it to the funeral, in spite of the difficulties of travel during the war. According to the exhibition wall text, Picasso painted “Nature morte au crâne de boeuf” (Still life with the head of an ox) (1942) shortly after the funeral, as a mournful tribute to his friend. **MP**





A PARIS HOTSPOT

THREE PRIVATE INSTITUTIONS ARE OPENING IN THE HEART OF THE CITY, AIMING TO ALTER THE CULTURAL LANDSCAPE THERE

BY SARAH MOROZ

*Interior
of Centre
Georges-
Pompidou*

FLICKR CENTRE GEORGES POMPIDOU/WIKIMEDIA COMMONS





*Tory Island,
Donegal,
Ireland, 1995*

When the Centre Pompidou opened in Paris in 1977, many locals were nonplussed by its highly conceptual design. Yet the venue plumb in the middle of the city had a galvanizing effect on the urban topography. During its first four months, the building conceived by Renzo Piano, Richard Rogers and Gianfranco Franchini drew more than two million people. “Not only that piazza but the whole neighborhood—a square mile in all—has been reanimated,” John Russell pronounced in *The New York Times*. “To walk along the Rue des Archives and come quite suddenly upon those visionary reds and blues and greens is one of the great European experiences.”

Forty years later, a new shake-up in the Marais and surrounding area is imminent. Three private institutions, all within walking distance of one another and with major architects behind them, will undoubtedly impact the cultural landscape of central Paris.

The 21st-century notion of the museum has shapeshifted alongside Contemporary art. Where disruptive concepts were once rebuffed, they are now a badge of honor: celebrating a city as an artistic capital with global appeal. Private foundations and collectors increasingly look to vast public spaces to show off their treasures.

The first change will kick off with Lafayette Anticipations—Fondation d’entreprise Galeries Lafayette, opening in March in a 19th-century industrial building on Rue du Plâtre (a few blocks from the Pompidou), renovated by Rem Koolhaas and his architectural firm OMA. The 2,200 square-meter space (including 840 square meters of exhibition space) features a steel and glass “exhibition tower” composed of four mobile platforms, easily reconfigurable, in its central courtyard.

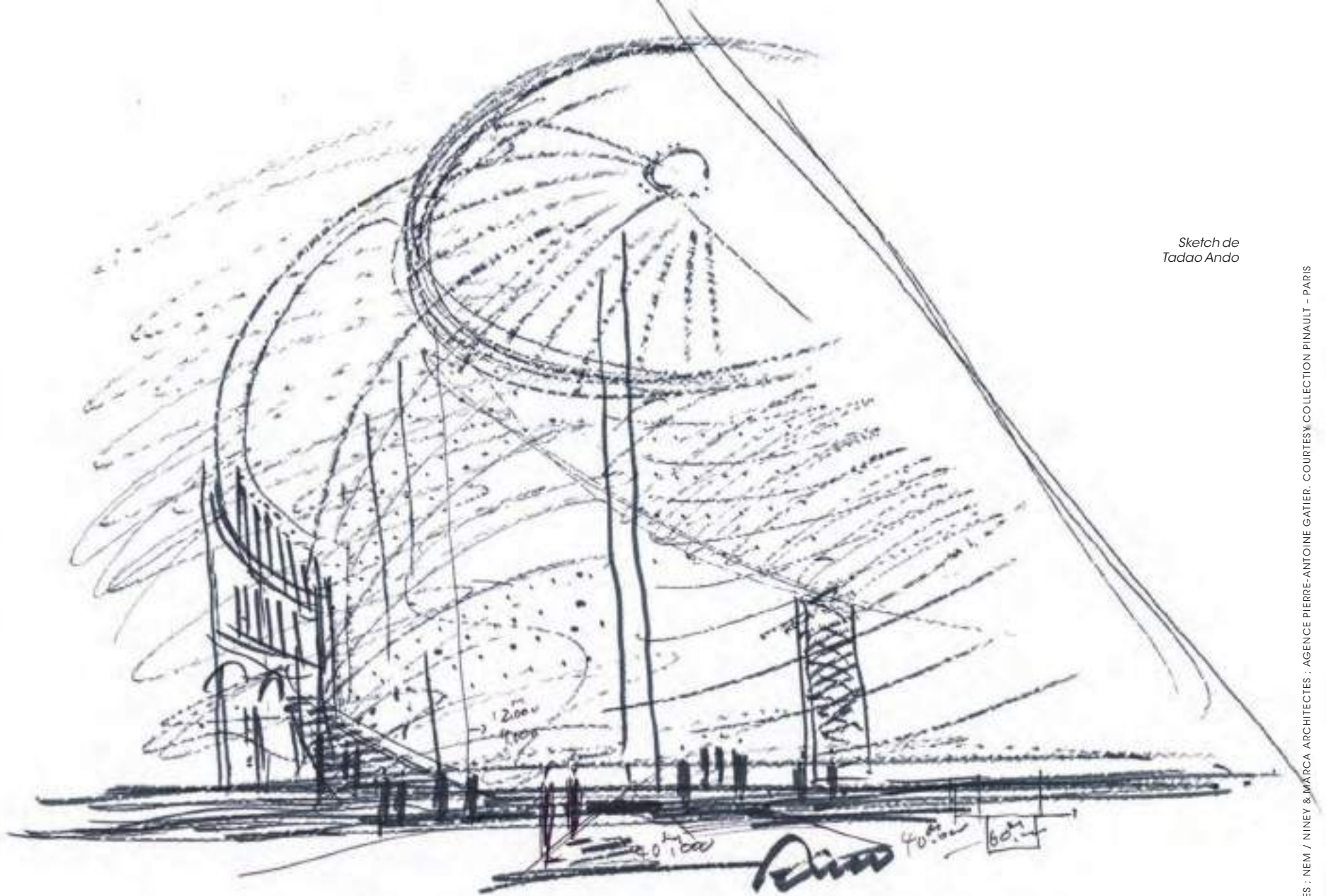


© MARTINE FRANCK / MAGNUM PHOTOS



© FRED MARIGAUX 2016. COURTESY COLLECTION PINAULT - PARIS

*François Pinault
and Tadao
Ando*



Sketch de
Tadao Ando

Lafayette Anticipations, created in October 2013 by the French department store Galeries Lafayette Group, will exhibit three to four annual shows, anchored by a multidisciplinary artistic program alongside performances and workshops; the inaugural exhibition will feature Lutz Bacher. Throughout her 40-year career, the American artist — who adopted a masculine pseudonym beginning with her first pieces — has produced photographs, ready-mades, sculptural arrangements and videos that mix the themes of pop culture, art history, sexuality and violence.

Adjacent to Lafayette Anticipations will be The Henri Cartier-Bresson Foundation. Housed since its inception at L'impasse Lebourg in the far-flung 14th

arrondissement, it is moving Marais-ward to Rue des Archives in autumn 2018. The new premises, within a former garage by architects from the Novo agency, more than double the previous space and provide more adaptable exhibition layouts. There will also be improved archive storage, and better facilities for researchers.

Created by the namesake photographer and his family, the Fondation's mission has been to highlight the history of the photographic medium, showcasing work from the likes of Saul Leiter, Francesca Woodman, Jeff Wall and Harry Callahan. The inaugural show in the new space will keep it in the family, presenting Martine Franck's work—Henri Cartier Bresson's wife as well as a portrait and documentary

A computer rendering of the exterior of the Bourse du Commerce, which will house the art collection of François Pinault, billionaire and majority shareholder of the retail conglomerate Kering







Centre
Pompidou

PANORAMIO - WIKIMEDIA

The first change will kick off with Lafayette Anticipations—Fondation d’entreprise Galeries Lafayette, opening in March in a 19th-century industrial building on Rue du Plâtre

photographer in her own right.

Arguably the biggest player among this oncoming cultural shift is the Bourse de Commerce (Commodities Exchange). The centuries-old domed building — originally used as a place to negotiate the trade of grain, more recently used to provide business services through the Paris Chamber of Commerce — will house the art collection of François Pinault, billionaire and majority shareholder of the retail conglomerate Kering. When Pinault opened a museum in Venice in 2005, he announced that he intended to do the same in his native France. (In the interim, Pinault developed a Contemporary art residency program in Lens and the Pierre Daix Prize in France.) The venue will open in 2019.

Pinault re-teamed with Tadao Ando Architect and Associates TAAA, who also worked on his Venetian museums: Palazzo Grassi, Punta della Dogana and the Teatrino. Ando worked alongside Pierre-Antoine Gatier, chief architect of Monuments Historiques, who conducted exhaustive archival research. The Bourse de Commerce was initially constructed in the 16th century by the architect Nicolas Le Camus de Mézières, although its sole remaining vestige is, today, the Medici column (classified a historical monument in 1862). When the bustling mercantile legacy of Les Halles, which Émile Zola dubbed the “Belly of Paris,” was demolished and replaced with a modern shopping mall in the 1970s, the entire edifice became a landmarked monument to prevent the erosion of its historic features. (The whole Les Halles area has recently undergone an



Interior of Centre
Georges Pompidou

extensive renovation.)

The Bourse de Commerce will present thematic hangings of works from the Pinault collection, monographic exhibitions devoted to major artists, and cartes blanches. The 3,000 square meters of modular exhibition space can accommodate a range of scales, from compact to monumental, and diverse media ranging from photography, installations, painting, sculpture to video. The building's exterior will be restored to its original condition, and its landmarked elements (its aforementioned historic Medici column, the cupola, frescoes) will complement the redesign. The venue has a 50-year lease, after which the use of the building will be returned to the City of Paris.

"We want this new cultural establishment to be dynamic and bright, like the newly redesigned area of Les Halles in which it is located," Paris mayor Anne Hidalgo noted during the announcement of the venue to the public in 2016. The museum will eventually be connected to the overhanging morphogenesis-inspired Canopée (designed by Jacques Anziutti and Patrick Berger) by way of a public park.

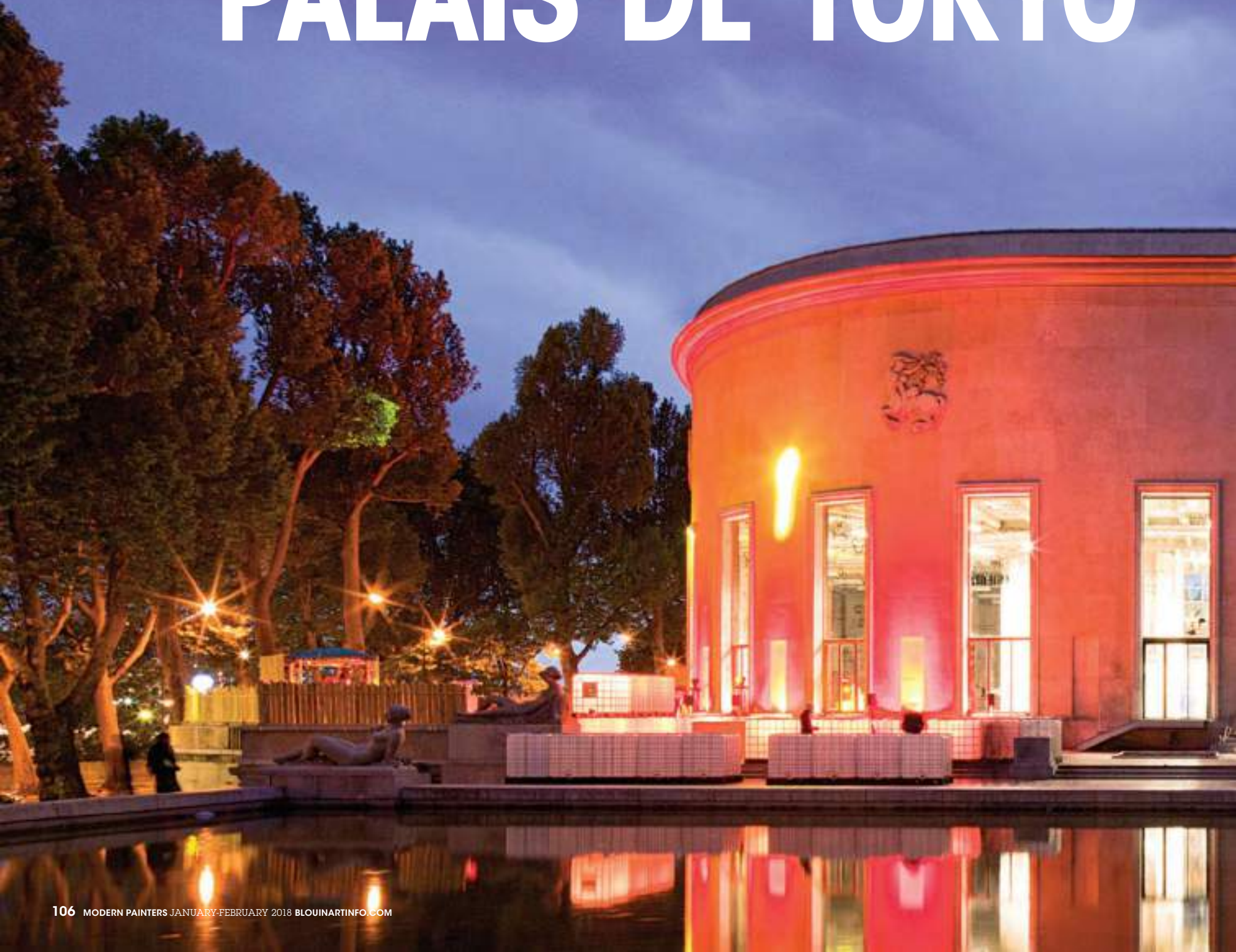
Long-time gallerist—now bookseller—Yvon Lambert was one of the earliest art world settlers in the Marais area and is well-placed to take note of its cultural transformation. "When I arrived in the 1980s, there was nothing. No galleries. Just the Musée Picasso," he recalled. Attracted to this neighborhood for the vast space he found there, a former factory tucked behind a courtyard, "I saw what it could become," he said. If these forthcoming institutions will change vibe of the neighborhood, Lambert noted that some galleries have already been migrating elsewhere because Marais real estate is too costly due to the shopping density. Well-funded private foundations and enterprises might be the only ones with pockets deep enough to establish a new foothold in the area.

If the fuss during the 1970s was about wrecking the neighborhood with a new-fangled approach, the contemporary trouble has flipped from fear of novelty to fear of oversaturation. These destinations will certainly bring new thrills to the neighborhood, even as they risk limiting who can flourish there. **MP**

Forum Les Halles de Paris



A REVITALIZED PALAIS DE TOKYO



WITH A MASSIVE EXHIBITION
SPACE, THE MUSEUM IS
HOSTING ONE OF THE MOST
AMBITIOUS PROGRAMS IN ITS
80-YEAR HISTORY IN 2018

BY CODY DELISTRATY

FLORENT MICHEL / 11H45

View of Palais de
Tokyo, April 2012

Stelios Faitakis,
Elegy Of May.
Part I: The
Deepness Of
Things. Palais
de Tokyo, 2016,
Lasco Project #6



If Paris is going to prove it's as serious about Contemporary art as London or New York, the change is going to happen at the Palais de Tokyo. While the best-known modern art museum in Paris—the Centre Pompidou—continues to put on grand and impressive exhibitions (from a blockbuster Cy Twombly retrospective to the more recent David Hockney show), it remains a relatively staid titan. The real change is happening in the far-flung 16th arrondissement.

After a nearly year-long renovation completed in 2012, the Palais de Tokyo combined the city-owned Musée d'Art Moderne de la Ville de Paris with the nationally owned Palais de Tokyo to become the largest center of Contemporary art in Europe, with the largest temporary exhibition space of Contemporary art on the continent. The year 2018 will bring even more changes and innovation, including a new restaurant, bookstore, and two artistic meeting spaces called La Toguna and Le Tarmac, as well as one of the Palais de Tokyo's most ambitious exhibition programs in its 80-year history. Shows by Neil Beloufa, Kader Attia & Jean-Jacques Lebel, George Henry Longly, Massinissa Selmani, Marianne Mispelaëre, Anita Molinero, Daiga Grantina, and Nina Chanel Abney will run from February 16 to May 13, 2018.

AURÉLIEN MOLE

Boris Tellegen, Zone
de Faille, Palais de
Tokyo, 2013, Lasco
Project #2





Left: View of Les Grands Verres
Above: View of the bookshop

GUILLAUME LEBRUN

Since the museum's 2012 renovation,
the basement project has hosted more
than 60 artists from around the world,
who have participated in what the
museum calls 'one of the strangest
urban art projects in a cultural center'

Although the specifics of the exhibitions have yet to be released, the Algerian-born Neïl Beloufa will be working with the guest curator Guillaume Désanges on what is likely to be a film project called "The Enemy of My Enemy." Kader Attia won the Marcel Duchamp Prize last year for his artistic analysis of the impact of colonialism on non-Western cultures; and his artistic partner, Jean-Jacques Lebel — decades older and one of the central figures in France's "Beat Generation" — also works with a political bent. Their found objects — opium pipes made of trench shells, disease masks with teeth made from the metal of a rifle bullet, old wooden telephones — have become trenchant critiques of France's post-colonialist politics. George Henry Longly's exhibition will dovetail with a concurrent show he'll have at the Musée National des Arts Asiatiques; Massinissa Selmani won the SAM Prize for Contemporary Art last year; Marianne Mispelaëre won last year's Grand Prix at the Salon de Montrouge; and Anita Molinero will be creating an as-yet-unknown site-specific installation at the museum.

The minimalist, concrete basement of the museum has been home to one of the Palais de Tokyo's most intriguing initiatives: the "Lasco Project." Since the museum's 2012 renovation, the basement project has hosted more than 60 artists from around the world, who have participated in what the museum calls "one of the strangest urban art projects in a cultural center," which has included artists such as the French muralist Philippe Baudelocque, the Argentine visual artist Felipe

Pantone, the American painter Craig Costello, and the Dutch graffiti artist Boris Tellegen.

The Los Angeles-based artist Cleon Peterson created the current project on show in the basement, called "LASCO PROJECT #8." For this exhibition, which runs until the middle of 2018, Peterson has produced a fresco composition on a giant yacht from the Gitana lineage (from Ariane and Benjamin de Rothschild's stable of yachts), with colors that evoke the heritage of Greco-Roman antiquity and a combat scene that shows the waves and the winds. The composition at once expresses the struggles of both the "artist" — Peterson was, as he says, "raised at the fringes of society" — as well as the "Artist": anyone working against creative challenges. It also depicts the captain's struggle as he deals with the "extra-urban territory" of the sea and can be interpreted as a class critique as well.

The basement exhibitions have been by far the most bizarre aspect of the museum. With almost nothing but concrete and a few lights, the space has allowed the museum's artists greater freedom in both their works and their presentation.

Upstairs, Les Grands Verres replaced TokyoEat as the museum's flagship restaurant in June. Designed by Lina Ghotmeh, the restaurant is governed by a sustainable approach: custom-designed furniture made from recycled materials and eco-friendly lighting. It also includes intimate spaces where diners can take in views of the Eiffel Tower. Billing itself as "a Mediterranean brasserie," the new restaurant is run by Quixotic Projects, which also runs Paris' hip Candelaria, Le Mary Celeste, Glass, and Hero. "I knew it was an opportunity to challenge the expectation that dining in a cultural center is uninspired or unfocused, and to really surprise people," said Josh Fontaine, co-founder of Quixotic Projects. Added Ghotmeh, the designer, "It needed to express the character of the Palais de Tokyo— both a rebellious wasteland with the aura of a Palace and an anti-museum in permanent transformation."

Slated for January 2018, a new space called "La Toguna" will also open as a meeting place for artists and creative-types. Funded by the Bettencourt



View of the
Tarmac in
Palais de
Tokyo, 2017



Cockney in
Lasco Project
#3 at Palais de
Tokyo, 2014.



PHOTO: AURÉLIEN MOLE



Lasco Project #1, 2012, at the Palais de Tokyo included contributions from Lek & Sowat, Dem189 and others

Slated for January, a new space called “La Toguna” will also open as a meeting place for artists and creative-types. It positioned to be a space for conversations about the state of Contemporary art

PHOTO: AURÉLIEN MOLE

LOUVRE
éditions

Edme Bouchardon 1698-1762
une idée du beau

Somogy Art Publishers since 1937
www.somogy.net

SOMOGY
ART
PUBLISHERS



Left: Work by Lek & Sowat and Mode 2, Palais de Tokyo, 2014
Below: View of the bookshop

© THOMAS LANNES; AURÉLIEN MOLE

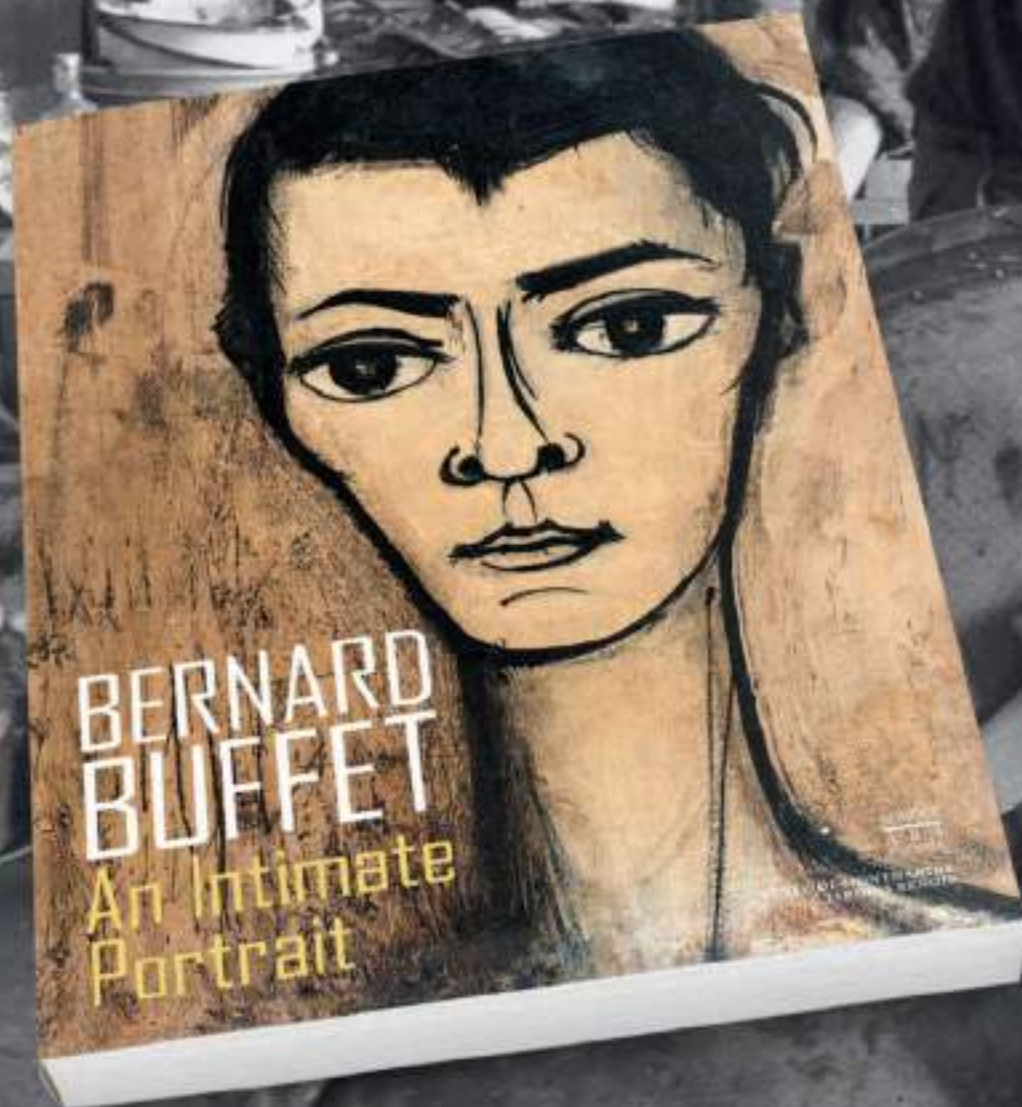
Schueller Foundation, it is positioned to be a space for conversations about the state of Contemporary art. In one planned meeting, the art historian Bernard Marcadé will discuss the ghosts of Pompeii as depicted in the works of the visual artist Annette Messager.

Another new meeting space, called “Le Tarmac,” opened earlier in 2017 and has provided a place for the public to meet with artists, watch art-related debates, and consult art books. Designed entirely by students of the Arts Décoratifs design university in Paris, Le Tarmac has also been presenting films made by art-school students as well as hosting a first-ever “Instagram residency,” which brought budding photographers (who share their work on the popular platform) to the museum for 15 days.

Finally, a redesigned bookstore, sprawling over 100 square meters with high-screened walls, has been created by Office, a Brussels-based architectural firm that won the Lion d’Argent at the Venice Biennale. Specializing in art of course, the bookstore, called “Cahiers d’Art,” will also act as one of the largest reference libraries on Contemporary art in Paris.

A comprehensive reference library, a high-quality restaurant, a strange basement exhibition space, and a slew of art from Europe’s most promising talents, the new Palais de Tokyo is a welcome addition to the world of contemporary art. Bizarre, beautiful, and unrestrained is just what the Palais de Tokyo—and Paris’ art scene—has needed. **MP**





SOMOGY
ART
PUBLISHERS

Somogy Art Publishers since 1937
www.somogy.net

MUSÉE DE MONTMARTRE
JARDINS RENOIR

© Luc Fournol, Cyril Clément, Estate Luc Fournol
'A few carefree moments in a life otherwise devoted to work. Bernard never realised how elegant and handsome he was. Seductively wrapped in solitude and modesty-that's how I knew and loved him', Château l'Arc, 1958

IZUMI KATO: ARTIST WITH A DIFFERENCE

IN 2018, KATO'S COLORFUL CAST OF
OTHERWORLDLY CHARACTERS WILL
BE FEATURED AT THE PERROTIN GALLERY
IN HONG KONG, WHICH WILL SHOW
NEWLY-CREATED WORKS FROM THE
LAST TWO YEARS

BY TINA XU



Izumi Kato
"Untitled", 2017 Stone,
wood, acrylic, iron,
leather 56 x 10 x 10 cm



critics are often at a loss for how to describe Izumi Kato's characters: "bulbous-headed figures, waif-like bodies with wide, staring eyes," sometimes "crosses between fetuses and insects," and even "humanoid figures with mask-like faces and flippers as limbs that tend to spread exotic plants, stylized wings, or additional heads." A full spectrum of adjectives are summoned in an attempt to capture their essence as "unnervingly ambiguous characters" that are "eerie yet adorable" and "fascinating as they are enigmatic." One critic linked his figures to children's toys and erotic fetish objects.

Kato doesn't mind: "I don't really care how people see me," he told a journalist from Christie's in a May 2017 studio visit in advance of his upcoming show at Perrotin Hong Kong (Jan. 19 to March 17). When asked to elaborate on his art, he responded, "It's open-ended." Indeed, the vast majority of his work is untitled. When asked by Blouin Artinfo on the eve of his 2016 show at Perrotin New York why the arms and legs of some figures sprouted flowers and buds, he replied, "I have no particular interest in these motifs in and of themselves. I would say that I create these works because I find their forms interesting."

The products of his Brancusian obsession with form are figures that defy

categorization or symbolism. Some of Kato's beings stand alone, others lounge in pairs or groups against rich, vivid backgrounds. In all of them, deep, vacant eyes bore into the viewer. In the painting "Untitled 2010," sapphire eyes fluoresce above a crimson cascade of a nose bleeding into the lips in one unbroken shape like a bright waterfall. In his sculptures, the eyes visibly protrude as bulbous spheres; some pupils are inlaid with jagged quartz-like stones. Most of Kato's creatures are genderless, though some have breasts. Some stand gracefully on four sharp legs, more like alien deer than humans.

It would be difficult to guess that Kato was classically trained in oil painting at the Musashino Art University in Tokyo, whose rigorous technical exams demanded strict photorealism. "I had questions and doubts about the system," reflects Kato. At age 30, he went in another direction, donning a pair of latex gloves and creating figural abstract paintings instead.

Kato's remark "I just feel it" best summarizes his approach to his art. He rubs layer after layer of pigment onto his paintings with his hands; sometimes he uses a spatula. Color palette and composition are employed purely to be evocative. Some call it raw expressionism. His first high-profile international appearance was at the 2007 Venice

Most of Kato's creatures are genderless, though some have breasts. Some stand gracefully on four sharp legs, more like alien deer than humans

Portrait of
Izumi Kato



Despite Kato's success in international art spaces, he grew up insulated from the high-art world. He says that people from his hometown would simply dismiss Contemporary art as beyond their comprehension

Biennale in the exhibition “Think with the Senses — Feel with the Mind. Art in the Present Tense.”

Since then, his paintings and sculptures have made been exhibited internationally at venues like Daimler Contemporary Berlin (2008), Yi&C Contemporary Art in Taipei (2010), Moscow Museum of Modern Art (2012), Haifa Museum of Art (2012), Centre Pompidou Metz (2017) and Art Basel Miami Beach (2017). Within Japan, Kato's works have been widely shown in museums as well as alongside nature at the Mount Rokko National Park (2012), Kirishima Open-Air Museum (2012), Shurakuen Garden (2013) and Kanaz Forest of Creation (2016).

In 2018, Kato's colorful cast of otherworldly characters will be featured at the Perrotin Gallery in Hong Kong, which will show newly-created works from the last two years that Kato has worked in a coastal studio alongside a reclaimed landfill. Irregularly-shaped granite stones found along the shore have been painted and mounted as the heads of new sculptures.

Despite Kato's success in international art spaces, he grew up insulated from the high-art world. He says that people from his hometown would simply dismiss contemporary art as beyond their comprehension. Yukie Kamiya, gallery director of the Japan Society in New York, muses that Kato's work as a manual laborer for some years left him with “the sense of being at one with the world that comes with corporeal achievement, and a

humble appreciation of his place as just another creature of this earth.”

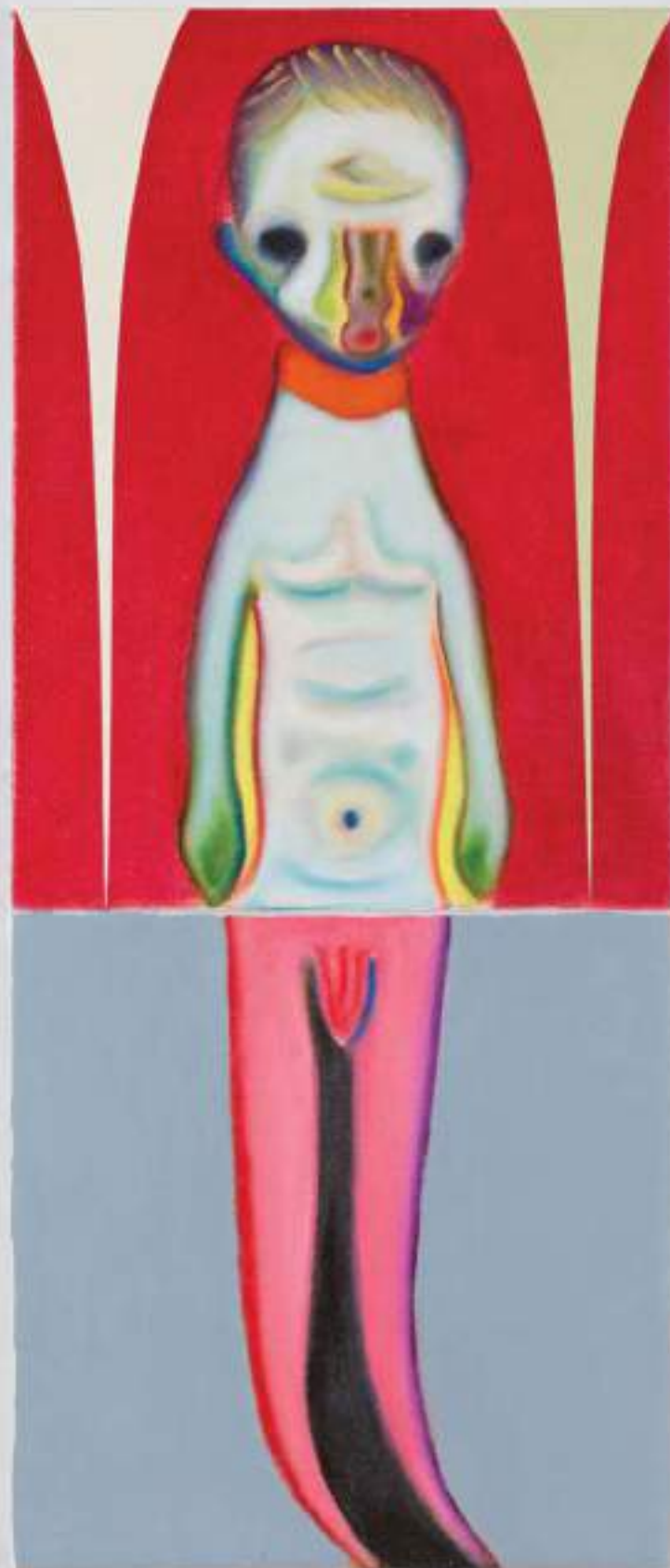
In 2003, Kato began carving sculptures from camphor, a soft and fragrant wood often used for Buddhist statues. In 2012, a friend who owned a Japanese action-figure company introduced Kato to sofubi, a soft vinyl. Of the 30 heads a year he orders from a Japanese toy manufacturer, Kato estimates that 10 or 15 of them come to life. He explained in a 2016 interview with Flash Art, “I look at African sculptures, Venus sculpture and toys in Japan from the viewpoint of one even plane and choose not to differentiate. I grew up in a rural town in Japan outside of Tokyo where they believe that everything—even objects like rocks and wood—contains a spirit.” He muses, “I feel like sculptures naturally have a friendly relationship with the world.”

After years of contemplation about whether to pursue a career in art, Kato made his debut at age 30. Now approaching 50, he is long past the struggle for identity ubiquitous among young artists. The ability to do the work itself is the highest blessing: “I'm happy that I only have painting to focus on when I wake up,” says Kato, who works alone in his studio driven by a strong devotion to his beloved characters. “I'd probably keep making pieces even if nobody bought my work,” he says. With subdued charm, he breaks into a smile and adds, “But I'd be sad if nobody looked at my work, so I'd ask people to take a look.” **MP**



LEFT: Izumi Kato
"Untitled", 2017 Oil on canvas 172 x 53 cm

RIGHT: Izumi Kato
"Untitled", 2017 Oil on canvas 172 x 53 cm



DATEBOOK

The season's top picks from all the art capitals

NEW YORK

Hans Hartung **at Perrotin**

HANS HARTUNG'S STRIKING visual language prefigured developments in Post-War Western painting: abstraction, action painting, and color-field painting. His oeuvre is the focus of an exhibition in the New York space of Galerie Perrotin—which now represents the Hartung Estate—offering the broadest solo presentation since his exhibition at the Metropolitan Museum in 1975.

“Hans Hartung: A Constant Storm. Works from 1922 to 1989,” on view January 12-February 18, showcases his experimental paintings across 70 works. Two tandem exhibitions are on view at Simon Lee Gallery in London and Nahmad Contemporary in New York. Later in 2018, the Kunstmuseum Bonn will organize a solo exhibition of Hartung's work.

The artist was born in Leipzig, Germany in 1904 into a bourgeois Protestant milieu. In the 1920s, he studied at the Kunstakademie in Leipzig, and the Kunstakademie in Dresden. Having encountered French Impressionism, Fauvism, and Cubism, he headed for Paris and enrolled in the atelier of André Lhote. In 1935, Hartung fled the Nazi regime and moved to France definitively. During World War II, he joined the Foreign Legion; he lost a leg in battle, and was awarded the Croix de la Guerre. He was then naturalized as a French citizen.

Chronologically examining the artist's evolution across seven decades, the exhibition

T1962-R13, 1962
Vinyllic paint on canvas
180 x 111 cm/ 70 7/8 x 43 11/16 in



© HANS HARTUNG/ADAGP, PARIS 2018 PHOTO: CLAIRE DORN/COURTESY PERROTIN



T1988-R46, 1988
Acrylic on canvas/
154 x 250cm/ 60 5/8 x 98 7/16in



T1980-K5, 1980
Acrylic on canvas
185 x 300cm/ 72 13/16 x 118 1/8 in

starts with his 1920s abstract works. “My ink drawings during my school years... had a decisive influence on my whole life as an artist,” Hartung wrote in his memoirs. (He deemed his approach “tachisme.”) Up until his death in 1989, he deployed all kinds of tools to manipulate paint: self-fashioned brushes; branches pulled from the olive trees surrounding his Antibes studio with which to paint-thrash the canvas; the “tirolienne,” a hand-held appliance house painters spatter onto walls; the “sulfateuse,” used by gardeners to spray herbicide in gardens.

His play on rhythmic forms evokes scraggly hairballs (“KP1960-22,” 1960, in pencil, pastel, scratching on paper) to pickup sticks (“T1961-H35,” 1961, in vinyl paint on

canvas) to atmospheric sci-fi dystopias (“T1971-R30,” 1971, in acrylic on canvas). His titles, composed of classifying markers (“T” for canvases, “P” for works on paper, followed by year and number) were a distinctive choice—not only relative to the artistic tendency to use allusive titles to infuse potential meanings, but because they convey none of the exuberance of his style.

His vivid palette and tempestuous blotches reveal a turbulent creative act. Jennifer Mundy described his approach in “Tate Papers no.9” as “the free cursive gestures, the courting of chance,” and a mix of “delight and foreboding.” Artist Pierre Soulages, who was friends with Hartung, described—in an interview with art historian

Pierre Encrevé—his gestural outbursts as a means of “translating something inside.” In the text “A Constant Storm,” Matthieu Poirier, who curated the Perrotin show, noted: “Hartung’s pictorial world is rigorously non-figurative and non-narrative,” but remarked on the “existential dimension and the inner dialogue it established between the expressive power of its graphic lines and the airy quality of its colored grounds.”

Hartung once said: “If you’re furious, you smack someone in the face. Well, the same goes for painting: the vigorous sign you make is always the expression of something.” Even posthumously, his fury is still raw and potent.

—SARAH MOROZ

LOS ANGELES

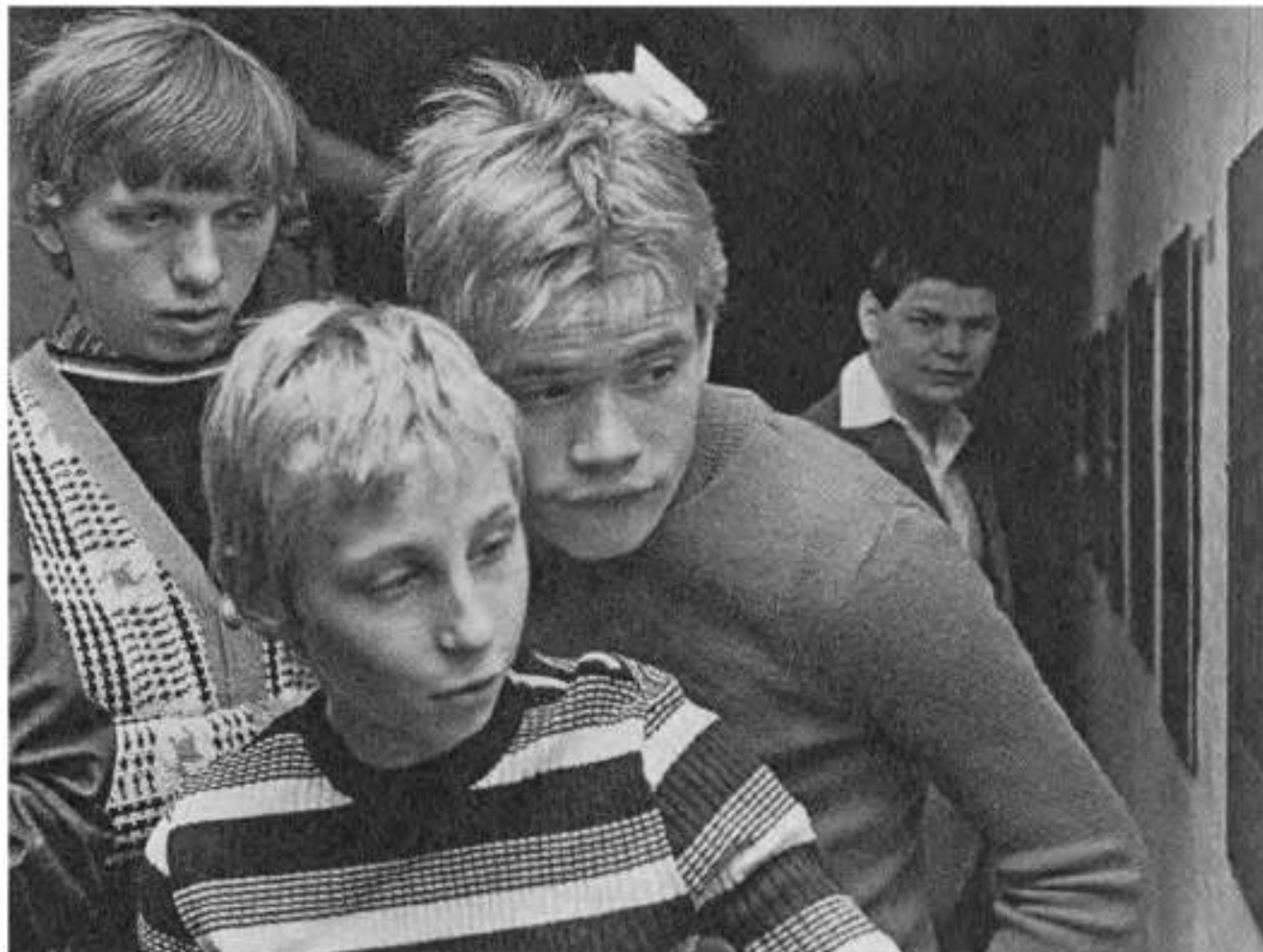
'Stories of Almost Everyone' at Hammer Museum

"STORIES OF ALMOST Everyone" at the Hammer Museum in Los Angeles presents a host of works by Contemporary artists, exploring the authenticity behind the stories they convey and the notion of belief/disbelief. In recent years, an "art of ideas" has developed to communicate social, political, and economic histories, informed by conceptual and post-conceptual artistic

practices. With direct references from the everyday world, art objects are often expected to carry the narrative descriptions that accompany them. By producing mediating texts and explanatory labels, museums also participate in this activity with the artists, who have incorporated forms of writing and language as integral parts of their work, making it extremely difficult to distinguish

between artistic intentionality and curatorial interpretation. To tackle this, artists and institutions have adopted the role of speaking, which was supposed to be the function of word-less artworks and the otherwise inert byproducts of material culture.

Organized around this premise that objects of Contemporary art possess



Andrea Büttner, HAP Grieshaber / Franz Fühmann: Engel der Geschichte 25: Engel der Behinderten, Classen Verlag Düsseldorf 1982, (HAP Grieshaber / Franz Fühmann: Angel of History 25: Angel of the Disabled), 2010. Xerox and clip frames, set of 9. Each: 16 5/8 x 23 3/8 inches (42 x 59.2 cm). Edition of 3, with 1 AP.



Willem de Rooij, 3-part tracksuit
(jacket, t-shirt, pants), size L,
2015, Jacket and pants: shell
and lining: 65% polyester, 35%
cotton, T-Shirt: 60% cotton,
40% polyester, Combination
of textiles, prints, embroidered
logo, zipper with metal Fong
Leng puller, Label: black,
Archive no. DTS4.



Fayçal Baghriche, The clock, 2017, Vintage clock, motor, 19 11/16 x 7 7/8 x 3 15/16 in. (50 x 20 x 10 cm).

narrative histories and inner lives that the conventions of display can only approximate, the show includes works by more than 30 international artists, in an attempt to address the ways through which a wide range of artworks and artifacts carry notions of meaning and mythology in equal measure. The challenge that textual mediation poses provides a framework for analyzing the potential for ideas facilitated by art to expand into other areas of thought. The exhibition demonstrates a broad range of artistic approaches that show a faith in objects to communicate their inherent value, but are also laden with notions of skepticism regarding the museums' approaches and art's ability to convey meaning.

The exhibition will be on view from January 28 through May 6, 2018 at Hammer Museum, 10899 Wilshire Boulevard, Los Angeles, CA 90024, USA.

For details, visit <https://hammer.ucla.edu/>



Henrik Olesen, Keine Werbung bitte, 2010, Postbox, 15 3/4 x 11 x 3 9/16 in. (40 x 28 x 9 cm).



LONDON

“Crossroads: Kauffman, Judd and Morris” at Sprüth Magers

THE 1960S WERE a hotbed of formal experimentation for what would define American Minimalism. In New York City, the likes of Donald Judd, Robert Morris and Carl Andre were pushing into new territory by introducing industrial materials and modes of production into their artmaking, and breaking down accepted relationships between form, surface and their support. These concerns are evident too in the work of Californian artists from the same period, although the very term “Light and Space” — the name for the loose movement that grouped together Robert Irwin, James Turrell, Craig Kauffman and others — suggests an ephemeral quality and intensity of light absent from the works of their East Coast contemporaries.

A new show at Sprüth Magers in London, however, dispels with these binaries. “Crossroads: Kauffman, Judd and Morris” (January 18 to March 31) focuses on the work of the Los Angeles artist Craig Kauffman and situates them — for the first time in Europe — alongside comparative pieces by Donald Judd and Robert Morris. Placing special attention on the years between 1966 and 1971, it demonstrates how ideas traversed these two centers of artistic activity through the friendship and intellectual exchanges between these three artists, at a moment when their approaches to artmaking were most closely aligned.

Like Morris and Judd, Kauffman began as an abstract painter. Yet by 1963 he had moved away from canvas in favor of Plexiglas, which allowed his work to take a more radical

Craig Kauffman
Untitled, 1969
Acrylic lacquer on plastic
238.8 x 120 x 22.9 cm
94 x 47 1/4 x 9 inches

© 2017 ESTATE OF CRAIG KAUFFMAN/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK COURTESY SPRÜTH MAGERS PHOTOGRAPHY ©: VICKI PHUNG SMITH



Robert Morris
Untitled, 1968
(remade 2011)
Two grey felts
365,8 x 182,9 cm
144 x 72 inches

turn in the mid-to-late 1960s as he gradually eliminated a figure-ground relationship to arrive at pure abstraction. One of the earliest pieces on view at Sprüth Magers, “Untitled,” 1966, from his “Washboard” series, is a luminescent red vacuum-formed plastic. Not dissimilar to Judd’s own “specific objects” of the same period, works that refused identification as purely painting or sculpture, their undulating curves that protrude from the wall are nevertheless a visual riposte to the clean lines and hard edges favored by the East Coast. And while “he still regarded these as paintings and always had them wall mounted,” according to Frank Lloyd, representative of the Craig Kauffman Estate and the exhibition’s curator, the “Washboard”

series already “bears the early hallmarks of what eventually became known as Minimalism.”

Kauffman’s move to New York in 1967 gave him further impetus to continue this line of inquiry. Once settled in the city, he began a friendship with Donald Judd (the two later exchanged artworks, one of which is included in “Crossroads”), and reignited his earlier acquaintance with Robert Morris, with whom he collaborated on a piece for the Jewish Museum’s show “Using Walls” in 1970. The “Loops” series from the late 1960s bears formal affinities with Morris’ process-oriented work with felt pieces in which he allowed gravity to define the ultimate shape of the felt when hung from the wall, while

keeping intact Kauffman’s predilection for, in Lloyd’s words, “a luminous, bright coloration” — influenced not only by his Californian roots but also by his “lifelong passion for French painting.” Consisting of sheets of spray-painted transparent Plexiglas draped over a wire and hung one foot away from the wall, they are, according to Lloyd, as much about “the dematerialization of the piece and [Kauffman’s] interest in the interplay between the light, color and shadow that is cast,” as they are about the material. And although Kauffman returned to painting in the 1970s, in his object-based works from this short but fertile period he is ever the master colorist.

—ANYA HARRISON

PARIS

Johan Creten: *Sunrise/Sunset* at Perrotin

AFTER GRADUATING from the Royal Academy of Fine Arts of Ghent in 1985, the Belgian-born Johan Creten discovered a clay-making studio that had been left behind by other students. Having trained as a painter, he set to work in the studio, combining what he called “ceramic elements” in his paintings. Placing contorted shapes and complex surfaces atop canvases, he married painting

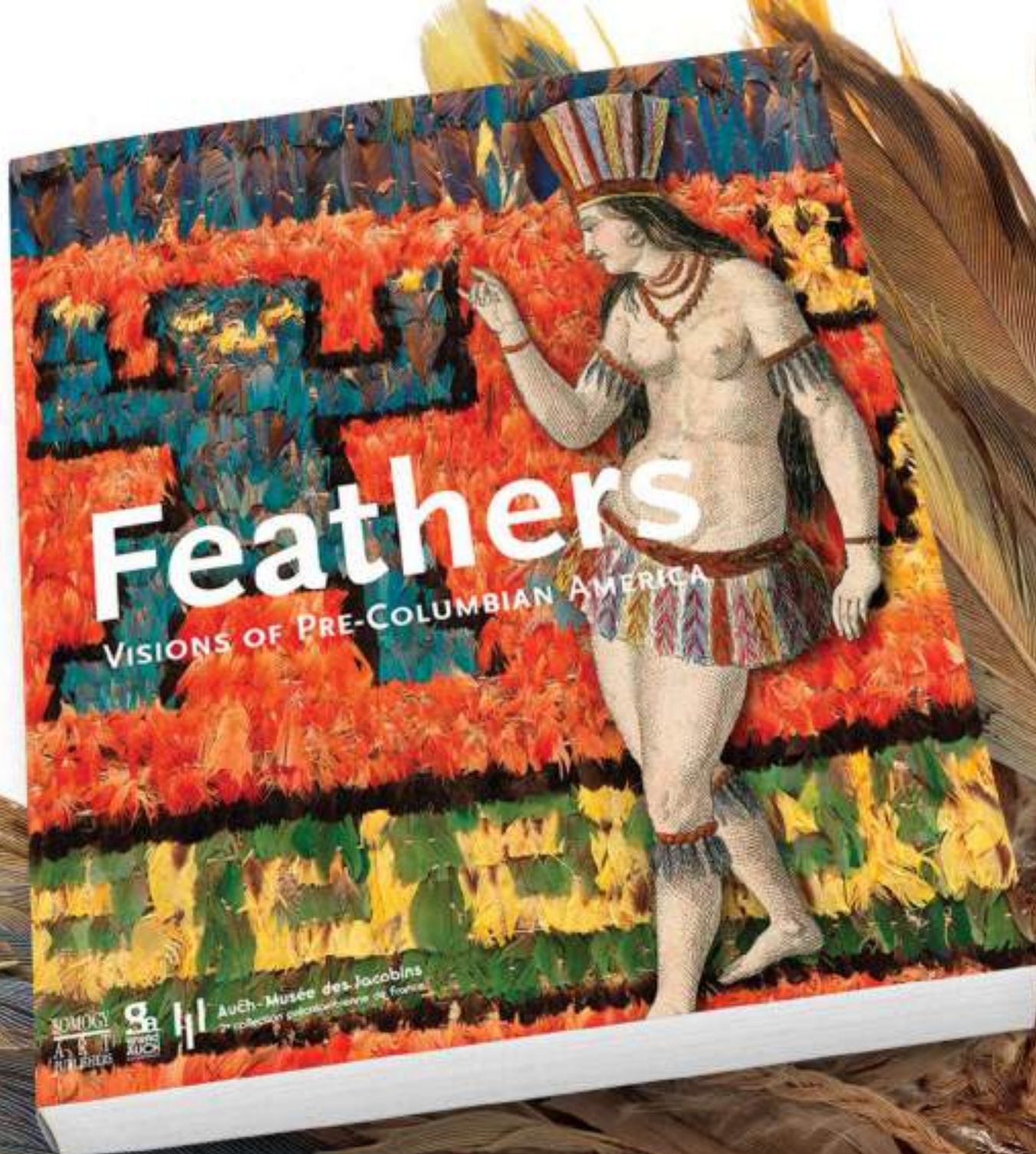
and clay-making in a way similar to that of Thomas Schütte and Lucio Fontana, elevating ceramics to the level of high Contemporary art. While at the School of Fine Arts in Paris, he began using mud instead of typical clay, yet another bold move. “Clay is excremental, it’s the ashes of the dead,” Creten later said. “At the same time it’s mother earth, it links the sacred and the

profane, in a brutal way, disgusting and magical at the same time.”

On from January 10 to March 10, 2018, Creten’s “Sunrise/Sunset” exhibition at the Galerie Perrotin in Paris will include his grand bronze sculpture “De Gier” as well as smaller works like “Vulvas” and his photographic series “C’est dans ma nature” (“It’s my nature”). Creten’s works tend to



Johan Creten
The Price of
Freedom,
2015-2017
Sculpture /
Sculpture
Bronze patiné,
fonte à la cire
perdue /
Patinated bronze,
lostwax
casting 145 x 194 x
59 cm / 57 1/8 x 76
3/8 x 23 1/4 in



SOMOGY
ART
PUBLISHERS

ga
grand
AUCH
AGGLOMERATION



Auch - Musée des Jacobins
2^e collection précolombienne de France

Somogy Art Publishers since 1937
www.somogy.net

Johan Creten
 The Devil's Target II, 2015
 Wall sculpture / Wall sculpture
 Enamelled stoneware, high
 temperature cooking / Glazed
 stoneware, highfired
 12 x 62 cm / 4 3/4 x 24 3/8 in.

pose deep societal questions: about social injustice, or the abstraction of human sexuality. But the centerpiece of the exhibition is “Price of Freedom,” which was first presented in New York two years ago, a piece that poses difficult questions about the future of humanity at large. Over four-and-a-half-feet tall and made entirely of black resin, “Price of Freedom” is a sculpture of an eagle that questions the impulse for freedom. Fixed and stuck, the eagle cannot move; is he frozen while in full swing? Might this be the future of democracy — immobile, asphyxiated? The black resin brings to mind the covered people of Pompeii and societies that were once strong, but are now darkened and largely forgotten. ceiling. “H and Concrete,” 2017, meanwhile, features a concrete ballast that is lifted.

—CODY DELISTRATY



PARIS

Josh Sperling: Chasing Rainbows at Perrotin

WHEN HE WAS growing up in Oneonta, New York, Josh Sperling's parents bought him heaps of Legos, erector sets, and K'nex, unknowingly supporting what would become his future career: the art of crafting and connecting three-dimensional canvases. With a background in furniture-making and graphic design, the Brooklyn-based artist makes 3-D plywood structures, which he covers with acrylic and canvas, producing abstract, Rorschach-esque creations. Calling them "sculptural paintings," he stacks wooden shapes then paints on the canvas he stretches over them, fitting them together like a "geometric puzzle."

On from January 10 to February 24, 2018, at the Galerie Perrotin in Paris, "Chasing Rainbows" is Sperling's first exhibition with the gallery and will feature brand-new works from the artist, including his "sculptural paintings" as well as a large-scale installation. One of the central pieces of the show, "Poppycock," which he made last year, is comprised of three colorful ovals shuffled into a multi-dimensional



Josh Sperling
Poppycock, 2017
Acrylic paint on canvas and
plywood
81.3 x 50.8 cm / 32 x 20 in

pile. The snaking forms — what he calls “squiggles” — that comprise “Poppycock” and so many other works are one of Sperling’s signatures. Sheets of plywood laid over one another, covered in canvas, and painted. The colors are bold and often overlap, evoking an American 1950s style of retro-futuristic graphic design, like in the television show “The Jetsons.” The entire exhibition is a series of energetic clusters of these kinds of dynamically colored forms—forms that live between the worlds of sculpture and painting.

Sperling’s influences include Frank Stella, whose humongous three-dimensional canvases are an obvious precursor to Sperling’s three-dimensional canvases; as well as Ellsworth Kelly, whose strong, bright, futuristic colors can be clearly seen in Sperling’s art. In a way, Sperling’s work is the perfect combination of these two artists’ — energetic, inventive, boldly spatial. But where Stella and Kelly tend to have a starkness, Sperling’s works are more tongue-and-cheek, light — almost silly.

—CODY DELISTRATY

Josh Sperling
Lovey Dovey, 2017
 Acrylic paint on canvas and
 plywood
 95,5 x 86,4 cm / 38 x 34 cm





BERLIN

André Butzer at Galerie Max Hetzler

In the *oeuvre* of the German artist André Butzer, figurative, cartoonish aesthetics and abstract, black expanses sit side by side. His exhibition at Galerie Max Hetzler, which runs January 26 through March 3, 2018 and occupies both the Bleibtreustrasse and Goethestrasse spaces, sees recent paintings from the “N-Bilder” series (N-Images, 2016–17) accompanied by a new artist book that collates the group as a whole, published in cooperation with Holzwarth Publications.

The “N-Bilder” series was initiated in 2015, its title referencing the first letter of Butzer’s own neologism “NASAHEIM,” which he describes as a phrase representing eternally expanding though edge-like space. This concept is strongly evident in each painting’s composition, which features a white geometric bar embedded on the right-hand side of a vast black landscape that otherwise consumes the canvas. The space of each painting is at once a view into a dark and empty eternity and the site of a crisp white verge.

Interested in the autonomy of the pictorial space, as separated from recognizable visual cues, Butzer

*André Butzer,
Recent Paintings
and an Artist Book.
André Butzer,
Untitled, 2017*

continues the work of the likes of early 20th-century artists including Kazimir Malevich, reducing the picture plane to its most essential aspects, and exploring the potentialities and limits of painting as a medium for expression.

Quite conversely, early on in his career Butzer used vibrant colors to depict caricatured motifs such as wide-eyed smiley faces. For example, the canvas “Untitled (Früchte)” (Fruit, 2016–17), sees two rounded heads-cum-bouncy balls gazing adoringly at one another: one rendered in lime green, the other in canary yellow, and both set against a tangerine orange background. They feel whimsical and light, as does the drawing “Untitled” (2017) — similarly jolly heads sketched in blue, pink and red, which float in a no man’s land of patchwork color. “Vater von Mirinda” (Father of Mirinda, 2003) is somewhat more sinister, a man with a face reminiscent of a skeleton and Darth Vader, complete with wobbly jelly arms and bulbous legs. Brought together at Goethestrasse, alongside a number of Butzer’s works loaned from private collections, they represent his expressive and figurative period from 1999–2008.

The N-Bilder series is a clear reaction against this quirky imagery, yet both are playful. The N-Bilder works are imaginative in their own right, as Butzer has created a world where the infinite and finite jostle, even if upon first inspection these are simply white building blocks leading to nowhere.

—LOUISA ELDERTON

*André Butzer, Selected Works
from Private Collections
André Butzer, Vater von Mirinda
(Bleed Stumpf), 2003*



BERLIN

Axel Kasseböhmer at Sprüth Magers

THE GERMAN PAINTER Axel Kasseböhmer — who passed away in September at the age of 65 after a long illness — will be honored with an exhibition mounted through the entirety of Sprüth Magers' Berlin galleries and opening February 8.

The artist, who studied with Gerhard Richter and Joseph Beuys during the 1970s at the Kunstakademie in Düsseldorf, later worked as a professor at the Munich Academy of Arts. The last works that he painted before his death were part of his recent "Walchensee" series, and these will be brought together alongside three of his earlier canvases in a celebration of his life and practice.

The genre of landscape painting was particularly prominent during the late-19th

and early-20th centuries, with the Impressionists, and later, the Expressionists using nature as a subject for their work. Born in 1858, the German artist Lovis Corinth synthesized these two movements, his most renowned paintings depicting the foothills of the Bavarian Alps and the Walchensee lake, which directly influenced Kasseböhmer's own interest in this vista.

Kasseböhmer created his series during a period spent recuperating from illness, and his oil paintings act as a portal that leads the eye of the viewer directly into nature.

"Walchensee 37" (2015) brings us to the lake's edge, the light blue of the sky and water echoing one another, while the deep indigo of the distant mountains dance in the wave ripples; white puffy clouds are formalized via a pale grey grid that pulls the vapor into line. In "Walchensee 38" (2014), we see this scene reduced to its most essential lines: the black undulation of the mountain tops; the evening sun, which casts the lake's horizon line into a

saturated iteration of chrome yellow; the dashes of pink and blue that wink at the sunset. The speckle-shadow forests of Edvard Munch are recalled, as are the lines and colors of Henri Matisse.

In other works, Kasseböhmer referenced classical motifs including figures and the still life. Though art history was of critical import to the artist, his approach was conceptual, seeking to refigure and expand the possibility of what painting could be. His approach was archetypally postmodern, selecting details and fragments of existing historical works, and re-contextualizing these. For example, "Stilleben mit Landschaft und brauen Vasen" (Still life with landscape and brown vases, 1988), suggests a Roman scene of terracotta vessels amid a green-tree-lined landscape, flattening this into an rhythmic, abstracted pattern of reds and greens, and turning an image into iterations of pure pigment.

—LOUISA ELDETON



Axel Kasseböhmer
Walchensee 37, 2014
Oil on canvas 100 x
150 x 2,5 cm 39 3/8 x
59 x 1 inches



Axel Kasseböhmer Walchensee 40, 2014
Oil on canvas 100 x 150 x 2,5
cm 39 3/8 x 59 x 1 inches



Axel Kasseböhmer
Walchensee 38, 2014
Oil on canvas 100 x
150 x 2,5 cm 39 3/8 x
59 x 1 inches



PARIS

Eugène Leroy with Sarkis—“Intérieurs” (Natalie Obadia Gallery)

THE 79-YEAR-OLD Turkish-Armenian conceptual artist Sarkis Zabunyan, better known as “Sarkis,” has curated an exhibition entitled “Intérieurs,” at the Natalie Obadia Gallery in Paris, an homage to the French painter and muralist Eugène Leroy. Leroy died in 2000 at the age of 89, and Sarkis believes his genius has been

overlooked for too long. He has thus created an exhibition that showcases about 40 of his pieces, including Leroy’s paintings but also his furniture and objects — shelves, a bench, even a glass of water. The exhibition, on from January 12 to March 17, deals predominately with issues of accumulation, both literal and

metaphorical.

For instance, Leroy’s canvases are largely multi-layered and dense, where, instead of clay, he heaped on oil paint in order to create a multi-dimensionality. With works that nod toward Vincent van Gogh, Kazimir Malevich, and even Rembrandt, Leroy was interested in exploring the potential of matter, of using

*Grande Figure,
Summer, 1990*
Oil on canvas 130 x 195 cm

impasto to create “sculptures on canvas.” Sarkis has even reproduced Leroy’s modest, peaceful atelier for the exhibition in order to give gallery-goers a better window into the lesser-known artist’s life.

Born in Tourcoing in the north of France in 1910, Leroy studied at the School of Fine Arts in Lille before going up to study art in Paris at the age of 21. By then, he had already begun oil painting, working tirelessly in his studio every day to create works that a New York Times critic called “mesmerizing in their flickering details of texture and color, and so impacted with paint that they almost seem to give off their own heat.” Years later, after getting married and painting on the side while he taught Greek and Latin (he was living near Roubaix in the north of France), Leroy was shocked by the work of Mark Rothko, which he saw during a trip to New York and Washington. Rothko opened Leroy up to the idea of painting about painting and

the further artistic possibilities therein.

After this shift, Leroy doubled-down on his technique of impasto and bright slashes of color, creating works that seem to begin with a clear image, which gradually gives way to the material and the physicality of the paint with which Leroy was so enamored. He began showing his paintings at galleries in Washington and in Ghent, Belgium, where his friend Markus Lüpertz became his agent and started securing exhibitions for him in Germany, Greece, and Austria as well. Leroy began to gain international fame when he was in his 70s and 80s, thanks to a retrospective of his work at the City of Paris Museum of Modern Art in 1988 and his participation in the 1992 documenta in Kassel.

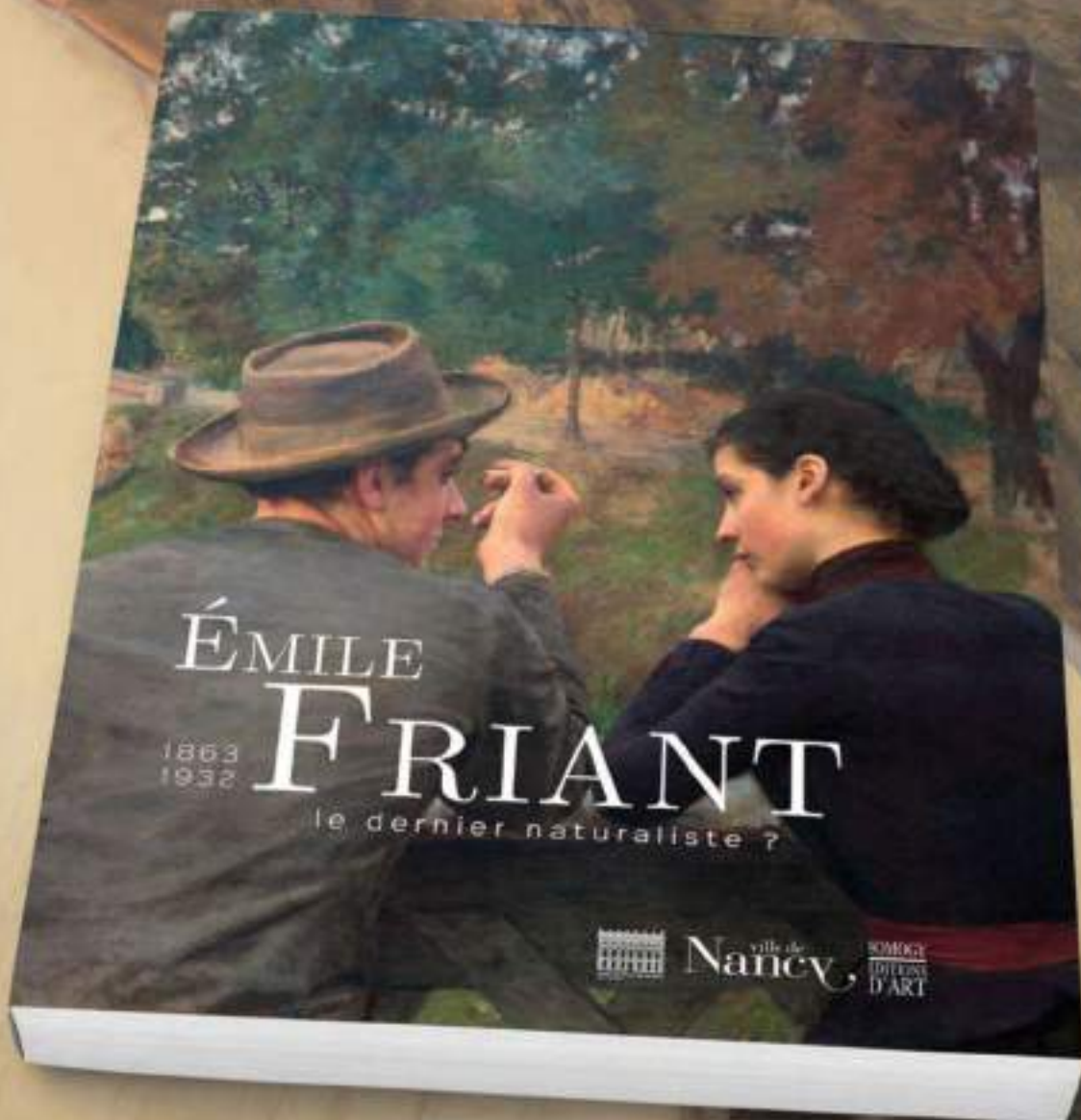
Sarkis, who also draws inspiration from Malevich and Rembrandt, has historically been a better-known artist, with works at the Centre Pompidou in Paris, the Guggenheim

in New York, and the City of Paris Museum of Modern Art as well as having represented Turkey at the 2015 Venice Biennale. And yet his belief in Leroy’s work is profound. By showcasing Leroy’s paintings, many of which are not only multi-dimensional but also intentionally blurred, thereby questioning the nature of light and representation, Sarkis has proven himself to be a talented curator and identifier of forgotten talent. As he did with his show “Passages” at the Pompidou in 2010, in which Sarkis’s works “dialogued” with the works of Malevich, André Breton, Andrei Tarkovsky, Walter Benjamin, and others, here Sarkis uses Leroy’s halting and varying career to create internal references, drawing connections between the past and the modern day. He has brought Leroy’s works back to life, and, in doing so, has made a compelling argument for the Frenchman’s genius.

— CODY DELISTRATY



Sarkis Film
N°171 for
Eugène Leroy»,
2017 Video
(09' 09")



SOMOGY
ART
PUBLISHERS

Somogy Art Publishers since 1937
www.somogy.net



ville de
Nancy,

DATEBOOK

Not-to-be-missed shows this month

LOS ANGELES

'A Universal History of Infamy: Those of This America' at Los Angeles County Museum of Art

The exhibition, January 27–October 6, features works by Contemporary Latino artists, writers, and activists along with works from the museum's collections. Working on the concepts of loss, resilience, political and poetic expressions, the exhibition brings to light that shared need across generations to use art as powerful means of resistance. "A Universal History of Infamy: Those of This America" is part of a multisite project, A Universal History of Infamy, which features US Latino and Latin American artists and collaborative teams who work with different media platforms. These artists and groups challenge the notions of absoluteness about what makes up Latin America and its diasporas in the US. The show is curated by artist and educator Vincent Ramos at LACMA's satellite gallery, inside the Charles White Elementary School. The artists in the exhibition include Isabel Avila, Raul Baltazar, Roberto Chavez, Victor Estrada, Carlee Fernandez, and Devyn Galindo among others. Charles White Elementary School was founded in 2004 on the former campus of Otis College of Art and Design. It has been named after artist Charles White (1918–1979) who was a faculty at Otis and taught for many years. Since 2007, LACMA has been organizing exhibitions at the school.

More information: www.lacma.org

Maria de Los Angeles,
Deportation Series: Undocumented Vida, 2017,
ink on paper, 9 x 12 in.,
Maria de Los Angeles,



© 2017 MARIA DE LOS ANGELES, PHOTO © 2017 MUSEUM ASSOCIATES/LACMA



Victor Estrada,
Figure in an American Landscape II, 2013,
acrylic on canvas, 77 x 69 inches,



Ahmed Mater: Mecca Journeys Installation

BROOKLYN

'Ahmed Mater: Mecca Journeys' at Brooklyn Museum

"Mecca Journeys" by the Saudi artist and photographer Ahmed Mater is on view at the Brooklyn Museum through April 8. The exhibition takes visitors through Mecca, the holiest city in the Islamic world, with his lens. It presents a compelling portrait of the massive urban redevelopment now underway and its effects on residents and the millions of Hajj pilgrims who travel there every year. Ahmed Mater has documented this unprecedented expansion for nearly a decade. The exhibition is anchored by monumental photographs from his project "Desert of Pharan: Unofficial Histories Behind the Mass Expansion of Mecca," alongside large-scale videos and installations. In addition to showing the influx of wealth, photographs detail the lives of workers on construction sites and migrant groups. "I need to be here, in the city of Mecca, now, experiencing, absorbing, and recording my place in this moment of transformation, after which things may never be the same again," Mater says.

More information: <https://www.brooklynmuseum.org>

LONDON

Hans Hartung at Simon Lee Gallery

The Simon Lee Gallery, London is presenting an exhibition of the work of Hans Hartung (1904-1989), a pioneer of 20th-century abstraction. On view through February 17, the exhibition celebrates the last yet highly productive decade of the artist's life, a time that saw him return to many of the themes that had occupied him throughout his career. Hartung's late painting, much of which was made from the confines of a wheelchair, is amongst the most vigorous of his lifetime, revealing a renewed sense of ambition, energy, and freedom. Although the artist's dramatic approach to the medium was remarkable throughout his career, his most experimental and freest works were produced only in the 1980s. Distinguished by dramatic shifts in technique, tools, scale and gesture, Hartung's output over the course of his last years is a testament to his constant and careful exploration of the art of abstraction. In the 1980s, Hartung expanded on the range of techniques he employed in his work and introduced a few non-traditional tools into his practice. From 1979

onwards, he started using branches from the olive trees that grew in the grounds of his home and studio in Antibes instead of a paintbrush. Dipping the branches into the paint, Hartung would whip his canvases with such intensity that they often had to be placed on wooden supports to prevent

damage. Paintings such as "T1984-H15," 1984, with its dense mass of black ciphers tumbling across a vaporous blue background, captures the force of the action while evoking a flock of starlings hurtling through the sky. More information: www.simonleegallery.com



Hans Hartung
T1988-E20, 1988
Acrylic on
canvas
Unframed: 154 x
250 cm (60 5/8 x
98 7/16 in.)
Framed: 159 x
255 x 6 cm (62
5/8 x 100 3/8 x 2
3/8 in.)
(SLG-HH-09728)



Lee Friedlander. *Chippewa Falls, Wisconsin*. 1986. Gelatin silver print. The Museum of Modern Art, New York. Purchase.

NEW YORK

‘Art and Design in the Computer Age’ at MoMA

“Thinking Machines: Art and Design in the Computer Age, 1959–1989” brings artworks produced using computers and computational thinking together with notable examples of computer and component design. The exhibition, on view through April 8, is drawn primarily from MoMA’s collection explores how artists, architects, and designers at the vanguard of art and technology used computing as a means to reconsider artistic production. The artists featured in the show exploited the potential of emerging technologies by inventing systems wholesale or by partnering with institutions and corporations that provided access to cutting-edge machines. They channeled the promise of computing into computer animation, kinetic sculpture, plotter drawing, and video installation. Photographers and architects also recognized the capacity of technology to reconfigure human communities and the built environment. “Thinking Machines” includes works by Alison Knowles, Vera Molnár, Waldemar Cordeiro, Charles Csuri, Richard Hamilton, John Cage and Lejaren Hiller, among others. The exhibition combines artworks, architectural proposals, and design objects to trace how computers transformed aesthetics and hierarchies.

More information: <https://www.moma.org>

PARIS

‘Le temps imaginaire’ by Pierre et Gilles at Galerie Templon

The show, January 13-March 10, is an ode to tolerance and freedom and is constructed to be a journey through the artists’ universe. A complex world defined by the recent events that unfolded at Brussels and Le Havre. The universe that Pierre et Gilles creates is enchanting and at the same time haunted by recent events taking on a certain French mindset where diversity, inclusiveness, and open to resistance take on different meanings, both as being heavy as well as carefree. In Pierre et Gilles’ world nothing is considered to be unambiguous. The installation greets visitors with a “Sentinel” who is a reminder of the operation of the same name, the current deployment of soldiers in France to counteract terrorism. In one of the gallery’s alcoves, the duo created a tribute to artist Bernard Buffet, who committed suicide in 1999 while suffering from Parkinson’s disease. In the view of Pierre et Gilles, Buffet chose to end his life with dignity rather than give up painting.

More information: <https://templon.com/new/current.php?la=en>



Love from Paris (Lukas Ionesco, Nassim Guizani, Angela Metzger), 2016
Hand-painted photograph and framed // Framed handpainted photograph
128 x 176 cm // 50 3/8 x 69 1/4 in

LONDON

Minjung Kim at White Cube

It is the first comprehensive presentation of Minjung Kim's works in the UK. This exhibition, January 26-March 10, includes several series of paintings that convey her exploration of abstraction, serial process, and a refined, minimalist language. Traditionally trained in Korean watercolor painting and calligraphy from the age of nine, Kim is one of the few female artists to emerge as a natural heir to the Dansaekhwa group (Korean minimal painting), having studied under one of the movement's masters, Park Seo-Bo, at Hongik University, Seoul. Kim continues to use hanji, a traditional material made from the bark of mulberry trees, in her work. Hanji is deeply rooted in historic Korean

culture and favored by the Dansaekhwa artists. In many of her works, hanji is marked by burning, using an incense stick or a candle, and then superimposed in a meditative collage technique. Characterized by their intense conceptual focus, her canvases suggest a catharsis, harnessing the energy residing in repetitive mark making. Kim was born in Gwangju, South Korea, in 1962 and lives and works in Saint-Paul-de-Vence, France, and New York. More information: <http://whitecube.com>

Minjung Kim Pieno in Vuoto
2008 Mixed media on
mulberry Hanji paper 79 15/16
x 55 1/8 in. (203 x 140cm)



NEW YORK

Edmund Clark's 'The Mountains of Majeed' at Flowers Gallery

The exhibition, January 27-March 3, explores more than a decade of unseen processes, experiences, and sites of modern day conflict with a focus on the war on terrorism. The British photographer Edmund Clark examines the end of "Operation Enduring Freedom" in Afghanistan through the mediums of photography, found imagery, and Taliban poetry. While based in Bagram Airfield, the largest American base in Afghanistan, Clark documented the perception of military personnel and contractors living in a country and being part of a war without ever leaving the base. This he portrays through a series of photographs of the two views they have of Afghanistan, one that they experience over the walls or through wire messages to the base and the other through pictorial representations. Clark's work reveals the dystopian relationship between the man-made landscapes of Bagram and the country that lies outside its walls. The photographer's images provide us with a narrative which is very different from the one presented by the media. Clark has received widespread recognition and awards for his work such as the British Journal of Photography International Photography Award.

More information: <https://www.flowersgallery.com/>



Edmund Clark, *The Mountains of Majeed 6*, 2014 (c) Edmund Clark,

LONDON

Beazley Designs of the Year at the Design Museum

Now in its tenth year, the exhibition, on view through February 18, brings together more than 60 global projects across six different categories: Architecture, Fashion, Digital, Graphics, Transport, and Product — featuring audio, film, objects, and virtual reality representing the breadth and variety of the designs this year. Highlights include the original Pussyhat, symbolizing women's solidarity in protest of the sexist remarks given by US President Donald Trump; and the Refugee Nation Flag, representing stateless athletes who participated in the 2016 Olympics in Rio de Janeiro. Visitors will be transported to 1920s France with the help of VR goggles to help them explore rooms featuring furniture by Pierre Chareau, the great Art Deco architect. Nominated by renowned academics, critics and designers, each project has been recognized for its outstanding contribution to design.

More information, www.designmuseum.org



'Nimuno Loops' tape project by Anine Kirsten, Max Basler and Jaco Kruger on view at the Design Museum.

LONDON

'Pamela Golden: Thunderstruck' at Marlborough Fine Art

Pamela Golden's new series of paintings, on show January 10-February 3, is inspired by both imagined and real images of Iraq from the past and present.

"Thunderstruck," the title of the exhibition, is taken from the AC/DC song that some American soldiers played while bombing during the Iraq War. In this series, Golden explores a complex array of themes, including notions of the "Other," the "Exotic," and "Orientalism." The artist harks back to Delacroix's use of photography and painting to describe foreign cultures, questioning how we perceive the world through mediated sources. Golden's work explores our relationships to imagery and visual culture by considering how associations adapt and alter over time; exposing anxieties around aspects of visual culture, particularly those of conflict. These paintings question how we assign value to an image, and the re-imagination of her source materials allows Golden to manipulate the viewer's experience, revealing new narratives through her works.

More information: <http://www.marlboroughlondon.com>



Pamela Golden (b. 1959) *Centaur Rodeo*, 2017 watercolour and ink on paper Copyright Pamela Golden

Louise Bourgeois
*Topiary (The Art of
 Improving Nature) 9
 Parties / Parties 9/9
 1998 Pointe sèche et
 aquatinte sur papier /
 Drypoint and
 Aquatinta on paper
 Ed. 4/28 70,5 x 98,5 cm
 / 27 3/4 x 38 3/4 in*



PARIS

‘Louise Bourgeois: Editions’ at Galerie Karsten Greve in Paris

More than 50 works by Louise Bourgeois comprise this solo show, on view January 9-February 24, at Galerie Karsten Greve in Paris. The gallery hosted her first solo exhibition in France in 1990, and now, 30 years later, the gallery is honoring her legacy with this show focused on her printed work. Portfolios, engravings, prints and illustrated books will be on display along with engravings on fabric, aquatints and works on paper. Some of her sculptures will also be shown. Bourgeois (1911-2010) was known for her brilliant sculptures, etchings on paper and other surfaces, printmaking and installation art. Bourgeois devoted herself as much to sculpture as to works on paper and etchings. The artist always maintained an interest in engraving, however printing was particularly important for her creative process at two points in her career: during her youth, soon after her arrival in New York, she took engraving classes and started going to Atelier 17 (where she would meet artists like Tanguy, Masson and Miró). Later in her life during the 1980s, she returned to focus on engraving through a very prolific phase until her death. This exhibition focuses on this second phase of production; the most fruitful one with regards to subjects, techniques and support materials.

More information: <http://www.galerie-karsten-greve.com/>

CHICAGO

‘India Modern: The Paintings of M.F. Husain’ at Art Institute of Chicago

The Art Institute of Chicago is presenting a special installation through March 4 to celebrate the 70th anniversary of India’s independence. The exhibition has eight large triptychs from the “Indian Civilization” series, by the celebrated painter M. F. Husain (1915–2011). Displayed prominently across five of the museum’s Asian art galleries, the exhibition marks the first time the

series is being displayed in the US. Husain was India’s most important artist in the 20th-century, and a vital force in the development of modern Indian art. In 2008 London-based Indian art collectors Usha and Lakshmi N. Mittal commissioned Husain to create a series celebrating India’s rich and diverse history and culture, from its earliest civilization of Mohenjo-daro to Mahatma Gandhi.

When the artist died in 2011, only eight of the commissioned 32 triptychs had been completed; they are the last works of this modern master. Each triptych of the series displays a different aspect of Indian culture. “Hindu Triad,” for instance, shows the three principal gods of the Hindu mythology in their aspects of creator, protector, and destroyer of the universe. More information: <http://www.artic.edu>

M. F. Husain.
*Language of
 Stone,
 2008–2011. Usha
 and Lakshmi N.
 Mittal.*



NEW YORK

‘Fellow Focus: Camille Hoffman’ at Museum of Art & Design

The Museum of Arts and Design, New York is presenting “Pieceable Kingdom,” by Van Lier Fellow Camille Hoffman. The exhibition, on view January 18-April 8, presents new mixed-media artworks that offer meditations on Manifest Destiny and its latent representation in the romantic American landscape. For her Fellow Focus exhibition, Hoffman reflects on how histories of gender, race, and power are often embedded within influential American landscape paintings of the 19th century through their depictions of light, nature, the frontier, and borders. In her work, Hoffman explores the interconnectedness of her identity with American colonialism, environmental policy, and contemporary pop culture. Taking inspiration from the Philippine weaving and Jewish folk traditions of her ancestors, along with traditional landscape painting techniques from her academic training, Hoffman interweaves image with everyday items to reveal seamless yet textured transcultural contradictions.

More information: <http://madmuseum.org/>



Pieceable Kingdom, 2017 Oil, plastic Thanksgiving tablecloth, digital print of Edward Hicks#39; 1834 Peaceable Kingdom, Whole Foods bag, Dollar Tree bag, “We Care We Recycle” bag, golf course calendar, Thank You Thank You bodega bag on plaster, aluminum and wood 20 x 19 x 3 inches.

NEW YORK

‘Derrick Adams: Sanctuary’ at Museum of Arts & Design

Large-scale sculpture, mixed-media collage and assemblage on wood panels reimagine safe destinations for the black American traveler during the mid-20th century in this exhibition, January 25-August 12. The body of work was inspired by “The Negro Motorist Green Book,” an annual guidebook for black American road-trippers published by New York mailman Victor Hugo Green from 1936 to 1966, during the Jim Crow era in America. Referred to simply as “The Green Book” in its day, the publication served as a guide to finding businesses that were welcoming to black Americans, including hotels and restaurants, during an era when open and often legally prescribed discrimination against non-whites was widespread. The depiction of black America at leisure is a theme of continued interest to Adams, who explores how engaging in leisure as a form of relaxation and reflection can be a political act when embraced by members of black or working-class communities. “Sanctuary” reflects on the plight of working-class black people before and during the Civil Rights Movement, and their determination to pursue the same American dream afforded to others.

More information: <http://madmuseum.org/>



Derrick Adams in his studio. Photo by Terrence Jennings



Samuel Levi Jones
No Fucking Liberty, 2017
Football skins, grass stains, dirt
 44 x 40 inches (111.8 x 101.6 cm)

NEW YORK

‘Sidelined’ at Galerie Lelong & Co., New York

Galerie Lelong & Co., New York will host “Sidelined,” January 5-February 17, a group exhibition curated by artist Samuel Levi Jones. Inspired by the NFL players who have knelt in protest during the playing of the national anthem, “Sidelined” brings together a group of artists, several of whom are former athletes, who respond to social inequities experienced by people of color both on and off the playing field. Highlights of the exhibition include Jones’s own work, which incorporates deconstructed and reassembled NFL footballs as a critical act against the racism he experienced playing the sport in college. Neon works by Patrick Martinez illuminate the racial insensitivity of team mascots and the futility of wealth in the face of inequality. Lauren Halsey memorializes black culture and athletics through unique hieroglyphs. Deborah Roberts presents a new collage of a young girl kneeling in protest, featuring carefully chosen elements, such as images of Michelle Obama’s fists and James Baldwin’s eye. Also included are works by Melvin Edwards, Derek Fordjour, David Huffman, and Glenn Kaino.

More information: <http://www.galerielelong.com>

BERLIN

‘Take Five’ at Galerie Eigen + Art in Berlin

Galerie Eigen + Art announces the exhibition “Take Five,” January 9-February 10, in Berlin. The exhibition will feature fresh works by five emerging artists, each for one week: Tom Anholt, Mirjam Völker, Titus Schade, Ross Chisholm and Kristina Schuldt. Four of the artists are German while Ross Chisholm is British. These five young artists will show diverse forms of art, ranging from painting and sculptures to room installations. All five use contemporary technologies while referencing past conventions in their work.

More information:
<http://www.eigen-art.com>



Kristina Schuldt
Bow, 2017
 Oil and egg
 tempera on
 canvas
 180 x 220cm

BLOUINARTINFO.COM

Scan here to
subscribe!



Thank you to our community of over 1 million followers!

Join Us!



@artinfodotcom



@ARTINFO



@blouin_artinfo



Interior view of
Fondazione
Antonio
Caldera

‘Antonio Calderara: Painting Infinity’ at Lisson Gallery, London

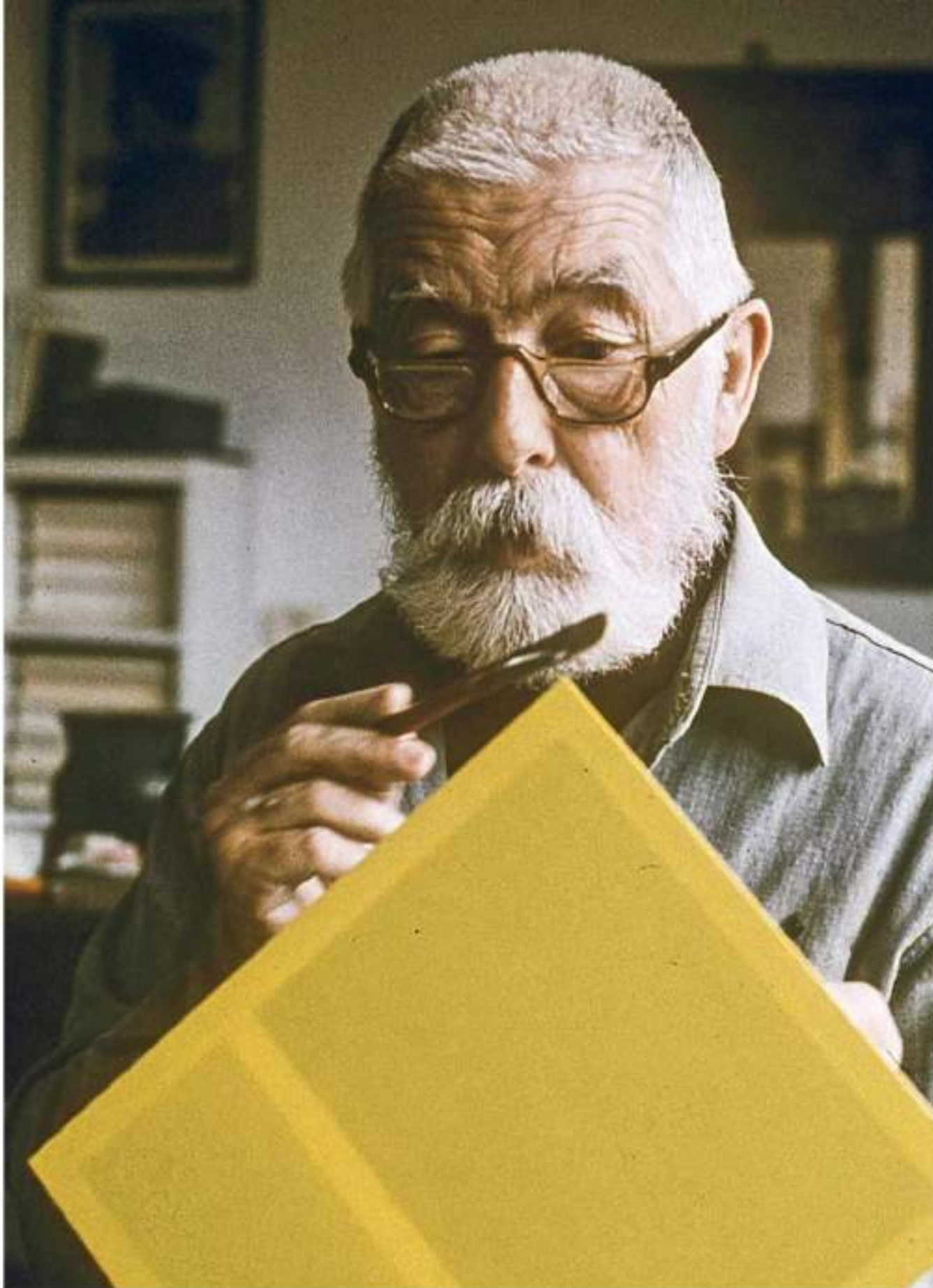
Antonio Calderara once said, “I would like to paint the void that contains completeness, silence and light. I would like to paint the infinite.” Lisson Gallery, which now represents the estate of the Italian artist, is presenting key works from the artist’s production between the late 1950s and the ‘70s in this show that pays tribute to his quest. The exhibition, January

19-February 17, will highlight an important period in Calderara’s practice, namely his shift from figuration to abstraction. Encompassing oil paintings and works on paper, the show will be accompanied by a publication that outlines this period of Calderara’s life and career. Calderara (1903-1978) began his career in art by creating paintings that depicted Italian

scenes and people. Later, in the mid-1950s, his interest turned to geometric abstractions, where he used simple forms and colors. In his seminal work “Painting Infinity” created in 1959, geometric lyricism came to the fore for the first time.

More information:
<https://www.lissongallery.com/>

COURTESY OF FONDAZIONE CALDERARA



*Portrait of
Antonio
Calderara*



Jules de Balincourt's 'They Cast Long Shadows' at Victoria Miro Mayfair

Jules de Balincourt's "They Cast Long Shadows" is on view at Victoria Miro Mayfair January 19-March 24. New paintings by the Brooklyn-based artist Jules de Balincourt are a continuation of his intuitive approach to image making. De Balincourt filters the world that we live in through her own psychological landscape, painting nocturnal landscapes, refuge-seeking figures, monsters resembling monuments, and glowing caves. Dreamlike distortions and shifts create eeriness and a sense of imbalance. De Balincourt leaves the current social and political scenarios and power dynamics in America deliberately ambiguous. His work is an amalgamation of reality and fantasy with references to society, politics, and popular culture that are a painterly invention. Yet, what comes across from the artist's work is an undeniable sense of optimism, a persistent spirit, and a suggestion of how things might be different through a collective leap of imagination.

More information:
<https://www.victoria-miro.com/>

Jules de Balincourt Troubled
Eden, 2017 Oil on panel 122 x
112.8 cm, 48 x 44

© JULES DE BALINCOURT COURTESY JULES DE BALINCOURT AND VICTORIA MIRO, LONDON / VENICE

‘Latin American Works on Paper’ at The Mayor Gallery, London

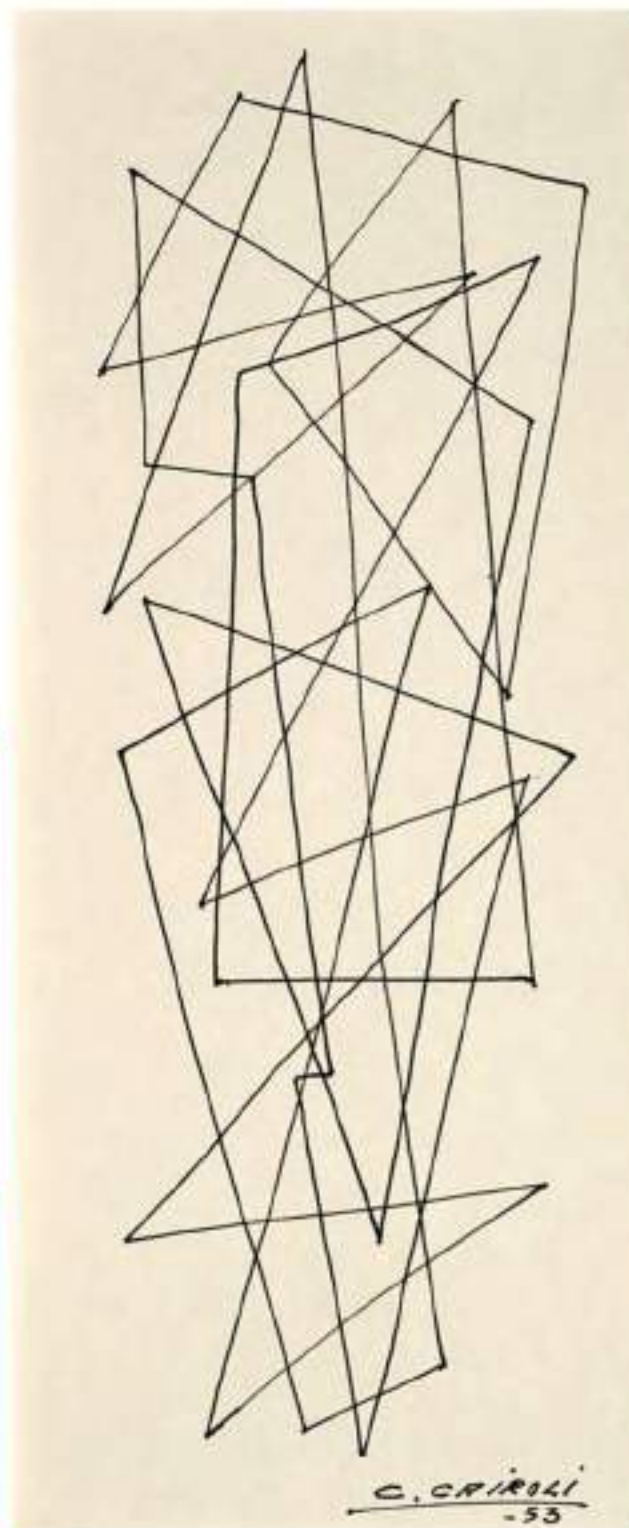
The group exhibition, January 9-February 23, will feature the works of seven Latin American artists who were part of the revolutionary art movements of the ‘50s and ‘60s. Conceptual and Abstract art made in several Latin American countries from the late ‘50s onward dealt not only with questions of abstraction and constructivism but also with deeper cultural issues such as colonialism, repressive and dictatorial governments, and social inequality. Their art is not just aesthetic expressions of creativity but a form of resistance to censorship and brutal regimes. Participating artists and their works include Wifredo Arcay’s early 1950s gouaches on paper from the artist’s estate, Carlos Cairolí’s 1950s to 1970s collages and ink on paper from the artist’s estate, the largest watercolor on paper made

by the Cuban collective Los Carpinteros, founded in 1992 in Havana, Waldemar Cordeiro’s rare 1940s and early 1950s concrete pen and ink on paper from the artist’s estate, Hamlet Lavastida’s paper cut-out editions of two of the political “Prophylactic Life” series, Mira Schendel’s early 1960s concrete pen and watercolor works, and Latin American Kinetic art representative Luis Tomasello.

More information:
<http://www.mayorgallery.com>

Right: CAIROLI_Structural, 1953,
 Collage_27.5x10.5cm_141617

Below: ARDAY, Untitled 1951,
 25x35.5cm, gouache on paper





Patrick Wilson at Susanne Vielmetter Los Angeles Projects

The exhibition, January 20-March 10, will showcase new works by Patrick Wilson. Wilson's canvases are populated by hard-edged, quadrilateral planes in varying opacities, layered and cantilevered in carefully finessed compositions. His new works reflect an increasingly energetic complexity that the curator and critic Lilly Wei has described in a recent essay as "breathtaking and nuanced, the juxtapositions between colors often quirky and unpredictable." His paintings are composed of fastidiously applied layers of acrylic paint. Wilson is an immaculate painter, working carefully by hand with tape and a drywall blade to create seamless planes that seem at once solid and transparent, referential to the modernist architecture that dots the Southern California landscape and to the iconic "light and space" artists (Larry Bell, Robert Irwin, John McLaughlin) who have engaged with these peculiarities and particularities of atmosphere and surface in their work. The finished paintings invite the viewer to slow down and examine their nearly sculptural surfaces. It is this insistence on the real value of formal beauty as something to be desired, pursued, and considered deeply that defines Wilson's paintings.

More information: <https://www.vielmetter.com>

PATRICK WILSON
THE APARTMENT, 2017
ACRYLIC ON CANVAS
41 X 37" [HXW] (104.14 X 93.98 CM)
GALLERY INVENTORY #WIL547

COURTESY OF PATRICK WILSON AND SUSANNE VIELMETTER LOS ANGELES PROJECTS. © POPE L PHOTO CREDIT: ROBERT DEMEYER

The World's Largest Portfolio of Assets Devoted to the Arts, Culture, and Luxury



More **Art.** More **News.** More **Places.**

BLOUINARTINFO
C O R P

For more information, visit us at BlouinArtinfoCorp.com



@artinfodotcom



@ARTINFO



@blouin_artinfo



@blouinartinfo



@blouinartinfo



Condo 2018 Hosting Galeria Nuno Centeno at The Approach, London

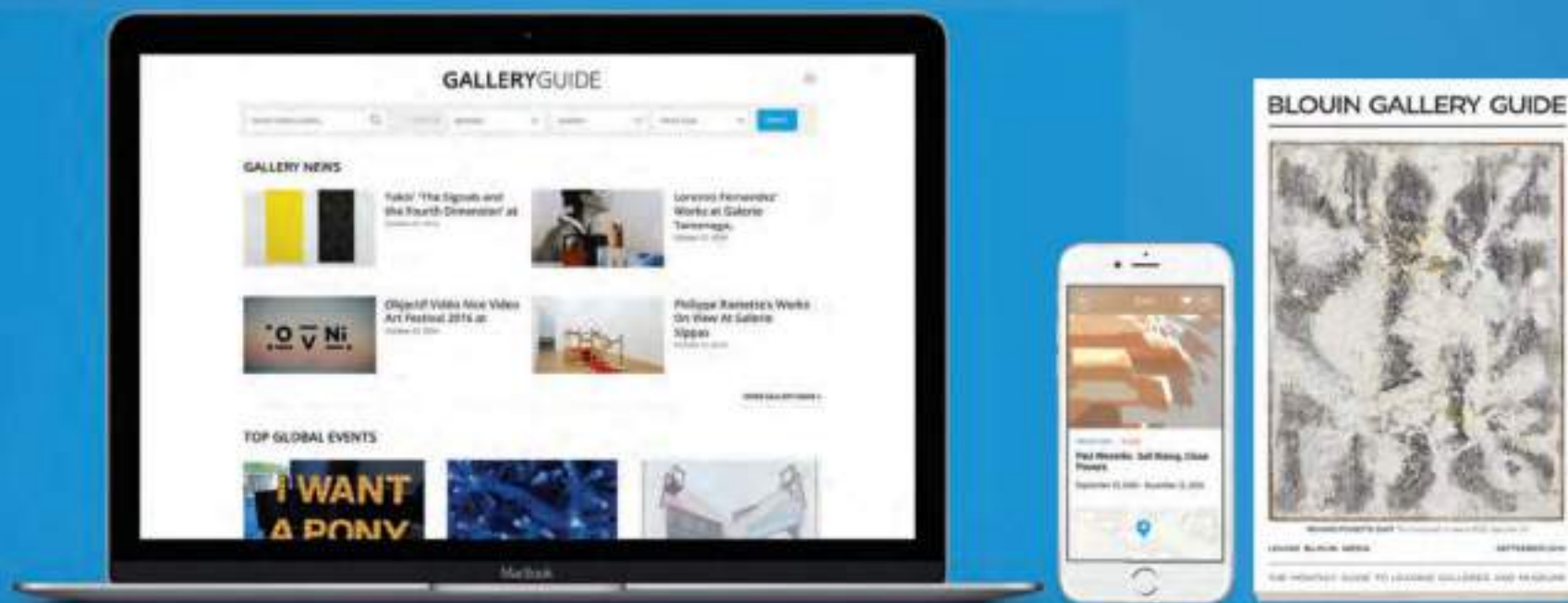
For Condo London 2018, Galeria Nuno Centeno features works by emerging and established artists at The Approach, London, January 13-February 4. Through their works the artists in the show display a broad range of 21st-century painting practice. What emerges is a diametric dialogue that projects both dismay and hope in epic proportions through figuration, gestural mark-making, and lightness in painting. To bring into play proximity and distance the works on display vary in scale. The gallery, which now has branches in Porto and Lisbon, was founded by Nuno Centeno. It started out as Reflexus Contemporary Art, opening on March 2007 in Porto. As it rapidly gained recognition the gallery relocated to a larger space and expanded its program. Artists participating in this exhibition include Dan Rees, Daniel Steehmann Mangrané, Gabriel Lima, and Silvestre Pestana.

More information:
<https://theapproach.co.uk>

Artist: Gabriel Lima
Artwork title: Portrait
Year: 2017
Medium: oil on paper, aluminium frame

© GABRIEL LIMA. COURTESY NUNO CENTENO

BLOUIN GALLERY GUIDE



For over 45 years, Blouin Gallery Guide has been the definitive connection between art lovers and art.

The art world is now truly at your fingertips.

ART LIVES HERE.

JOIN BLOUIN GALLERY GUIDE

www.blouinartinfocorp.com/advertise

Günter Fruhtrunk (1923-1982): Paintings at Galerie Berinson

Galerie Berinson presents selected works by the Constructivist artist Günter Fruhtrunk, whose large-scale paintings are being shown in Berlin for only the third time since his retrospective in 1993 at the Neue Nationalgalerie. His works of colorful stripes, diagonals and lines are part of numerous collections and museums, such as the Pompidou Center in Paris, the Kunstsammlung NRW in Düsseldorf, the Munich Lenbachhaus or the Neue Nationalgalerie in Berlin. After graduation, Fruhtrunk studied architecture at the Technical University in Munich but dropped out after two semesters to serve as a volunteer during World War II. He suffered severe injuries, and suffered lifelong pain that he could only mitigate with the use of drugs. Even during the war, Fruhtrunk began to draw, especially landscape motifs. From 1945 to 1950 he studied painting with the private lecturer, painter, and graphic artist William Straube, who was a pupil of Adolf Hölzel and Henri Matisse. The exhibition is on view through March 9.

More information: <https://berinson.de/>



Above: Günter Fruhtrunk (1923-1982)
Ursprung 1980
acrylic on canvas on panel
18,3 x 18,7 in

Left: Günter Fruhtrunk (1923-1982)
Progression in zwei Richtungen 1969
acrylic on canvas 20,5 x 39,8 in

Ellen Gronemeyer: “Frozen” at Anton Kern Gallery

The Anton Kern Gallery is presenting paintings on canvas by the well-known German artist Ellen Gronemeyer, January 11-February 24. Known for her fictional portraits, Gronemeyer creates distinctive images by combining comic distortion with

pictorial conventions. She recaptures the essence of childhood in her works, however, at the same time evokes the grotesque through her canvas. Her upcoming exhibition at Anton Kern Gallery will show her technique of using bright colors followed

by layers of dark colors like gray and black. Her cartoonish imagery enmeshed with an abstract style is the highlight of her practice.

More information:
<https://www.antonkerngallery.com/>

Ellen Gronemeyer
crosswind landing,
2017
Oil on canvas
27.56 x 31.5 inches
(70 x 80 cm)



“All Good Art is Political: Käthe Kollwitz and Sue Coe” at Galerie St. Etienne, New York

THIS SOLO SHOW, “All Good Art is Political” is on view at Galerie St. Etienne in New York through February 10. The exhibition explores the political nature of the work of the German artist Käthe Kollwitz (1867-1945) and Sue Coe (b. 1951), who are both known for their activist approach to art. The exhibition coincides with the publication of a book of woodcuts by Coe — “The Animals’ Vegan Manifesto,” OR Books, New York and London.

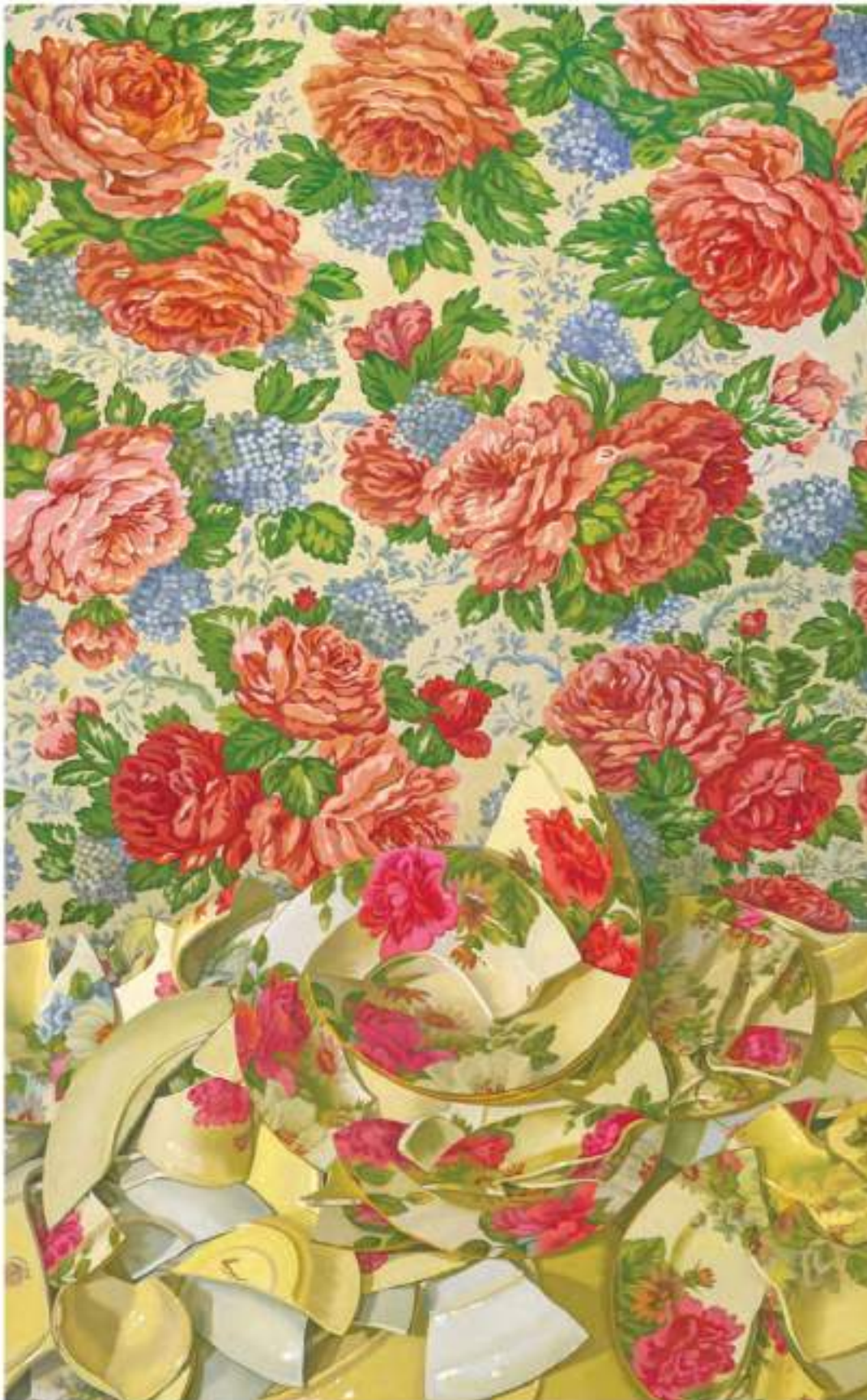
Despite their differences in background — Kollwitz was born in East Prussia in the 19th century and lived in Berlin, Germany; Coe is an American born in the UK and living in upstate New York — both artists share a career-defining attraction to social issues, undergirded by the belief that art can inspire constructive change. Each is considered among the most important political artists of her time, unmatched in her fearless approach to profoundly difficult subject matter, unerring humanity and eloquence, and an uncanny ability to disturb the viewer’s complacency.

More information:
<http://www.gseart.com/>

Artwork title: Grenfell Tower
(Corporate Murder)
Year: 2017
Medium: Linocut on white
Rives BFK paper



COURTESY GALERIE ST. ETIENNE, NEW YORK. © SUE COE



Catherine Murphy at Peter Freeman, Inc.

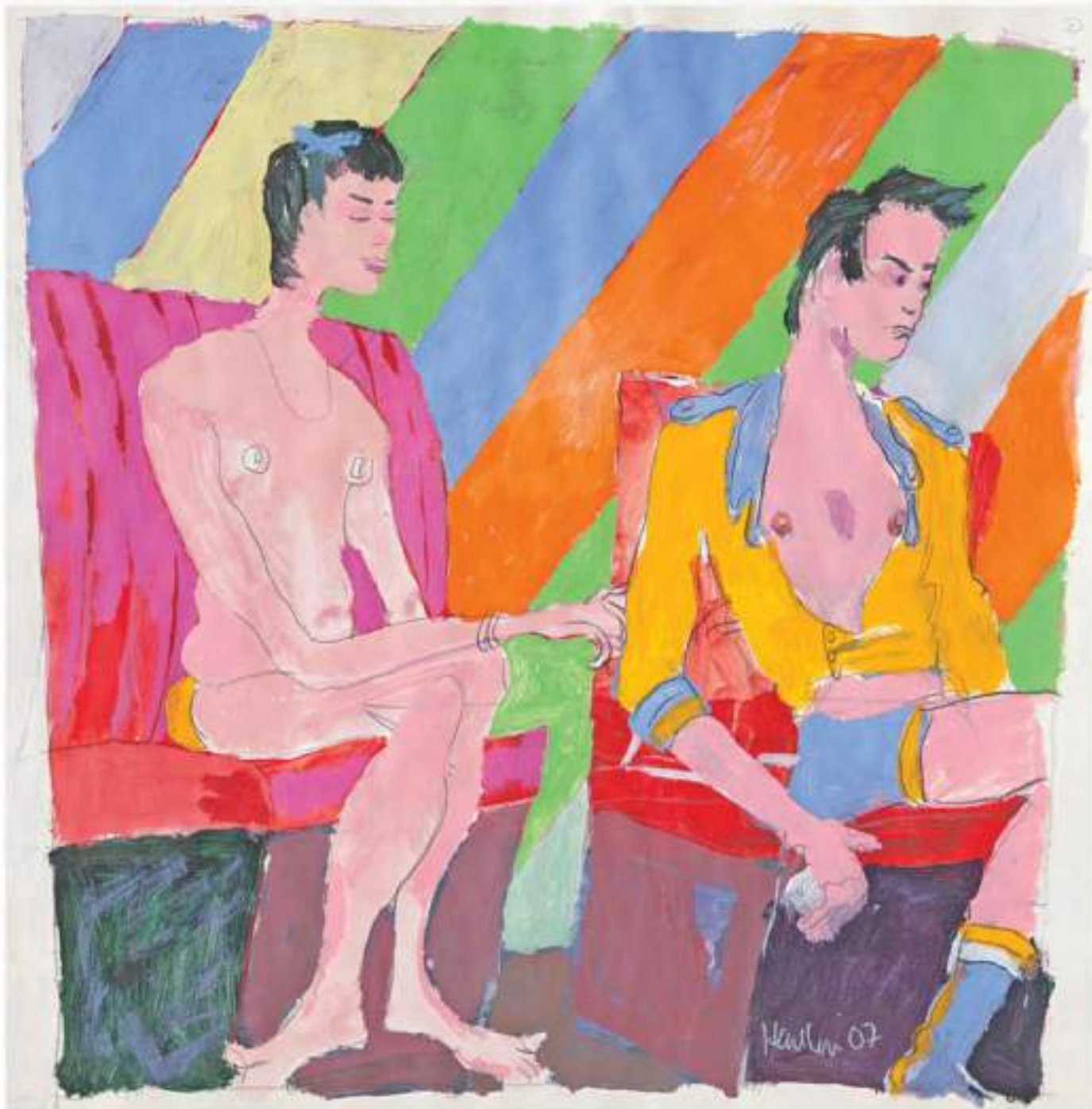
Peter Freeman, Inc. in New York announces a solo exhibition of the American artist Catherine Murphy, which will be on view from January 11-February 24. The artist will be presenting new paintings, drawings and works on paper.

Murphy constantly explores reality and investigates it as a place of inevitable change. She delves into everyday objects and scenes and relates them to her abstract ideas. She startles her viewers by blurring the boundaries of interior and exterior, background and foreground and depth and flatness. Although she believes in depicting simple geometric abstractions, her style, use of patterns and colors enclose a narrative within. Her recent practice focuses on exploring her immediate surroundings that generally remain unnoticed and she emphasizes their potential to influence our perceptions and perspectives of seeing life.

More information:

<http://www.peterfreemaninc.com/>

Floribunda 2015
oil on canvas 66
1/16 x 41 1/8
inches (167.8 x
104.5 cm)



Richard Hawkins
Not Interested,
2007
Acrylic on Paper
16 3/4 x 16 3/4
inches (42.5 x
42.5 cm)

‘Hotel Suicide’ by Richard Hawkins at Greene Naftali in New York

The solo exhibition highlights Richard Hawkins’ work with different media, including painting, works on paper, sculpture and collage. His take on sexuality is intimate, delving into the exploration of human body and drawing on

the pleasures and taboos related to it. His approaches span centuries and genres in his art, ranging from Classical Greek and Roman art to the ubiquitous pop culture. Through his works on diverse themes, including Asian sex tourism, current

celebrities, haunted houses and the Native American experience he catches much attention of his viewers and critics.

Hawkins lives and works in Los Angeles.

More information:

<http://www.greenenaftaligallery.com/>

COURTESY Richard Hawkins AND GREENE NAFTALI, NEW YORK

GALLERY LISTINGS

Acquavella Galleries

18 E 79th St, New York, NY 10075
+1 212 734 6300
info@acquavellagalleries.com
acquavellagalleries.com

Specializing in Modern and Contemporary Masters

Diebenkorn | Thiebaud: California Landscapes, February 1-March 16

Casey Kaplan

121 W 27th St, New York, NY 10001
+1 212 645 7335
info@caseykaplangallery.com
caseykaplangallery.com

Giorgio Griffa: "The 1980s," January 11-February 17

Cheim & Read

547 W 25th St, New York, NY 10001
+1 212 242 7727
gallery@cheimread.com
cheimread.com

Barry McGee, January 4-February 17

David Nolan Gallery

527 W 29th St, New York, NY 10001
+1 212 925 6190
info@davidnolangallery.com
davidnolangallery.com

Di Donna

744 Madison Avenue,
New York, NY 10065
+1 212 259 0444
info@didonna.com
didonna.com

"Nuvolo and Post-War Materiality: 1950-1965," curated by Germano Celant, through January 26

Edward Tyler Nahem Fine Art

37 W 57th St, New York, NY 10019
+1 212 517 2453
info@etnahem.com
edwardtylernahemfineart.com

Modern, Post-War and Contemporary Masters

Edwynn Houk Gallery

745 Fifth Ave, New York, NY 10151
+1 212 750 7070
info@houkgallery.com
houkgallery.com

Michael Eastman: Buenos Aires, through January 20

Galerie Buchholz

Fasanenstraße 30,
10719 Berlin
+49 30 88 62 40 56
post@galeriebuchholz.de
galeriebuchholz.de

Katharina Wulff, through January 27



PIERRE ET GILLES *Le bal des cochenilles* (Jhona Burjack), 2017, framed hand-painted photograph on canvas, 47.25 inches in dia, at Daniel Templon

Galerie Daniel Templon

Veydtstraat 13A,
1060 Brussels
+32 2 537 13 17
brussels@templon.com
templon.com

Ulrich Lamsfuss, January 11-February 24

Galerie Eigen + Art

Auguststraße 26,
10117 Berlin
49.30.280 6605
berlin@eigen-art.com
eigen-art.com

"Take Five," January 9-February 10

Galerie Greta Meert

13 Rue du Canal,
1000 Brussels
+32 2 219 14 22
info@galeriegretameert.com
galeriegretameert.com

John Baldessari and Enrico Castellani, through January 20

Galerie Hans Mayer

Grabbeplatz 2, 40213
Düsseldorf
+49 211 132 135
galerie@galeriehansmayer.de
galeriehansmayer.de

Wim Botha, through January

Galerie Isabella Bortolozzi

Schöneberger Ufer 61,
10785 Berlin
+49 30 26 39 49 85
info@bortolozzi.com
bortolozzi.com

Galerie Jocelyn Wolff

78 Rue Julien Lacroix,
75020 Paris
+33 1 42 03 05 65
galeriewolff.com

Prinz Gholam, January 11-February 24

Galerie Karsten Greve

5 Rue Debelleye, 75003 Paris
+33 1 42 77 19 37
info@galerie-karsten-greve.fr
galerie-karsten-greve.com

Louise Bourgeois: Editions, January 10-February 24

Galerie Krinzinger

Seilerstätte 16, 1010 Vienna
+43 1 5133006
galeriekrinzinger@chello.at
galerie-krinzinger.at

Sudarshan Shetty: "The Cave Inside," through January 13

Galerie Lahumière

17, rue du Parc Royal,
75003 Paris
+33 1 42 77 27 74
galerie@lahumiere.com
lahumiere.com



PATRICK MARTINEZ *Multicultural vs. Western (CTE)*, 2017, neon on plexiglass, 30 x 72 inches at Galerie Lelong & Co.

Galerie Lelong & Co.

528 W 26th St, New York, NY 10001
+1 212 315 0470
art@galerielelong.com
galerielelong.com

"Sidelined:" Curated by Samuel Levi Jones, January 5-February 17

Galerie Martin Janda

Eschenbachgasse 11,
1010 Vienna
+43 1 5857371
galerie@martinjanda.at
martinjanda.at

"Chaux:" A group exhibition featuring Luiza Margan, Adrien Tirtiaux, Hannes Zebedin, through January 13

Galerie Max Hetzler

57 Rue du Temple,
75004 Paris
+33 1 57 40 60 80
info@maxhetzler.com
maxhetzler.com

Toby Ziegler, through January 20

Galerie Michael Haas

Niebuhrstraße 5,
10629 Berlin
+49 30 88 92 91 0
contact@galeriemichaelhaas.de
galeriemichaelhaas.de

Galerie Nagel Draxler

Weydingerstraße 2-4,
10178 Berlin
+49 30 4004 2641
berlin@nagel-draxler.de
nagel-draxler.de

Michael Beutler: "Guest at
JoyCom's," through January 13

Galerie Nathalie Obadia

3 rue du Cloître Saint-Merri,
75004 Paris
+33 1 42 74 67 68
noe.marshall@galerie-obadia.com
galerie-obadia.com

Eugène Leroy - Sarkis: Intérieurs,
January 12-March 17

Galerie Nordenhake

Lindenstrasse 34,
10969 Berlin
+49 30 20 61 48 3
berlin@nordenhake.com
nordenhake.com

Hreinn Friðfinnsson, through
January 13

Asier Mendizábal, January 20-
March 3

Galleria Continua

46 Rue de la Ferté Gaucher,
77169 Boissy-le-Châtel
+33 1 64 20 39 50
lemoulin@galleriacontinua.fr
galleriacontinua.com

Gladstone 64

130 E 64th St,
New York, NY 10065
+1 212 206 9300
info@gladstonegallery.com
gladstonegallery.com

Alfredo Volpi, through January 6

Hauser & Wirth

23 Savile Row,
London W1S 2ET
+44 207 287 2300
london@hauserwirth.com
hauserwirth.com

Monika Sosnowska: "Structural
Exercises," through February 10
Jakub Julian Ziolkowski, through
February 10

Howard Greenberg Gallery

41 E 57th St,
New York, NY 10022
+1 212 334 0010
info@howardgreenberg.com
howardgreenberg.com

"The Immigrants," through January 27
Steve Schapiro: "Heroic Times,"
through January 27



ROBIN RHODE *Joints*, 2017, c-print, 4 parts,
each: 21.69 x 28.58 inches, 45.28 x 59.06 inches
Courtesy the artist and Lehmann Maupin,
New York and Hong Kong

Lehmann Maupin

536 W 22nd St,
New York, NY 10011
+1 212 255 2923
newyork@lehmannmaupin.com
lehmannmaupin.com

Robin Rhode, January 11-February 24

Luhring Augustine

531 W 24th St,
New York, NY 10011
+1 212 206 9100
info@luhringaugustine.com
luhringaugustine.com

"Of Earth and Heaven: Art from the
Middle Ages," in conjunction with
Sam Fogg, January 27-March 10

Marian Goodman Gallery

24 West 57th St,
New York, NY 10019
+1 212 977 7160
goodman@mariangoodman.com
mariangoodman.com

Cristina Iglesias, January 9-February 10

Marianne Boesky Gallery

509 W 24th St,
New York, NY 10011
+1 212 680 9889
info@boeskygallery.com
marianneboeskygallery.com

Serge Alain Nitegeka, January 11-
February 24

Matthew Marks Gallery

523 W 24th St, 522 W 22nd St,
526 W 22nd St
New York, NY 10001 USA
212-243-0200
info@matthewmarks.com
matthewmarks.com

Metro Pictures

519 W 24th St,
New York, NY 10011
+1 212 206 7100
michael@metropictures.com
metropictures.com

Jim Shaw, through January 9

Michael Werner

4 E 77th St,
New York, NY 10075
+1 212 988 1623
newyork@michaelwerner.com
michaelwerner.com

"Georg Baselitz: 1977-1992,"
through February 3

Mitchell-Innes & Nash

534 W 26th St,
New York, NY 10002
1018 Madison Ave,
New York, NY 10019
+1 212 744 7400
info@miandn.com
miandn.com

Estate of General Idea (1969-1994):
"Ziggurat," through January 13
Brent Wadden: "Specifiv Objects,"
through January 5

Mnuchin Gallery

45 E 78th St, New York, NY 10075
+1 212 861 0020
contact@mnuchingallery.com
mnuchingallery.com

Sean Scully: "Wall of Light,"
February 27-April 14

PACE

32 E 57th St,
New York, NY 10022
+1 212 421 3292
info@pacegallery.com
pacegallery.com

Agnes Martin and Richard Tuttle,
through January 13



RICHARD AVEDON Adam Clayton Powell,
Congressman, New York City, March 6, 1964 (detail),
vintage gelatin silver print, 19.375 x 15.375 inches,
paper, 20 x 16 inches at Pace/MacGill Gallery
© The Richard Avedon Foundation

Pace/MacGill Gallery

32 E 57th St,
New York, NY 10022
+1 212 759 7999
info@pacemacgill.com
pacemacgill.com

Emmet Gowin: "Here on Earth Now
– Notes from the Field," through
January 6

Richard Avedon: "Nothing Personal"
on view at 537 West 25th Street, NYC,
through January 13

Paula Cooper Gallery

534 W 21st St, 521 W 21st St,
New York, NY 10011
+1 212 255 1105
Info@paulacoopergallery.com
paulacoopergallery.com

Mark di Suvero, January 6-February 3
Beatrice Caracciolo, January 6-
February 3

To be included in Modern Painters' Gallery
listings, contact cbostick@artinfo.com

Dear valued user,
We invite you to experience our newly
revamped website, and **take advantage of a special limited offer!**

New look
Also available on
mobile and
tablet!

Get one FREE month
when you subscribe to an annual plan Use Promo Code:**promocode**

SIGN UP NOW



Ability to search for
and follow
500,000+ artists



Access to **8 million**
records from **1,380**
auction house



Save lots to your
collections, and get
real-time alerts

Blouin Art Sales Index

KATIE HECK *O Tina*, 2014, on view at Sadie Coles
Photo courtesy Tim Van Laere Gallery

Regen Projects

6750 Santa Monica Blvd,
Los Angeles, CA 90038
+1 310 276 5424

benthornborough@
regenprojects.com
regenprojects.com

Catherine Opie: "The Modernist,"
Catherine Opie's first film and ninth
solo show at Regen Projects,
January 12-February 17

Richard Nagy Ltd

22 Old Bond Street, Mayfair,
London W1S 4PY
+44 20 7262 6400
info@richardnagy.com
richardnagy.com

Samar Albader

+965 24819767
samar@artsandcraftskw.com
smralbader@gmail.com
www.samaralbader.com



Sadie Coles HQ

62 Kingly St, London W1B 5QN
+44 20 7493 8611
info@sadiecoles.com
sadiecoles.com

Kati Heck: "Heimlich Manoeuvre,"
through February 10

Simon Lee Gallery

12 Berkeley St, London W1J 8DT
+44 20 7491 0100
simonleegallery.com

Hans Hartung, through February 17

Skarstedt

8 Bennet St,
London SW1A 1RP
+44 207 499 5200
london@skartstedt.com
skartstedt.com

Sperone Westwater

257 Bowery, New York, NY 10002
+1 212 999 7337
info@speronewestwater.com
speronewestwater.com

Kim Dingle: "Painting Blindfolded,"
an ambitious series of new grisaille
paintings, January 10-March 3

Sprüth Magers

Oranienburger Straße 18,
10178 Berlin
+49 30 28 88 40 30
info@spruethmagers.com
spruethmagers.com

Barbara Kruger: "Forever," through
January

LLyn Foulkes: "Transfiguration,"
through January

Jon Rafman: "Dream Journal
'16-'17," through January

Victoria Miro Gallery

Gallery I and II: 16 Warf Rd,
N1 7RW London
+44 20 7336 8109
Mayfair: 14 St. George St, W1S
1FE London
+44 20 7205 8910
victoria-miro.com

Jules de Balincourt: "They Cast
Long Shadows," January 19-
March 24 on view at Mayfair



JULES DE BALINCOURT *Troubled Eden*, 2017,
oil on panel, 122 x 112.8 cm, at Victoria Miro.
© The Artist, Courtesy Victoria Miro.

Access to

8 Million Lots

From 1,380 Auction Houses

Availability to Search and Follow

500,000+ Artists

Save Lots to Collections and Receive

Real-time Alerts

Unlimited Online Access to

Blouin Art Sales Index

The leading art price database dating back to 1922.

Artsalesindex.artinfo.com

Claude Monet, *Woman with a Parasol - Madame Monet and Her Son*, 1875



CONTEMPORARY ART AND EDITIONS

contemporaryartandeditions.com



LIU RUOWANG **“Heroes and Myths”**

Twelve archival pigment prints with hand applied 23K gold leaf in a custom portfolio case, Edition of 30, 2016

Featuring unique international works and editions by: Robert Cottingham, Richard Meier,
Robert Indiana, Liu Ruowang, Sui Jianguo, Feng Zhengjie, Huang Yan, Yang Qian and Guo Wei

A NEW MULTIDISCIPLINARY
ARTS EXPERIENCE IN KANSAS CITY

AUG 25 – OCT 28, 2018



OPEN
SPACES

OPENSACESKC.COM