

IN STEP WITH TIME

La Biennale Paris that underwent a major makeover last year, is steadfastly looking toward future and has no time for nostalgia, as is affirmed by its tight programming

INSIDE

The Making of Picasso

A blockbuster show at Musée d'Orsay throws light on the master's formative years P18-20

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10 Years of the Garage

Museum co-founder Dasha Zhukova on the way forward for Russian art scene P33-36

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"Angel,"
Giuseppe Sanmartino,
1750, polychrome
terracotta, glass inlays,
Naples.

COURTESY OF GALERIE SISMANN

Auction Calendar

With sales catching up after the summer lull, there's a variety of art to bid for — from British Impressionist to Irish, South African to South Asian, as also prints, design, jewelry, watches, interiors and more **P52-54**



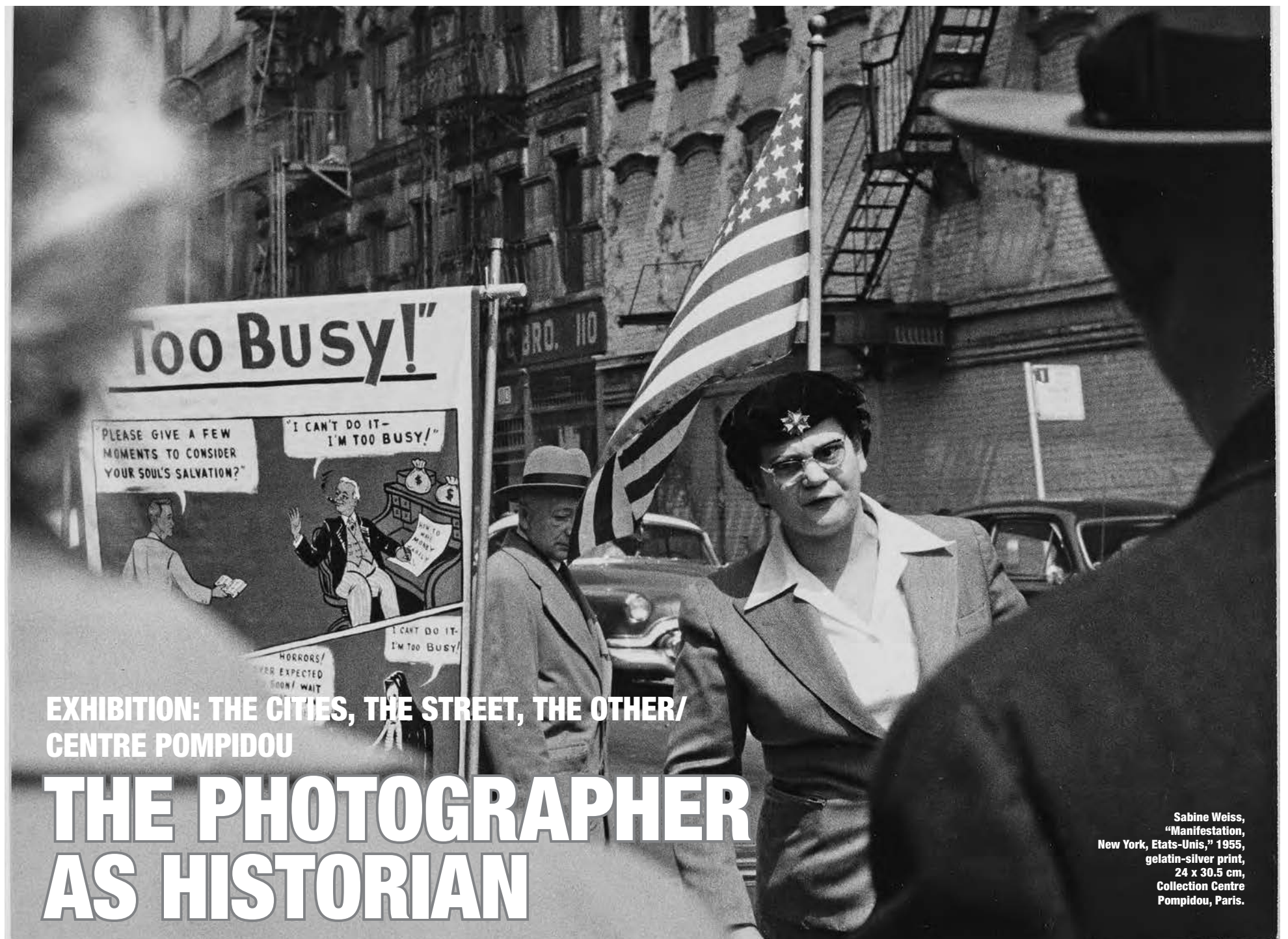
A Fair World

All eyes are set on La Biennale Paris this month but elsewhere, fairs such as Art Berlin, Expo Chicago and Sydney Contemporary entice collectors with a mix of global galleries showcasing top art **P40-43**



Around Town

From portraits of artists to Diego Giacometti and Zao Wou-ki solos, from Magic Realism to the works created by Impressionists in exile, the top art venues in European capitals have a lot to offer to the connoisseurs **P48-50**



Sabine Weiss,
"Manifestation,
New York, Etats-Unis," 1955,
gelatin-silver print,
24 x 30.5 cm,
Collection Centre
Pompidou, Paris.

EXHIBITION: THE CITIES, THE STREET, THE OTHER/
CENTRE POMPIDOU

THE PHOTOGRAPHER AS HISTORIAN

Many of the photographs in Sabine Weiss' current show in Paris have come from her own collection, much of which she donated to the Centre Pompidou recently

CODY DELISTRATY

MANY HAVE TRIED and failed to categorize the photography of Sabine Weiss. Is she a photographer of children, capturing youthful innocence, like in her mid-century images of the kids of the Parisian suburbs? Or is she more of a political photographer, capturing the disenchanted Russian public as they stand near Moscow's Red Square, listening to Soviet propaganda? Or perhaps she is more of a street photographer, capturing the buzz and energy of 1950s New York and the quiet, elegant streets of Paris: here, a Midtown office worker; there, a ballerina at the Concorde?

Now 93 and living in the tony 16th arrondissement of Paris, Weiss is above all drawn to finding the human edge of the world.

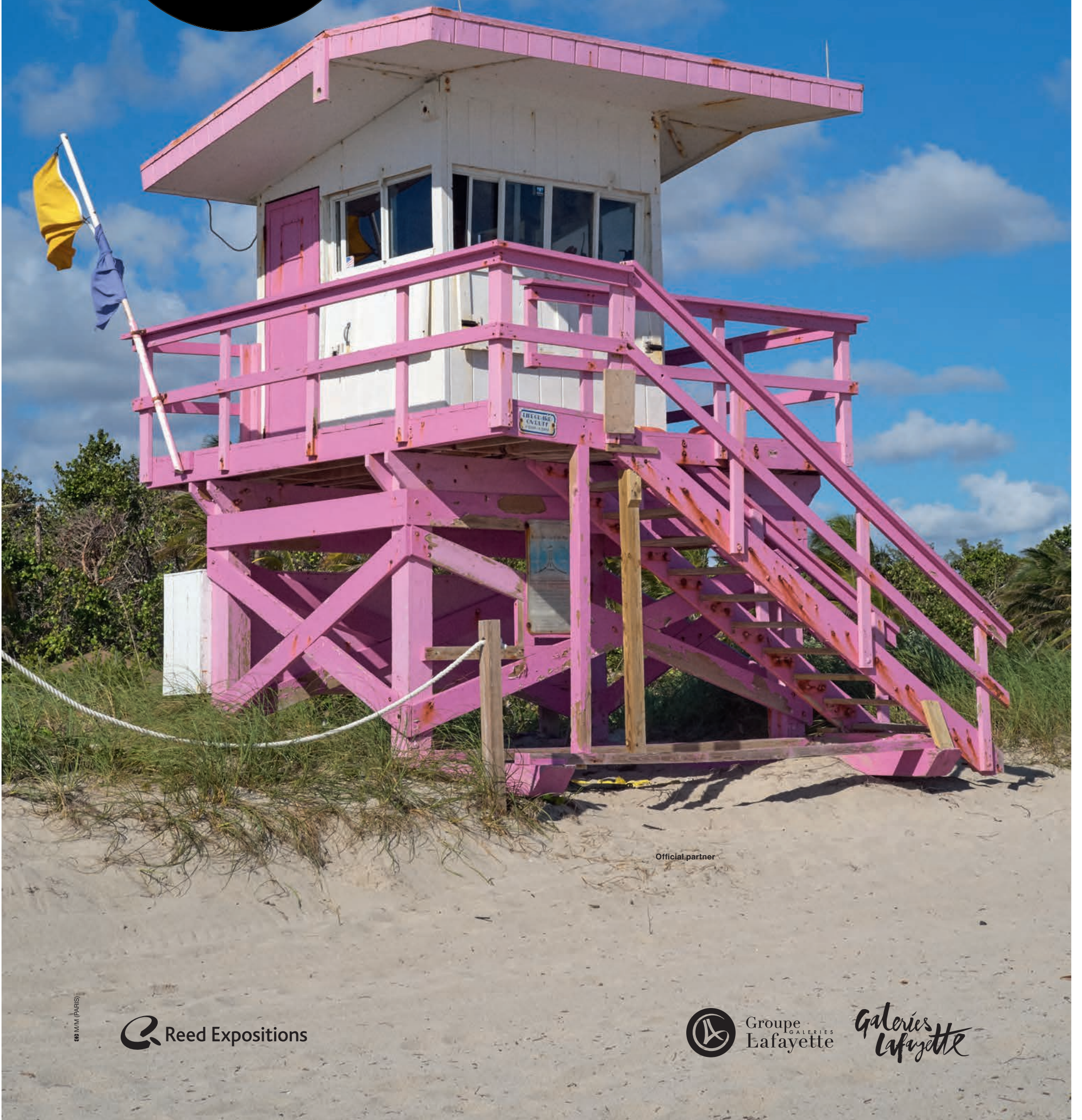
Anything else is beside the point. A black-and-white photograph of a window display in New York appears to be a comment on uniformity of mid-20th-century America — high-heel shoes perfectly aligned, the window sweating with condensation, rain beating down outside. In a related image, a dozen or so men, photographed from above, are all wearing the same beige trench coats, the same beige hats — a Richard Yates study in social sameness. But there is always something subversive in a Weiss photograph — a man peers in on the shoes, his curious face reflected in the glass; a few arms are sprawled outwards beneath the identical hats, a disruption of the social ideal.

While Weiss's work is difficult to categorize, it is relatively easy to complement. Pictures by the Contemporary photographers



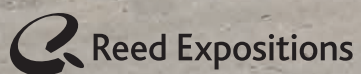
Sabine
Weiss

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Sabine Weiss, "Paris, France," 1952, gelatin-silver print, 21 x 27.4 cm, Collection Centre Pompidou, Paris.

RIGHT: Sabine Weiss, "Enfants dans un terrain vague, Porte de Saint-Cloud, Paris, France," 1950, gelatin-silver print, 29.5 x 18.4 cm, Collection Centre Pompidou, Paris.

Viktoria Binschtok, Paul Graham, Lise Sarfati and Paola Yacoub share the wall with her work at the Pompidou Center's Gallery of Photographs in Paris, where Weiss's current show "The Cities, The Street, The Other" is on until October 15. (Based on the title, the exhibition's curator Karolina Ziebinska-Lewandowska, the Pompidou's principle photography curator, seems to also have had a hard time classifying Weiss's work.) There are about 80 photographs in total, taken between 1945 to 1960, and although she did not help with curating the show, many of the photographs have come from Weiss's own collection, much of which she recently donated to the Pompidou.

Weiss may be difficult to nail down, but her larger ideal is that she is a technician more than an artist. She records rather than makes. "I did not create anything," she said in an interview. "I was simply a witness of what I saw." Her shooting style, too, is nearly the same as how she views the world: every event, every possible image, immediately framed in her mind. "Even without a camera, I look at



Sabine Weiss, "Place de la Concorde, Paris, France," 1953, gelatin-silver print, 30.4 x 20.1 cm, Collection Centre Pompidou, Paris.



Her artistic identity — recording, not making — closely matches the French group of "humanist" photographers, of which she is the last surviving.

things in life and I frame them. It's almost obsessive."

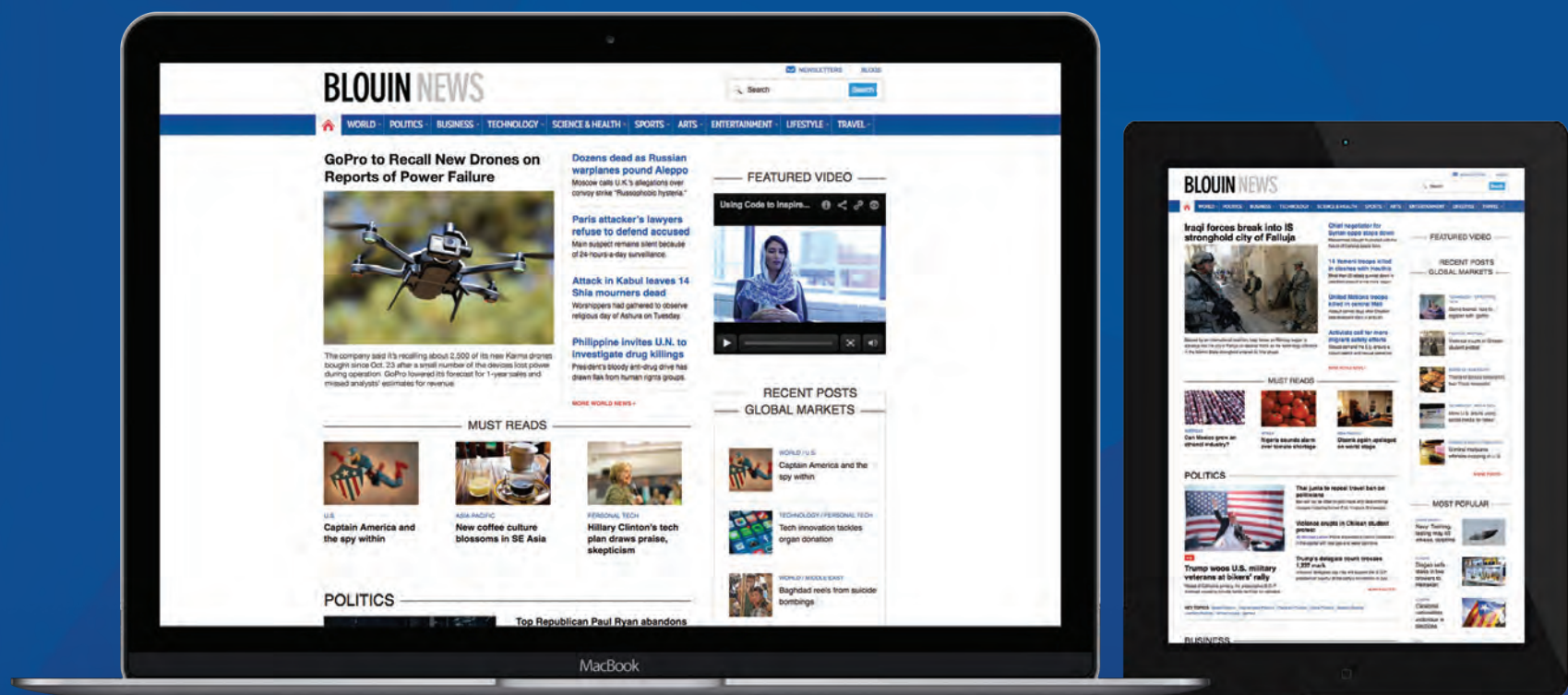
Born in Saint-Gingolph, a small town on the southern bank of Geneva, Weiss moved to Paris in 1949, at age 25. She lived with her American husband Hugh Weiss (1925-2007), the Philadelphia-born avant-garde painter, in the same apartment in the 16th arrondissement as she still does today, gradually expanding it with the purchase of the apartment above. It is eccentrically decorated — every floor covered in Persian carpets, foreign bric-a-bracs lining the walls.

Her artistic identity — recording, not making — closely matches the French group of "humanist" photographers, of which she is the last surviving. There was Édouard Boubat, Willy Ronis, and, of course, Robert Doisneau. These photographers were interested in using their art to memorialize their time period, free of criticism or biased observations.

Sometimes, this style can make for a frustrating viewing experience, because recording an event lends itself so easily to sentimentality. Why must Weiss insist on capturing a woman walking over Parisian cobblestones, an umbrella flashed upwards, puddles of rain in front of her? It feels below her level of

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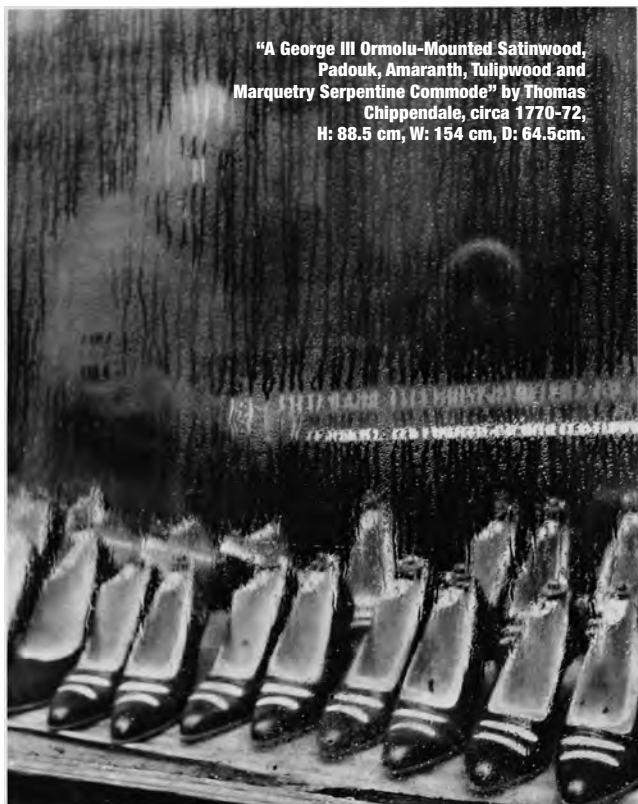
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"A George III Ormolu-Mounted Satinwood, Padouk, Amaranth, Tulipwood and Marquetry Serpentine Commode" by Thomas Chippendale, circa 1770-72, H: 88.5 cm, W: 154 cm, D: 64.5cm.



ABOVE LEFT: Sabine Weiss, "Paris," 1955, gelatin-silver print, 24 x 23 cm, Collection Centre Pompidou, Paris.

CENTER: Sabine Weiss, "Dun-sur-Auron, France," 1950, gelatin-silver print, 30,2 x 23,8 cm, Collection Centre Pompidou, Paris.

ABOVE RIGHT: Sabine Weiss, "Madrid, Espagne," 1950, gelatin-silver print, 30,4 x 24 cm, Collection Centre Pompidou, Paris.

craft: a photograph suited only for a postcard. Other times, however, her lack of overt critique or hard-edged viewpoint is welcome. Her images of children playing late into twilight on a tree in a run-down neighborhood that is today highly developed and affluent captures a sociocultural moment in time that will never be repeated. Likewise, her photographs of the faces of Russians reacting to propaganda demonstrations, her lens turned toward the public's reaction rather than the spectacle à la Weegee, crystallize a semi-private political mood that had seldom been recorded.

Her images tend to be at once blurred and shadowed — these are real moments, the images seem to say, but they are also fast disappearing, already in the realm of reverie by the time she presses down on the shutter. Taken together, her oeuvre captures poverty and innocence, lightness and happiness, moments of postwar Europe that stand out not for their content but for the fact that a record like Weiss's existed at all.

It was the humanist photographer Robert Doisneau who influenced her most, who opened up her career. "He loved my work," she said. "We had the same sensitivity." They met first in 1952 when she went to a meeting in Paris for French Vogues. When she arrived, the artistic director wasn't sure about assigning her work, but Doisneau, whom the director was also commissioning, defended her, saying that they'd be missing out on a generational genius. The director eventually agreed, and, afterward, Doisneau



Sabine Weiss, "New York, Etats-Unis," 1955, gelatin-silver print, 23.3 x 30.3 cm, Collection Centre Pompidou, Paris.

helped her join his agency, Rapho, too, in order to get better and more consistent assignments going forward.

Twenty-six years later, in 1978, after Weiss had become well-known in her own right, she was slated to have her first French exhibition at the Noroit Cultural Center in Arras, in northern France (she'd already had a variety of shows in the U.S.). She was intending to bring along a few old boxes of her photographs and get them framed in Arras for the show, but Doisneau, ever her supporter, wouldn't have it. She needed to make a proper selection, she

"I would like to go abroad, travel again and again, to Asia, India," she said. But she does not want her past work to stagnate either. "I do not want them to stay in boxes or cabinets."

recalled him telling her, and get those images professionally enlarged then framed, bringing them off the pages of magazines and into the realm of exhibition-quality art.

Commissioned frequently by both French Vogue and The New York Times Magazine ("My [New York] photographs are different from those from Paris. I was going very fast; I was caught by the bubbling nature"), Weiss has been well-known throughout her lifetime. But her greatest contribution to photography has been adding an unbiased eye to the history of the midcentury — of Paris, New York, Moscow, and

beyond. Given her age, she will likely be staying close to home, but she still longs to travel, to photograph ever more widely. "I would like to go abroad, travel again and again, to Asia, India," she said. But she does not want her past work to stagnate either. "I do not want them to stay in boxes or cabinets." She is a photographer disguised as a historian, one of the great capturers of shifting social mores, of a world that no longer exists except in her prints.

Bernar Venet,
 "14 Acute Unequal
 Angles," 2018,
 corten steel,
 height: 818 x 820 x
 420 cm.



Q&A: BERNAR VENET

**DREAMING
 OF A "PURE
 SCULPTURE"**

On the eve of two major retrospectives in France, the artist speaks about his focus on material above message

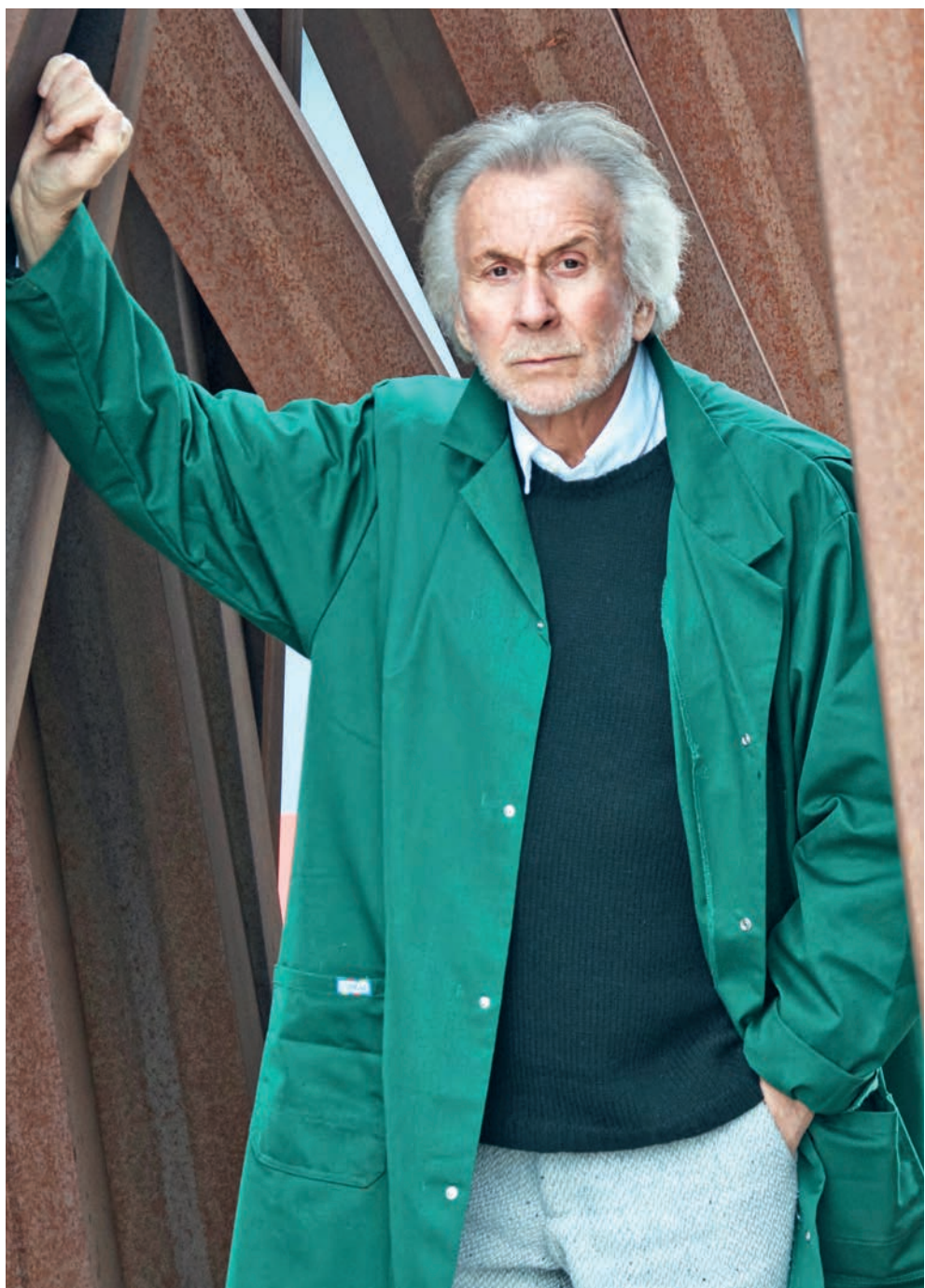
JÉRÔME NEUTRES

In the French art scene, September 2018 could be titled the Month of Bernar Venet. Two major retrospective exhibitions of the French abstract sculptor — born in Provence in 1941 and a longtime resident of New York City — are opening in the museums of Lyon (MAC) and Nice (MAMAC). They offer a way to (re)discover a rich and complex course in search of the most radical artwork, before any other pretext or message.

To speak with Bernar Venet, I went to his southern headquarters, a one-hour drive from Nice, in Le Muy, in the insider's Provence,

where the magnificent Venet Foundation is located. An art compound built by Diane and Bernar Venet around an ancient mill is a setting for both a survey of Bernar's works and the breathless collection of Minimalist art the couple has been accumulating in recent decades — counting masterpieces by Frank Stella, Carl Andre, Sol Lewitt, Robert Morris, James Turrell, Larry Bell and Donald Judd, among others. Following are excerpts of our conversation (translated from the French).

Jérôme Neutres: Are your two French exhibitions in Lyon and Nice a way of coming back home?



Portrait of Bernar Venet, 2018.

Bernar Venet,
(In front): "Effondrement: Angles,
Arcs, Straight Lines," 2012,
corten steel/ acier corten site-specific
dimensions/ dimensions variables.
(On back wall): "Position of an Indeterminate
Line," 1983, graphite on wood,
241 x 191 x 4.5 cm.



"It is a fact that both the periods of 1910-1920 and 1960-1970 were the two richest and most creative times in the art history of the 20th century."

Bernar Venet: This is an opportunity for me to show the origins of my work, which are quite unknown, unlike the monumental sculptures exhibited in public places like Versailles. People will discover my first works, like the "Charcoal Pile" (1963) in Lyon, or the Tar series. Those less spectacular works are not less complex than my steel sculptures. They are based on the same conceptual matrix of a "self-referential" art. When I was exhibiting a charcoal pile it was only focused on the charcoal. When I was showing a canvas entirely covered with tar, I wanted to show only the material of tar. There was no goal to show any other message beyond the raw material that was the artwork. I've developed this concept in every way possible since 1961.

As a very young artist, you were already so radical and innovative in your art. Why don't we find this experimental creativity in today's emerging art scene? How would you characterize the particular energy of your generation?

It is a fact that both the periods of 1910-1920 and 1960-1970 were the two richest and most creative times in the art history of the 20th century. Artistic movements at the time raised the most radical questions. And in both periods, the main goal was not the art market, as it is too often today. The galleries were taking more risks than they do now. In the '60s, the objective was more to wow the

"I met Duchamp when I was 26. I tried during five hours to demonstrate to him that my work was ultimately more radical than his."

other artists we respected. When I arrived in New York in 1966, I felt very close to the aesthetic of the Minimalist artists — an abstract art, cold and industrial like mine. But I developed my own way, using scientific languages to break free of the traditional fields of figurative and abstract arts. I conceived works made of diagrams and mathematical signs, where extreme semantic precision considerably limited any interpretation. The only reference of the work will become the work itself. When I make a sculpture representing ten 45-degree arches, I will just title it: "Ten 45-degree arches."

In the temporary gallery of the Venet Foundation, the current exhibition is Yves Klein's "Pure Pigment," a mesmerizing 1957 installation with blue pigment powder sprayed all over the floor to face a "pure" immersion into the ideal color vibrations Klein searched for in his work. Is this work a mirror of your own search for a "pure sculpture"?

This Klein work is a very direct gesture without ambiguity in its simplicity. But unlike me, Yves Klein was looking for some transcendence in his art. When you look at that blue, you don't only think of the blue color; you feel

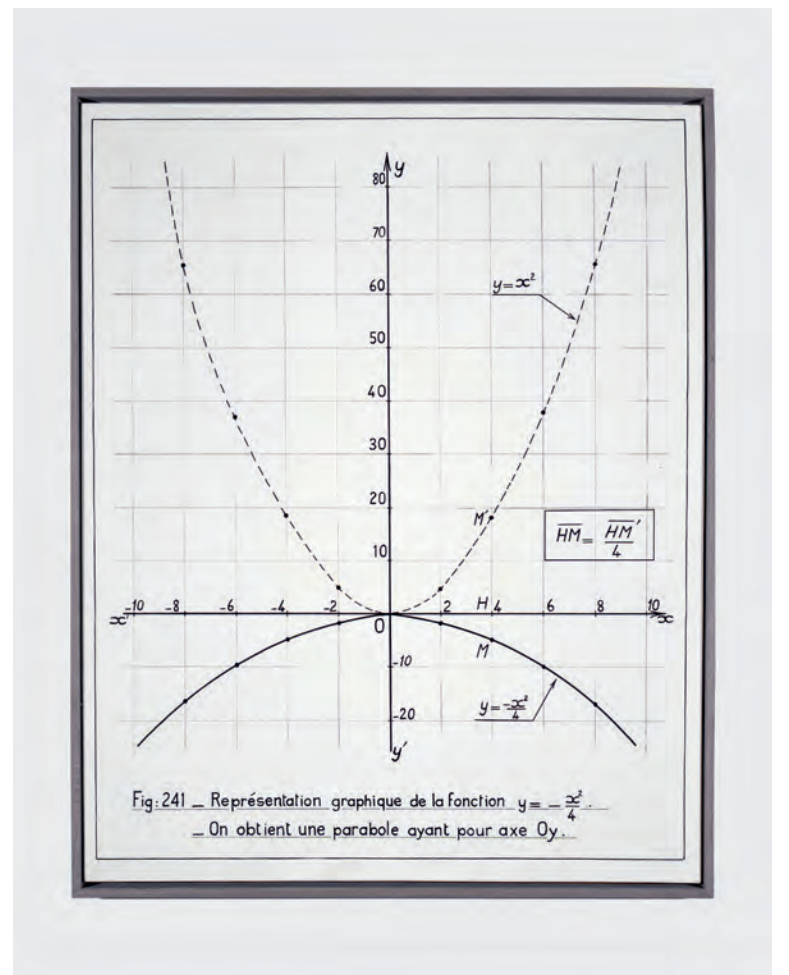
"It has been said that Le Muy is a sort of self-portrait. It reflects all my history, my taste, my friendships. Here I can express myself in a way that I cannot do anywhere else."

something going on beyond the pigment, like in another dimension. On the contrary, I want to present in my sculptures the immanence of their very material reality.

Throughout your career, like a modern Fantin-Latour (who painted all his friends, from Manet to Zola, through to Monet and Verlaine...), you have been practicing artistic friendship as a source of inspiration. Your collection is mainly composed of works you exchanged with friends, or of works commissioned to artists who are your friends. Isn't this unique collection of the Venet Foundation a work in itself, portraying your influences and references?

It has been said that Le Muy is a sort of self-portrait. It reflects all my history, my taste, my friendships. Here I can express myself in a way that I cannot do anywhere else. In those huge spaces I can install indoor "Versailles' Collapse" (A 200-ton steel sculpture rearranging the 16 arches of the installation presented in the Versailles castle entrance in 2011) and if I wish, I can change its configuration at any time without asking permission.

Early on, in Marfa, Donald Judd had the same ambitions and in that sense, he has been an inspiration to me. Regarding the collection, for me, as a young Frenchman settling down in New York in the '60s, it was a privilege to exchange works with artists I



Bernar Venet,
"Représentation graphique
de la fonction $y = -x^2/4$," 1966,
acrylic on canvas,
146 x 121 cm.

admired so much, like Carl Andre or Robert Morris. Moreover, this kind of art was very affordable at the time, and you could buy a masterpiece of Dan Flavin for only \$1000. Today the Foundation is a way to pay a tribute to all of my artist friends who are now a major part of art history.

You even met the king Marcel Duchamp, another French artist who conquered New York in his time.

I met Duchamp when I was 26, in 1967. I tried during five hours to demonstrate to him that my work was ultimately more radical than

his. I took the example of a work consisting of a simple broadcast of a recorded lecture by a mathematician to show him that, although I was a visual artist, I could make works totally dematerialized and invisible. "So you are selling wind, aren't you?... " Duchamp said. And he wrote immediately on the newspaper laying down on the coffee table this aphorism: "la vente de vent est l'évent de Venet" (the wind sale is Venet's event).

**LA BIENNALE PARIS/
SEPTEMBER 8-16**

BRINGING BACK THE GRANDEUR

With the rebranding and repositioning, which began last year, the event hopes to strengthen the Paris art market within the international context



Lotte Laserstein, "Detail from female nude with raised arms," executed in the early 1930s, gouache, 64 x 49 cm., (25.2 x 19.3 in.).

SARAH MOROZ

AT LA BIENNALE Paris, one can encounter an early 20th-century diamond-covered René Lalique piece or Colombian earrings from A.D. 800; a mounted 18th-century porcelain bird or a neoclassical canvas by the German-born landscape painter Jacob Philipp Hackert. For its 30th edition, held from September 8-16, some 40,000 visitors are expected, spanning both professionals and the general public, who will have access to 70 exhibitors of high-end furniture, paintings and luxury jewelry.

Hosted at the Grand Palais, the event is still finding a balance between old world glamour and modernity. The Biennale des Antiquaires, as it was formerly called — itself absorbing the legacy of an antiques fair spearheaded in 1956 — was an elegant affair created under the then-minister of cultural affairs, André Malraux. A prime roster of antique dealers, decorators, jewelers and booksellers gathered to showcase opulent

wares, drawing socialites and celebrities like Cary Grant and Hubert de Givenchy.

The grandeur of the fair had eroded in recent years. An article in *The Art Newspaper* in September 2017 highlighted that the event wrestled with criminal investigations into forgeries (resulting in gallery expulsions and withdrawals), infighting between jewelers and dealers, and mismanaged production costs. The volume of exhibitors decreased from three digits to two (125 in 2015; 93 in 2016). Today, there are only 70, although the fair frames the figure as a kind of qualitative cleansing and “a limited number of galleries on display so as to widen the exhibition space.”

Indeed, active repositioning and rethinking has been a priority. In 2015, the event switched from biannual to annual (despite its name), a means of keeping up with the accelerated rhythm of the art world. In 2017, it underwent a major rebranding, from a name change and revamped graphic design and a new organizational



Edmond Henri Becker, "Co Ret," 1900.

“This is not to make it a Contemporary art fair, but to build a dialogue between exceptional works,” says Mathias Ary Jan, President of the Syndicat National des Antiquaires.



Pierre Bonnard,
"Young woman
with pink hat,"
1913, oil on canvas.



Berthe Morisot,
"Portrait of Louise
Riesener," 1881.

Eva Vickova,
"Shell VI,"
2018,
molten glass,
height: 33 cm.



team behind the scenes. Mathias Ary Jan, President of the Syndicat National des Antiquaires (SNA), the French union of dealers, currently helms the event. He himself first attended La Biennale in 1996, when it was held at the Carrousel du Louvre. ("I was a young merchant, amazed by so many works on display," he recalled.)

La Biennale Paris deems itself "a significant French cultural event" rather than a trade fair. Still, there is a wish to be considered equally worthy of attention and prestige within an increasingly cutthroat sector where fairs — with key international players like Masterpiece, Frieze Masters, and TEFAF — shape buying habits. "The art market develops more and more competitive pressure through the moving of international art fairs to the United States and Asia, or through auction house sales," Jan said. "We would like to strengthen the art market in Paris within the context of the international market."

Although La Biennale Paris remains international in its intentions, with a third of participants being foreign galleries, it is still primarily a display of French gal-

leries. (On its website, La Biennale boasts "la quintessence de l'art de vivre français.")

For the latest edition, the selection criteria for exhibited works

has stiffened. "Auction houses, galleries, fairs and exhibitions must have only one watchword: transparency, to reassure collectors and art lovers," Jan said.

Another change is rooted in the scenography: it has been streamlined, by the French designer Jean-Charles de Castelbajac, to create a loop. Jan described de

Castelbajac's vision as "an artist who loves the object but who knows how to magnify it in a contemporary setting — a way of being in the 21st century." The



Jean Dufy, "The Circus," 1927, oil on canvas, 60 x 73 cm.



Qianlong (1736-1795), "An aubergine China vase," gilded bronze, from the late Louis XV, 1770, 54 x 36 x 25 cm. Provenance: EM Hodgkins.

Jan describes the biennale as "proud of its past and resolutely turned towards the future — so no nostalgia."

Salon d'honneur of the Grand Palais — an upper tier of the enormous space — has been occluded altogether. "It cuts the normal flow of visitors," Jan explained. "I did not want any suspicion about two categories of exhibitors."

Jan describes this Biennale as "proud of its past and resolutely turned towards the future — so no nostalgia." In fact, he says, as proof of this attitude: "This year, we have encouraged some more Contemporary galleries, because we believe that when it comes to exceptional objects there are no date criteria." Jan noted this is the new normal: "Cross interests are an outstanding trend of the 21st century. We can observe this in collector's choices, as well as in La Biennale Paris exhibiting galleries." He added: "This is not to make the Biennale Paris a Contemporary art fair, but to build a dialogue between exceptional works."

La Biennale Paris has further endeavored to open itself to Contemporary design by mixing with concurrent Parisian events that place craftsmanship in the limelight, like the Maison et Objet trade show and its adjacent Paris Design Week. La Biennale will also participate in the Journées européennes du Patrimoine (European Heritage Days) for the first time —

a natural link that emphasizes the richness of French culture.

La Biennale does not risk losing its reverence for the past, however: this year includes a display of some 20 iconic pieces, purchased within the last 15 years by the collector Pierre-Jean Chalençon. He himself has frequented the fair since 1989, and feels it is back up to par with the new management. Fascinated by Napoleon since childhood, Chalençon acquired his very first item — a letter from the Emperor — as an adolescent; today he possesses one of the most important Napoleon-centric collections internationally, spanning a portrait painted by Baron Gros to a military hat worn during the 1809 Battle of Essling. (He dubbed himself "Napoléon's press attaché" in an article in the French weekly L'Express.) The collector has a reality TV show about the art market called "Affaire Conclue," which epitomizes how even the most gilded reverence for the French patrimony can be reimagined in a contemporaneous way. In fact, Chalençon sees this as a necessity. "You can be a major collector and still convey your passion to a wide audience," he stated. "Without popularizing the art market, it wouldn't survive."

AT THE BOOTH: LA BIENNALE PARIS/ SEPTEMBER 8-16

GLOBAL ART, VIVRE FRANÇAIS

The 30th edition of the fair, at Grand Palais, has repositioned itself with a limited number of galleries as a result of qualitative cleansing



Above: An Attic Bilingual Eye-cup, clay
32 3/5 in; 82.8 cm, last quarter of the 6th century BC



Above: George L. K. Morris, "Rondeau,"
1948, watercolor and pencil,
35.56 x 27.94 cm.



Above: Maria Helena Vieira da Silva,
"Hanging Garden," 1955.



Right: Karel Appel,
"Landscape with animals," gouache and pencil on paper, executed in 1959, signed and dated
lower left: Appel 59
55 x 76 cm. (21 5/8 x 29 7/8 in.

IMAGES (CLOCKWISE FROM TOP): COURTESY OF GALERIE CAHN A. G.; COURTESY OF BOULAKIA GALLERY; COURTESY OF GALERIE FLEURY; COURTESY OF ROSENBERG & CO. GALLERY



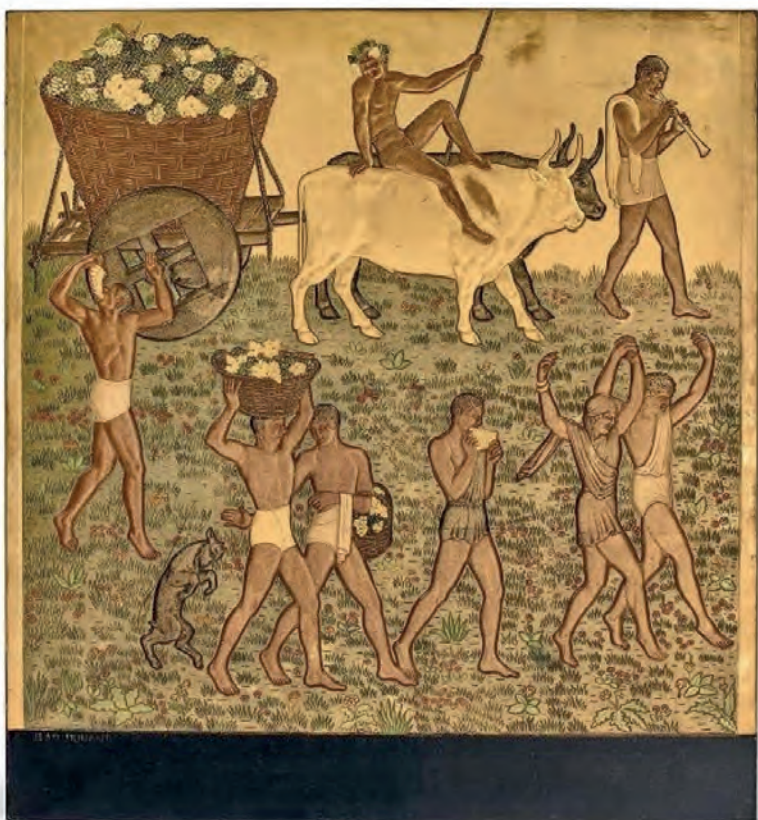
Above: Eugène de Kermadec, "Woman putting on her stockings." Oil on canvas, 1931. Dimensions: 73 x 50 cm.



"Salva" of Apparat - late 16th century, enamel and gilded copper, engraved and repulsed, Portugal. Diameter: 25.8 cm



Right: Manolo Valdés, "Retrato II," 2017. Oil on burlap, 90 x 74 in (228.6 x 188 cm).



Above: Jean Dunand, "The Harvest," circa 1935. Dimensions : 61.5 x 56.8 cm



Left: Joseph Lacasse, "Lumière," 1946. Oil on canvas, 129.5 x 194.5 cm.

IMAGE (CLOCKWISE FROM TOP LEFT): COURTESY OF LAURENT DODIER GALLERY; COURTESY OF OPERA GALLERY; COURTESY OF GALLERY SÃO ROQUE; COURTESY OF WHITFORD FINE ART; COURTESY OF MARCILHAC GALLERY



Craft – “Metiers d’art,” Hall 5A at the January edition of the fair in Paris.

**MAISON&OBJECT PARIS/
SEPTEMBER 7-11**

DESIGNING AN AESTHETIC FUTURE

The international design and lifestyle fair presents a unique opportunity to see the ideas and products that will shape the years to come

DEVORAH LAUTER

WHAT INTERIOR AND object designs will make the most sense for our changing contemporary and future needs? What home environments stir our imaginations, and inspire us to think creatively? Explorations of those questions and others will be on display at the much-anticipated design trade fair, Maison & Objet, opening with a newly revamped layout September 7-11 in Parc des Expositions, just north of Paris.

A favored show for lifestyle, interior and design industry professionals, the fair is a platform and meeting point for over 90,000 international visitors, most of whom are buyers, and some 3,000 established and emerging designers, effectively providing a condensed picture of the design market for the year to come.

This year, the show will be set up in an entirely new layout intended to save visitors time. “The interior design market is growing again, both in France



Free-standing bathtub from the The Luv series by Danish designer Cecilie Manz for Duravit.



"Ay Illuminate,"
Hall 5A – Booth P4/
R3, at the January
2018 edition of
Maison&Objet.



Inspiration Showroom – Hall 7.
Designed by Vincent Grégoire from the
trend agency NellyRodi.



Cecile Manz, Designer of the Year, January
2018 edition.

and internationally, but faced with the prospect of a crumbling retail business, professionals need to differentiate themselves with a strong and intelligible brand identity," said Jean-Luc Colonna d'Istria, co-founder of the Paris concept store, Merci, in a statement about the reconfigured layout he helped design. "As a result, buyers need to keep an eye out for new finds and explore new territories. When they are visiting the fair, what they want is to go straight to what they need, but still have the opportunity for surprising discoveries," he said.

Extensive research went into the new concept, which will see every exhibitor's booth moved to a new location. Brands will be split between the Maison (Home), an area for bigger furniture brands, and Objet (Object) for decoration and gift items. Both categories were then divided into a handful of sectors that will not be confined to any single hall. Those categories include: Unique & Eclectic, Today, Forever and Craft for the Maison hub. While for the Objet area 7 focus areas include: Cook&Share, Smart Gift, Fashion Accessories, Kids&Family, Home Accessories, Home Fragrance, and Home Linen. Each sector will also have a "signature" area for selective brands.

"Maison&Objet in September will definitely be an exciting event," said Zoë Duffrène, the director of communications for the fair in an e-mailed exchange. Transforming the existing layout, "was not an easy task, and every-



Visitors at Hall 7,
Maison&Objet, Paris,
January 2018.

*Brands will be split between the
Maison (Home), an area for bigger furniture
brands, and Objet (Object) for decoration
and gift items.*



Installations by the Rising Talent Awards nominees in January.



Café Librairie, one of M&O's cafés at Hall 7 in the January edition of the fair.



A visitor at Hall 7 of Maison&Objet, January 2018, Paris.

one is looking forward to the new refreshed look that will undeniably bring more business to exhibitors and create new collaborations and contacts.”

This season the show will center around a “virtuous” theme, exploring the importance of responsible consumption and production, preserving natural resources, and rejecting planned obsolescence through, “innovative solutions for alternative growth and consumer practices,” said Vincent Grégoire, designer and scenographer from the NellyRodi trends forecasting agency, in a statement. NellyRodi will install a “village square” in the Inspirations Space, featuring 12 different houses on a human scale, while further delving into the show’s theme in the Bookshop-Café, relocated to Hall 5A at the junction between the two main hubs.

Other not-to-be-missed highlights include the “happening”

imagined by the fair’s chosen designer of the year, Paris-based Ramy Fischler. Fischler will be sharing insights into his daily studio activity, which ranges from opera set design, a waste-free, digitally connected food-dispensing refrigerator, to the restaurants, hotels or offices where images and paintings are often sources of light, to name a few.

The new Agora area in Hall 7, whose design and specific details are being kept secret, will be a meeting, networking and relaxing area where yoga classes and talks will be offered. One of the talks will be moderated by “design queen” Rossana Orlandi.

Emerging Lebanese designers were chosen for the fair’s Rising Talent Awards this year, following years in which the UK and Italy bore the banner. In a country currently experiencing a design revival, Lebanese creation is characterized by “the multiplicity of its influences,” and “great liberty”

The show will center around a “virtuous” theme, exploring the importance of responsible consumption and production...

according to Lebanese designer, and jury member for the awards, Marc Baroud. Works by the award winners will also be shown during Paris Design Week at the Gallery S. Bensimon. Meanwhile, the What’s New? curated exhibits will also show a selection of new, innovative products from the fair.

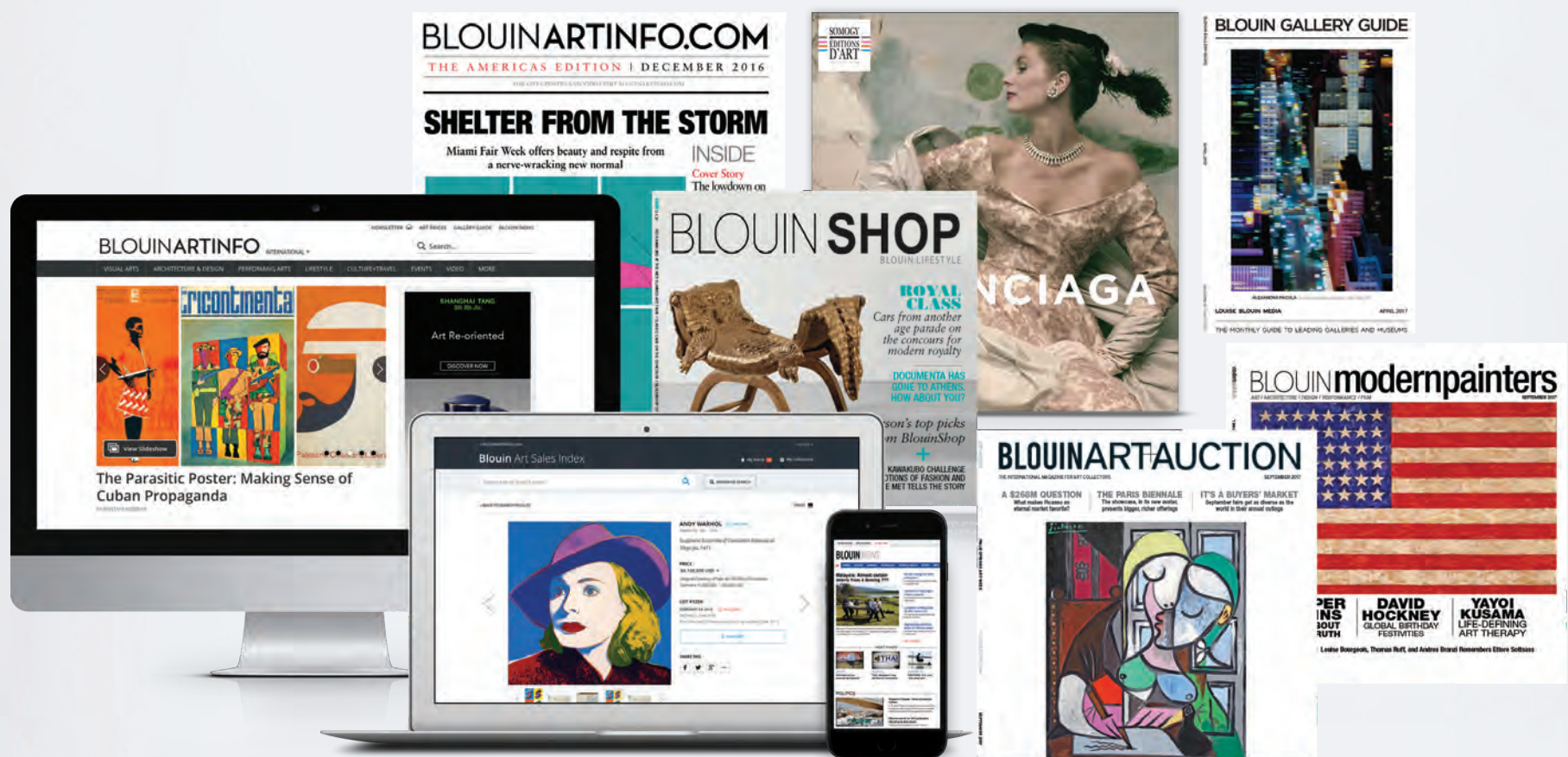
In its effort to evolve with shifting market and distribution tools, the show will continue to use its digital platform, MOM (Maison&Objet and More), to provide an overview of news and new products, and enable visitors to stay in contact with brands throughout the year. “The creation of MOM (in 2016) has helped develop the number of visi-

tors to the fair and shows us how the Internet and real-life business work hand in hand,” said Duffrène.

While the internet has disrupted traditional modes of “real-life business” at every level, the show maintains the critical importance of physically meeting in person with one’s industry peers, as well as viewing and touching the next season’s newest creations.

“Maison&Objet is a meeting and networking place for all design and décor professionals worldwide and offers the unique opportunity for buyers and suppliers to meet twice a year in person ... in Paris!” enthused Duffrène.

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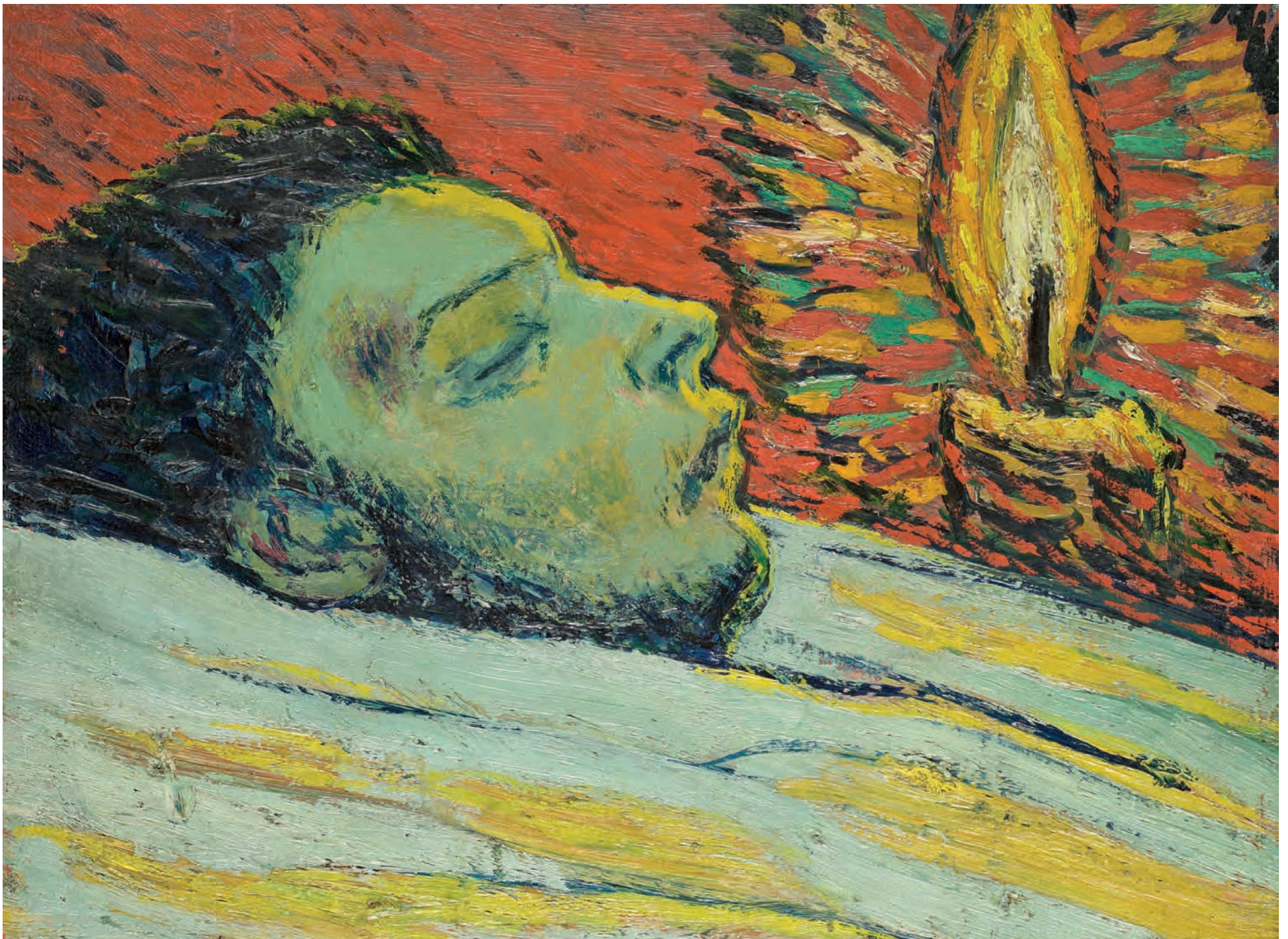
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"The Death of Casagemas,"
1901, oil on canvas,
27 x 35 cm, Paris, Musée national Picasso-
Paris, inv. MP3.

EXHIBITION/ PICASSO: BLUE AND ROSE, MUSÉE D'ORSAY

BECOMING PICASSO

A major exhibition at the Musée d'Orsay looks at six formative years early last century, now known as his Blue and Rose periods

FRANCA TOSCANO

WHEN DAVID AND Peggy Rockefeller's legendary art collection went on the auction block at Christie's New York last May, the star lot was a Picasso painting from the so-called Rose Period. "Fille à la corbeille fleurie" (1905) was a pale-pink depiction of an unclothed adolescent bearing a basket of red flowers. The young girl was, according to art historians, a flower seller on the Place du Tertre in Montmartre who modeled for painters on the

side. The canvas had an outstanding pedigree: It was the second Picasso painting that the legendary American collectors Gertrude and Leo Stein had ever bought in Paris, and one that Gertrude grew to like so much that she kept it for the rest of her life.

The flower-seller picture did not disappoint: It sold for \$115 million — overshooting its \$100 million estimate, and becoming one of the priciest Picassos ever sold. "Fille" is now one of some 300 works on display in the Musée d'Orsay blockbuster fall

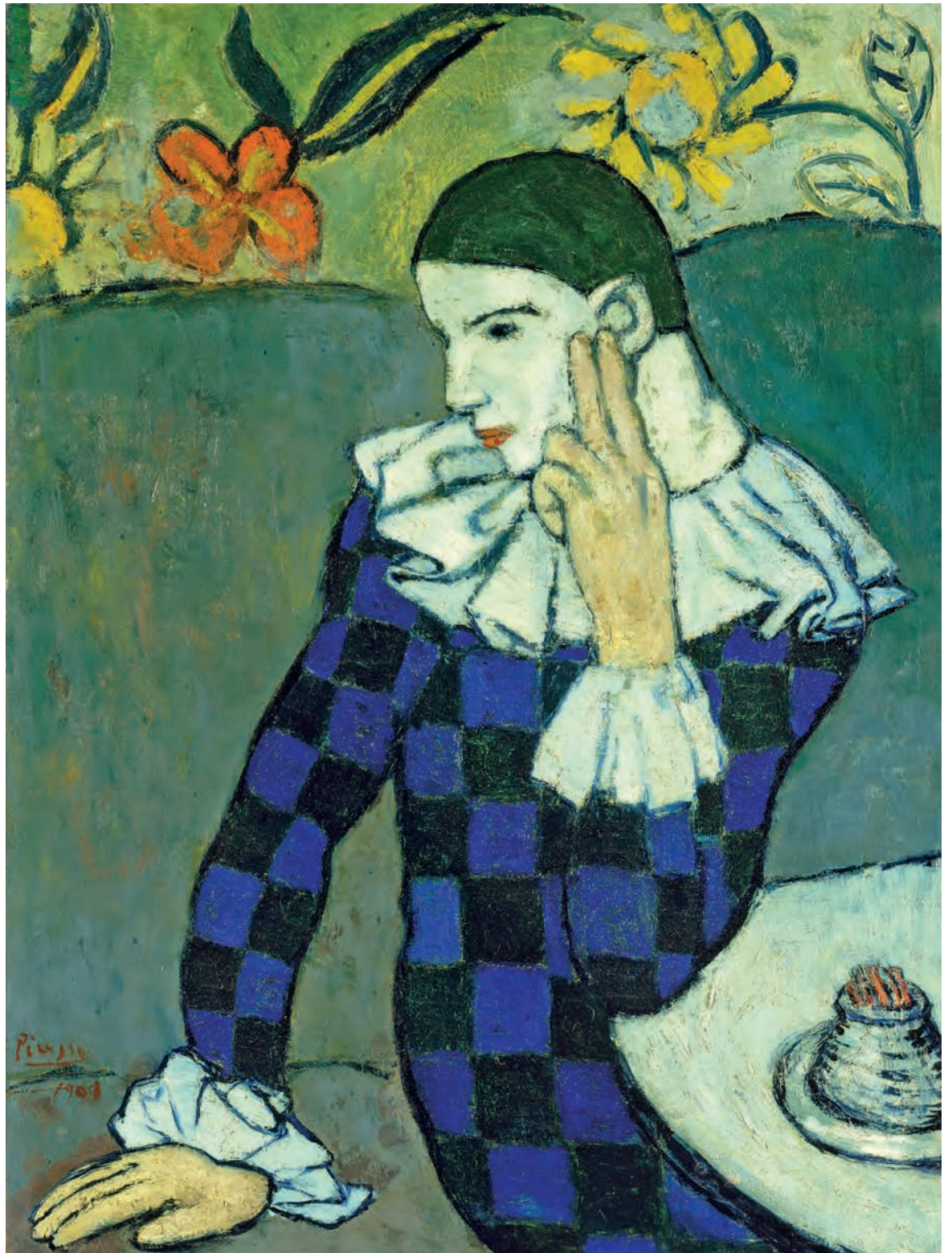


"Portrait de Picasso sur la place Ravignan, Montmartre,"
gelatin-silver print,
Musée national
Picasso-Paris.

BOTH IMAGES: PHOTO © RMN-GRAND PALAIS (MUSÉE NATIONAL PICASSO-PARIS) / MATHIEU RABEAU © SUCCESSION PICASSO 2018



Pablo Picasso (1881-1973), "L'Etrenne," 1903, pastel on paper, 98 x 57 cm, Musée de l'Orangerie, Paris.



"Arlequin assis," 1901, oil on canvas, 83.2 x 61.3 cm, The Metropolitan Museum of Art, New York.

exhibition: "Picasso: Blue and Rose" (through January 6). The show spans a six-year period beginning in 1900 (the year that the 18-year-old Pablo Picasso arrived by train at the newly inaugurated Gare d'Orsay, the site of the Musée d'Orsay) and ending in 1906, a year before "Les Femmes d'Alger," which ushered in Picasso's revolutionary Cubist period.

The exhibition — which includes 80 paintings — is spread across 16 different sections and 1,500 square meters of space. Visitors will see Picasso's art evolve from the dappled and wildly colorful canvases of his early Paris years (which owe a large debt to van Gogh and Toulouse-Lautrec), to the quasi-monochromatic visions of his Blue Period, to the pale-pink representations of circus figures and saltimbanques, or street performers, he frequented as a young man.

Some of the artworks included are loans from the Picasso Museum in Paris, of course, but others are from museums and collections in the United States, Europe and Japan. One is "La Vie" from the Cleveland Museum of Art, considered a Blue Period



"Portrait de Gustave Coquirot," 1901, oil on canvas, 100 x 80 cm, Musée national Picasso-Paris, deposit Centre Pompidou.

masterpiece: the melancholy depiction of a naked couple standing across from a woman carrying a sleeping baby. Another is "Boy

Leading a Horse," a Rose Period work now in the collections of the Museum of Modern Art in New York, and previously owned by

Picasso's Blue and Rose periods are an unquestionable hit with the public and collectors alike. Yet oddly enough, there has never been an exhibition on those two brief periods in Paris. The two previous shows on the subject were in Bern in 1984 and in Washington, D.C., in 1997.

Gertrude and Leo Stein.

Picasso's Blue and Rose periods are an unquestionable hit with the public and collectors

alike. Yet oddly enough, there has never been an exhibition on those two brief periods in Paris. The two preceding shows on the subject were at the Kunstmuseum in Bern in 1984, and at the National Gallery of Art in Washington in 1997; each included around 200 works, of which some 90 were paintings, said Stéphanie Molins, an adviser to the Picasso Museum's president, Laurent Le Bon (who co-curated the exhibition). The Bern and Washington museums both have works from those periods in their collections, she said.

Why is this a first in France? "That's a very good question: we were pretty surprised ourselves," said Claire Bernardi of the Musée d'Orsay, co-curator of the exhibition. "Art historians who worked on the subject tended to be English-speaking. There was little research from France concerning this period."

That's because the Picasso of the Rose and Blue periods was "for a long time considered a proto-Picasso who hadn't yet become the Picasso of the Cubist period.

"Autoportrait," 1901,
oil on canvas,
81 x 60 cm,
Musée national
Picasso-Paris,
1979, MP4.



It was as if Picasso only started with Cubism," Bernardi said.

The other reason, she added, is that the Blue and Rose periods were "rediscovered and re-exhibited fairly late." They only really came to light in the mid-1960s, when the art historian Pierre Daix compiled the Picasso catalogue raisonné in close collaboration with the artist himself. "A lot of things were exhumed at this moment, and whole sections of Picasso's career were unveiled," she noted.

The exhibition is sure to be a box-office hit, and may even look to some as a calculated effort to sell tickets. But both Molins and Bernardi insisted that if the intention was primarily to pull in crowds, it would have been simpler to just show the works that are already in the collections of Paris museums. Instead, they said, this was a monumental project that took four years, two institutions, and a large team of curators, resulting in an extensive catalogue and a chronological, week-by-week overview of that period of Picasso's life.

Picasso first traveled to Paris at the age of 18, after one of his paintings was selected for the Spanish pavilion at the Exposition Universelle. In October 1900, he and his friend and fellow artist Carlos Casagemas took the train from Barcelona and moved into an atelier in the picturesque area of Montmartre. By the end of the year, Picasso was back in Spain, and within a couple of months, Casagemas was dead: He killed himself in a Paris café after a public squabble with his lover, a model who went by the name of Germaine.

The death of Casagemas was a terrible blow to the young Pablo, and is widely considered to be a trigger for his Blue Period. Picasso subsequently represented his friend's death in a series of works that only became known to the public shortly before his own death. Examples of these works are in the exhibition.

From 1901 to 1904, Picasso lapsed into a period of deep melancholy, living in poverty and destitution in Montmartre, and producing paintings that represented his emotional state. He spent his spare time at a nearby circus, the Cirque Médrano, whose cast of characters became the subjects of his paintings. By 1904, when he

met Fernande Olivier — the first important woman in his life — the blue palette made way for a pale-pink one.

What the exhibition will attempt to show is that the evolution from the Blue to the Rose period was progressive, not abrupt. This was a time when Picasso was very much under the influence of 19th-century painting, and was only just developing his own painting style and signature. In that respect, it's no coincidence that the exhibition was put on at the Musée d'Orsay, which houses mainly

The death of friend and fellow artist Carlos Casagemas was a terrible blow to the young Pablo, and is widely considered to be a trigger for his Blue Period.

Impressionist and post-Impressionist works: the aim is "to demonstrate that Picasso was also a child of the 19th century," said Bernardi. "At that point in time, he is looking at the very paintings that are now on display in the galleries of the Musée d'Orsay."

Visitors will also discover that the Blue and Rose periods got their labels not from the artist himself, but from art historians analyzing his work years later. According to the biographer John Richardson, Picasso actually disliked having his works categorized in that way, and referred to the

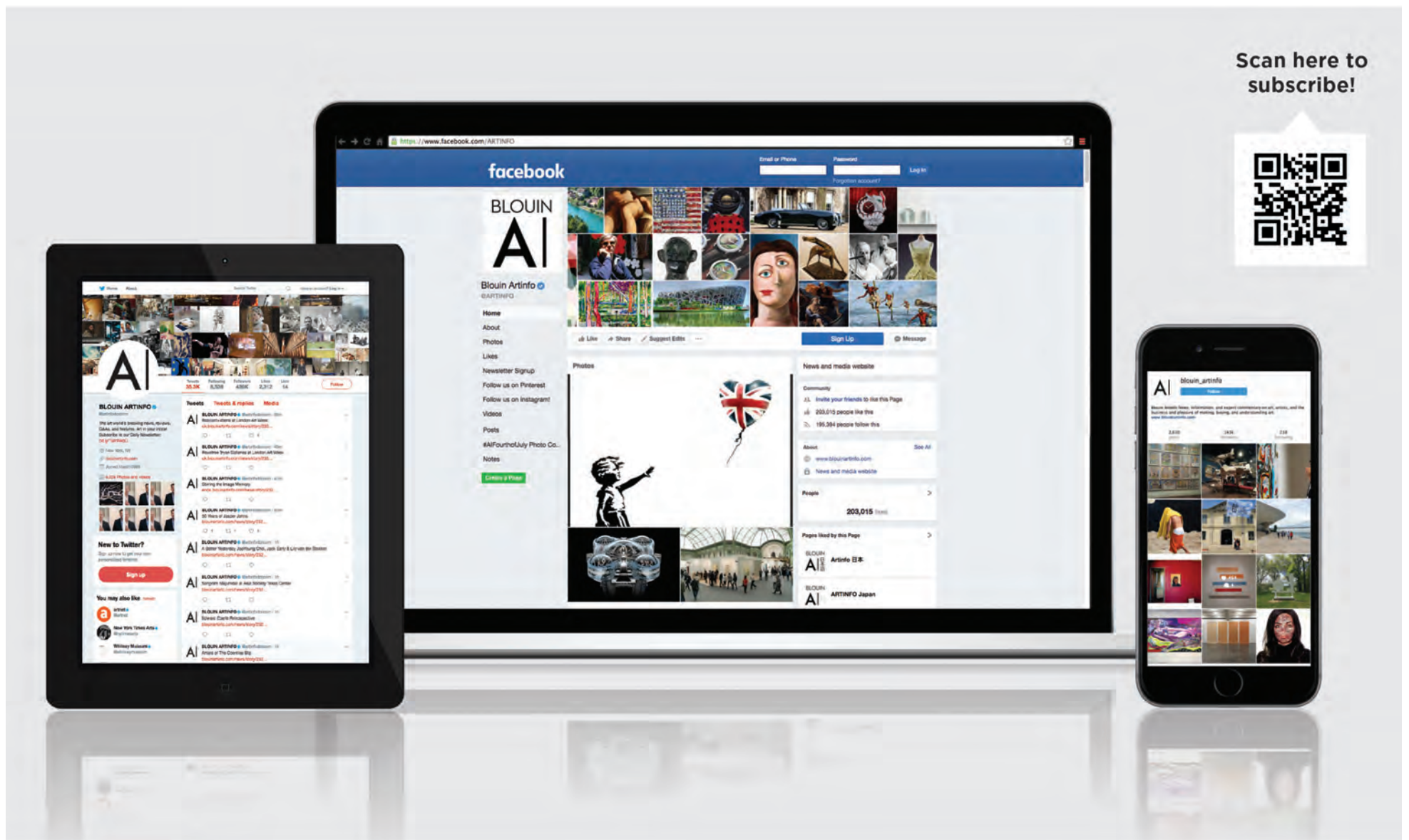
so-called Blue Period as "nothing but sentiment."

While the Spaniard may have been dismissive of these turn-of-the-century figurative paintings, to Bernardi, they are "a key moment of his career: the moment in which he asserts his artistic identity."

"It's in the year 1901 that he starts to sign his paintings with the name 'Picasso,' using his mother's last name and no first name," she said. "It's an affirmation of his vocation as a painter, and it's the moment in which he becomes Picasso."

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ON THE BLOCK/ MARK BEECH

THE RISE AND RISE OF PRIVATE COLLECTIONS

With \$832m, the Rockefeller Collection sale in May this year set a record for single-owner auctions. More celebrity sales are lined up for days ahead



"Louis XV on horseback,"
France, second half 18th century,
after Jean-Baptiste Pigalle (1714-1785)
and Edme Bouchardon (1698-1762),
bronze with dark brown patina; on a
rectangular bronze base,
Estimate: €60,000-€100,000,
Sale: Sotheby's Mélanges — From Count and
Countess Viel Castel collections.
12 September 2018, Paris.

HERE IS SOME good news for buyers, sellers and auction houses. The phenomenon of auctions specializing in a single collection has been growing for years and is reaching new peaks in 2018.

The prime example so far is the Peggy and David Rockefeller Collection sale at Christie's in May. This made \$832 million, a record for a single-owner auction. The London-based house published its half-year figures in July and singled out the event for boosting its total revenue. Christie's six-month sales rose to \$4 billion, an increase of 35 percent in dollar terms.

While both Christie's and Sotheby's point to continued global demand as another key growth factor, it's easy to see the appeal of a strong private collection.

Many of the big headlines of the last few decades have come not from mixed-owner collections, but from groupings assembled by connoisseurs.

One may include artist sales such as Damien Hirst's two-day auction of new work, "Beautiful Inside My Head Forever" at Sotheby's in London in 2008, which raised almost \$200 million. Clearly few will forget "Collection Yves Saint Laurent et Pierre Bergé" at Christie's Paris in 2009,

which made the equivalent of \$483 million.

The idea of a collection makes sense on many levels. In many cases, the provenance is excellent; the serial collectors are often sophisticated buyers of more interesting works, and possess the funds needed to acquire museum-quality items. If the buyers' taste matches that of the seller, multiple items may be snapped up, especially if they go well together, such as a set of prints, or a painting and its preliminary drawings.

Celebrity auctions have drawn

Many big headlines of the last few decades have come not from mixed-owner collections, but from groupings assembled by connoisseurs.

considerable interest, such as of works owned by David Bowie and Sting. The latest to watch is the collection of the late beloved entertainer Robin Williams and his wife of more than 20 years, film producer and philanthropist Marsha



Paul Ranson (1864-1909),
"Bather washing her foot," 1898,
oil on canvas, 60 x 50 cm.,
Literature: Catalog Raisoné 494.
Illustrated full color page,
Estimate: €80,000-€120,000,
Japonismes 2018: Les Âmes en
Resonance Sale, Christie's.

Garces Williams, in a dedicated auction in New York on October 4. The proceeds will benefit charities championed by the couple. Williams took his own life in 2014 after a career that included "Mork & Mindy," "Good Morning, Vietnam," "Good Will Hunting" and "Mrs. Doubtfire."

The autumn auction will show-

Labor Day.

Christie's New York is selling works from the collector and art dealer Eugene V. Thaw in a single-owner sale on October 30 to benefit arts, environmental and animal welfare charities. Apart from this Classic Week sale, other lots will feature in separate London and New York events.

In total, there are more than 200 lots that are expected to exceed \$10 million at hammer prices. Artists include Joseph Cornell, Paul Cézanne, Salvador Dalí, Jean-Honoré Fragonard, Lee Krasner, Georgia O'Keeffe, and Jackson Pollock.

Noël Annesley, Christie's Honorary Chairman, UK, said Thaw was "one of the most influential Americans to shape the art world in the Post-War era." Thaw died this year, having left an indel-

ible mark on the art world, according to Christie's.

In 1950, at age of 23, he opened his first gallery. Thaw moved to Madison Avenue in 1954. He co-wrote the catalogue raisonné of Pollock's work and advised some of the most important collectors of the 20th Century, such as Paul Mellon and Norton Simon, as well as major museums including the Metropolitan Museum of Art. Under his advice, David Rockefeller formed a syndicate in 1968 with six other collectors to purchase the Gertrude and Leo Stein Collection, which Thaw appraised. Picasso's "Fillette à la

Moise Kisting, "Nature Morte,"
oil on canvas, 54 x 65 cm, painted in 1917.
Estimate: HK\$ 800,000 – HK\$ 1,500,000.
Sale: China Guardian Hong Kong Autumn Auctions
2018, Asian 20th Century and Contemporary Art.



corbeille fleurie," which sold for \$115 million in May 2018, was among the works from the Stein collection.

Though Thaw dealt primarily in European art — from Old Masters to Modern — his personal collection encompassed multiple categories, including Old-Master Drawings and 19th-Century oil sketches.

Christie's in France has scheduled the sale of "The Stoclet Collection: African and Oceanic Masterpieces" on October 30.

The 30 lots have been passed by descent within the family and never been on the market since their acquisition in the first decades of the 20th century by Adolphe Stoclet, who ran the finance company Société Générale de Belgique.

Lots include a Yaka head-rest from Congo, one of the best of its

houses, with murals by Koloman Moser, Michael Powolny and Gustave Klimt. It contained a dedicated "Salon Africain," where the lot 30 lots were displayed. The building is now a UNESCO world heritage site.

The French capital is buzzing in September with La Biennale Paris, which will host 80 exhibitors from September 8 through 16 under the glass roof of the Grand Palais.

Coinciding with that, Sotheby's Paris is staging "Mélanges: From the Collections of the Comte and Comtesse de Viel Castel" on September 12.

As the name implies, this auction is a mixed bag of outstanding art. Jimmy and Isabel de Viel Castel's collection includes everything from 18th-century to Contemporary works such as Anselm Kiefer's "Lilith" (estimate:



The Palais Stoclet in Brussels, Belgium, built by Josef Hoffmann between 1905-1911.
© Stoclet family, Sale: Christie's "Adolphe Stoclet Collection," October 30, 2018.

kind to remain in private hands and is estimated at as much as €500,000 (about \$587,000).

The collection will appeal to more than erudite connoisseurs in the Africana field, said Roland de Lathuy, managing director of Christie's Brussels. It may attract a larger group of collectors, "who are following the cross-categorical collecting approach, which has been so well put in practice by Stoclet, juxtaposing African and Oceanic, art, Old Master paintings, Antiquities and medieval relics with his Palais in Brussels."

The Palais Stoclet, designed by the pioneer Wiener Werkstätte Austrian architect Josef Hoffmann, was built between 1905 and 1911 in Brussels. It was one of the most luxurious private



Photo from: "Robin Williams: A Singular Portrait," 1986-2002,
published by Counterpoint,
August 9, 2016
© Arthur Grace.

One mixed owner sale worth highlighting is the China Guardian Hong Kong Autumn Auctions 2018 on October 2-3.



Magdalena Abakanowicz, "Caminando: A Group Of Twenty Walking Figures," bronze, in 20 parts, Each figure: 68 1/2 x 27 1/2 x 19 3/4 in., executed in 1998/99, this work is unique.
Estimate: \$400,000 - \$600,000, Sale: Sotheby's "Creating a Stage: The Collection of Marsha and Robin Williams," 4 October 2018, New York.

€50,000- €70,000). Also represented are younger artists such as Dieter Roth ("Untitled," estimate: €2,000-€3,000) and Jacques Truphémus, with the presciently-named "Salle des Ventes (Auction House)" (estimate: €5,000- €7,000), which was bought from the Claude Bernard Gallery. There are also Old Masters for sale, such as a still-life by François Desportes, "Le Repas Frugal (The Frugal Meal)" (estimate: €100,000-€150,000), from the turn of the 18th century, and a pair of 1839 "Views of Venice" in gouache by the Italian painter Carlo Grubacs (estimate: €18,000-€25,000).

There is also a large bronze of Louis XV by Jean-Baptiste Pigalle and his studio (estimate €60,000-€100,000) based on Edme Bouchardon's equestrian monument of Louis XIV.

Further ahead, Christie's France is hosting a sale celebrating the 160th anniversary of diplomatic relations between France and Japan on November 15, 2018. The sale combines various collections, with one focus being Japanese prints, a source of inspiration for Western artists in all categories. There are Katsushika Hokusai's sketches of birds and flowers and Utagawa Hiroshige's

landscapes with plum-tree branches at about €30,000. Works such as these inspired French artists like Henri Rivière, who is represented by a lithograph, estimated at as much as €8,000, of the Eiffel Tower.

Paul Elie Ranson is also included in this sale with "Baigneuse lavant son pied (Bather Washing Her Foot)," painted in 1898 when the artist was fully part of the Nabis, whose design-oriented images reflected Japanese prints as well as Art Nouveau. This painting is estimated at €80,000 to €120,000. By contrast, one mixed-owner sale worth highlighting is the China Guardian Hong Kong Autumn Auctions 2018 at the Hong Kong Convention and Exhibition Centre on October 2-3. Lots include Yoshitomo Nara's "Submarines in Girl," an acrylic on canvas work from 1992 with a top estimate of HKD 15 million (\$1.9 million).

In considering all these collections it is quoting advice from one of its directing forces, Eugene V. Thaw. "Great art collecting," he said, "need not be based on a great fortune; education, experience and eye are more important."

Whether you go for mixed or single owner sales, happy hunting.

Q&A: CLAUDE VIALLAT

A LIVING MASTER

The French avant-garde artist is at the center of a series of exhibitions in New York, Seattle and Chicago

AYMERIC MANTOUX

The French painter Claude Viallat, 82, the co-founder of Supports/Surfaces, an avant-garde movement in the 1960s and 1970s, was at the forefront of Contemporary art. He is also one of France's most important living artists. More than 45 years after he made his first trip to the United States in 1972, he was this summer at the center of "The surface of the east coast," a series of New York exhibitions, showing the relationship between him, his followers and Contemporary artists from the East Coast. Viallat, who is represented by Ceysson & Bénétière, will also be at the heart of a major exhibition at Expo Chicago in September.

AM: Surfaces and your work are not well known in the United States. Does this surprise you?

CV: Not at all. In fact I remember in the 1960s we had limited knowledge of American Contemporary painting. Before actually visiting the country, I thought it was excessive. But that was not fair. One always has a false view of what other artists are doing. For instance, at the time, we had heard about Pollock through French magazines that were only showing black and white images. In fact, we got inspired by what we thought was Pollock's work method. For me it was obvious he had to work on his canvases when he was doing his drippings, for example. It was only much later I realized he did paint very differently, which changes everything. Because Pollock "authorized" us in France in the 1970s to walk on the canvas, just like we thought he did. Therefore, we desacralized the canvas. It took us a long time to realize we were amongst the first to do so. At that time, I can count on the fingers of one hand the number of American artists who had done that.

What do you think about the idea that Contemporary artists from the East Coast seem to work on the same themes that you worked on 50 years ago?



Claude Viallat

When the Americans work on deconstructing painting, they work on differentiating between the frame and the canvas. It is a new repertoire, and it's interesting, because maybe it enables us to work today on things we might not have done or even thought of.

You know, I believe ideas are up in the air, and each and everyone of us catches one randomly. Two different people will not execute an idea the same way: it's the difference between them that's of interest, how they treat the same idea differently. When you look at a



Claude Viallat, "2017/08005," 2017, acrylic on net and wood, 75 x 75 x 73 cm./ 29.5 x 29.5 x 28.7 in.



Claude Viallat, "2018/038," 2018, acrylic on assembly fabric, 198 x 122 cm. / 78 x 48 in.

painting, you watch what the artist does, but you also have the memories of previous artists. When I



Claude Viallat, "2017/235," 2017, acrylic on sheet, 140 x 228 cm. / 55.1 x 89.8 in.

admire Picasso, I can also think about Rauschenberg or Maurice Louis. You know, in the end, I am happy about what we've done after looking at the American artists, and the way it's reciprocal. I am curious to see how the new generation takes all these ideas, moves them around and sends them back, so I can twist them and try to overtake them. To me this is more important than fame or glory.

What is your main objective with the desacralization of the canvas?

Each time you do something, you try to push things further. A painting is an exchange of tension between a canvas and a frame, between wood and linen, between strong and smooth. With my friends from Supports/Surfaces, at one point it was a rivalry. When one of them was enhancing the canvas, I was thinking about the same canvas, but in a very physical manner, in relation to the body. Today, there are lots of things we can do, which go far beyond the simple relationship between canvas and frame. For example, when I take a rope and unwind it onto a piece of wood, it is a kind of metaphor for the frame and the canvas. The rope is the smooth part, the wood the strong one. There are a huge number of possibilities for expressing what I call a displacement: various elements, positioned in space or on the ground, the combinations are infinite.

How do you prepare your future exhibitions?

I never really produce works for a specific exhibition. What I do is get up and get to work in my studio every day. When I am offered a space to exhibit my work, I choose big pieces when I can, because they are not the most commercial. I choose the works according to the size of the place, so they work like punctuation. I think it's interesting to show a painting you can't sell, without bias. When a gallery hangs your works, it's always for

certain clients, whether real or supposed.

Next winter, Chicago is going to host a big Supports/Surfaces retrospective. Would you say "It's about time"?

I always thought things happened when they should. It's not because you have an idea one day that it's going to make headlines. Especially in the field of art, time is needed for reflection and encounters. My aim was never, like Ben, to do something new for the sake of it. Things come when ideas have matured. Of course, it took quite some time. I think France never did what was necessary to promote artists who now have global recognition.

"I think France never did what was necessary to promote artists who now have global recognition. Americans, on the other hand, are quite chauvinistic"

Americans on the other hand are quite chauvinistic. I remember the idea of canvases without a frame being rebuked more than once. Some American gallerists even came here to Nimes and when I refused to frame my works they ultimately declined to sign me on. Only Pierre Matisse in 1968 had the courage to show my works without frames.

Speaking about Matisse, you have always mentioned him amongst your highest inspirations?

Yes but never directly. I have always admired his colors, and the outlines of his work. I have also used the window theme. I developed it, I used it and still do. I know what I owe the modern masters. Take Picasso, I look to him enormously, with eagerness. What he did for portraits, I can do for painting. I know what inspired him when he looked at primitive art. He understood that the human figure is never the most important.

What is your next big project?

In 2019, I have an important exhibition coming at the Musée de Collioure, in the South of France. The museum itself is not a huge one, but I will be able to show unexpected works in a very singular way. For the past 30 years I have done mainly painting exhibitions and very few about objects. I have long worked on ropes and sculptures without having really been able to show them. At one point, you need to see them shown and prove the force of their existence in a hanging. Because they are related, one to another and to the viewers too. I have always worked on objects and paintings at the same time. They are parallel parts of my

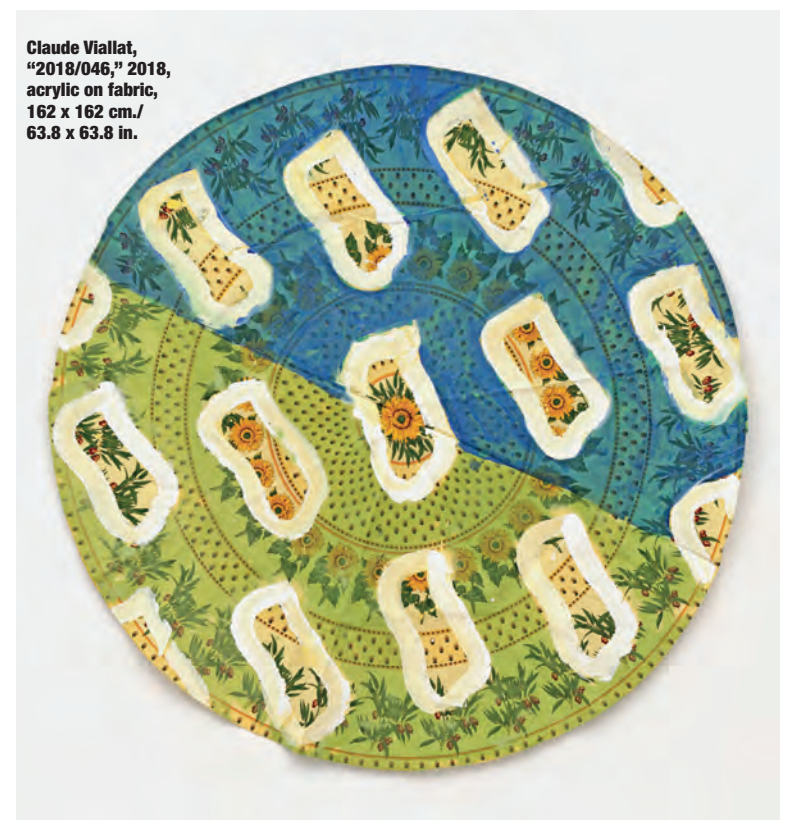
work and interact all together. Working on objects was very interesting and made my paintings evolve. But the reverse is also true.

** "The surface of the east coast, from Nice to New York," éditions Cercle d'Art, catalog by Marie Maertens. The series of exhibitions was coordinated by Marie Maertens for Ceysson & Bénétière, Josée Bienvenu, Emmanuel Barbault, Turn Gallery, and OSMOS in New York.*

Claude Viallat, "2017/215," 2017, acrylic on fabric, 178 x 178 cm./70.1 x 70.1 in.



The door of Claude Viallat's workshop.



Claude Viallat, "2018/046," 2018, acrylic on fabric, 162 x 162 cm./ 63.8 x 63.8 in.



EXHIBITION/ MOONRISE: MARLENE DUMAS AND EDVARD MUNCH/ MUNCH MUSEET

LOVE, SEX AND HYBRID CREATURES

IN “MOONRISE”

Marlene Dumas curates an exhibition of her works in conversation with those of Edvard Munch

NINA SIEGAL

MARLENE DUMAS, the South African-born Contemporary artist who lives and works in Amsterdam, grew up in the post World War II era admiring the Abstract Expressionists — but for her, something was missing in their work. “I wondered what had happened to love as a subject matter,” she said in a recent interview.

In 1981, she visited the Munch Museet in Oslo, Norway and saw an exhibition of Edvard Munch’s series of lithographs, “Alpha and Omega,” a parable in images and words about a primal love relationship that turns tragic. It made a huge impression on her.

“That process of Munch reflecting on a love story and wanting to deal with all those types of emotions, and also having humor be part of it, was wonderful to find,” she said. “What interested me was the fact that it was possible to be a serious modern Contemporary artist and to deal with those types of themes. That’s what influenced me most.”

The work stuck with her, but she didn’t try to create something in response to it immediately. “It was just chance — if chance exists,” she said, that some 35 years later, the Moroccan-Dutch writer Hafid Bouazza asked her to contribute illustrations for a book of Dutch translations of Shakespeare’s “Venus and Adonis,” a long-form narrative poem telling the love story of the goddess Venus and the mortal Adonis.

Dumas said that the Alpha and Omega story came back to her, and she drew on Munch’s representations of the piece for her own ink-wash drawings to illustrate the “Venus and Adonis” book.

So when the Munch Museet approached Dumas to curate her own exhibition at the museum, it seemed like the obvious choice to bring these two series together. The 33 ink-brush drawings from her “Venus and Adonis” series and the 22 lithographs from Munch form the basis of “Moonrise: Marlene Dumas and Edvard Munch,” which runs from September 29 to January 13, 2019.

The show also includes about 70 paintings by Dumas, along with works by her contemporary Dutch artist René Daniëls, whose expressionistic, punk-inspired aesthetic is another interesting counterpoint to both Munch’s and Dumas’s work.

“These are not the most common Dumas works, and some have not been exhibited in many years, and some have never been shown,” said Trine Otte Bak Nielsen, curator at the Munch Museet.

“Some of them are works she sold 20 years ago into private collections, and we’ve been really working hard to borrow works from 40 different owners.”

Dumas was asked to guest-curate the exhibition as part of the museum’s series “+Munch,” in which interesting artists and thinkers are invited to select artworks from the Munch museum’s permanent collection and place them in conversation with works of other artists, such as Vincent van Gogh and Robert Mapplethorpe. Previous curators in the series have included the critic and video artist Mieke Bal and the novelist Karl Ove Knausgård.

“I always refer to other artists, and in a way I create works for other artists, even if they are dead,” said Dumas. “Alpha and Omega was in my mind but I had forgotten about it a bit. Somewhere you have stored all this information and some of it you forget. This book was so important for me in the 1980s and ’90s and now it’s back and I can find a new relationship with it.”

Munch created “Alpha and Omega” in 1908 during an eight-month stay at a sanatorium in Copenhagen, while he was being treated for a mental breakdown. The series of 22 lithographs, along with a printed prose poem — Munch’s only known literary work — tell the story of a man, Alpha, and a woman, Omega, who are the only humans on an Edenic island, rich with vegetation and animals.

At first, their love seems idyllic, until Alpha discovers Omega erotically entangled with a serpent. She later is seduced by a



Marlene Dumas, “Omega’s Eyes,” 2018, oil on canvas, 60 x 50 cm.



Marlene Dumas



Marlene Dumas,
"Venus in Bliss,"
2015-16.
ink wash and
metallic
acrylic on paper,
26 x 22,5 cm,
Courtesy of the
artist
and David
Zwirner.

bear, poet hyena, tiger and donkey, and gives birth to many hybrid creatures. In the end, Alpha kills Omega for her infidelity. Her human-animal children take brutal revenge, and reclaim the island.

In Shakespeare's "Venus and Adonis," which is based on stories found in Ovid's "Metamorphoses," the tragedy turns in a slightly different direction. The goddess Venus falls in love with the stunning mortal Adonis, who welcomes her seduction but ultimately rejects her and instead goes off to hunt a wild boar, but is killed by the animal instead. Dumas's black-and-white illustrations emphasize both the erotic and often animalistic, violent aspects of Adonis's attempted seduction.

Dumas said she looked a lot at Munch's images while developing her illustrations. "It's quite tragic



Marlene Dumas,
"Venus with the
Body of Adonis,"
2015-16.
ink wash and
metallic
acrylic on paper,
25,5 x 28,5 cm,
Courtesy of the
artist
and David
Zwirner.



E. Irving Couse, "The Kachina Maker," oil, 24" x 29".

"Munch has these things that I really admire, like even if it's a sad subject matter the paintings are so lively. They shiver, they quiver. Munch loved different technology and waves in the air and music."

comic, it isn't only tragic," she said. "It has a kind of dark humor in it. He was interested in the emotions that go with falling in love, being jealous, the fear of loss, or murderous thoughts."

Nielsen said that, beyond the link between the two literary works, there are a number of interesting similarities between the two artists.

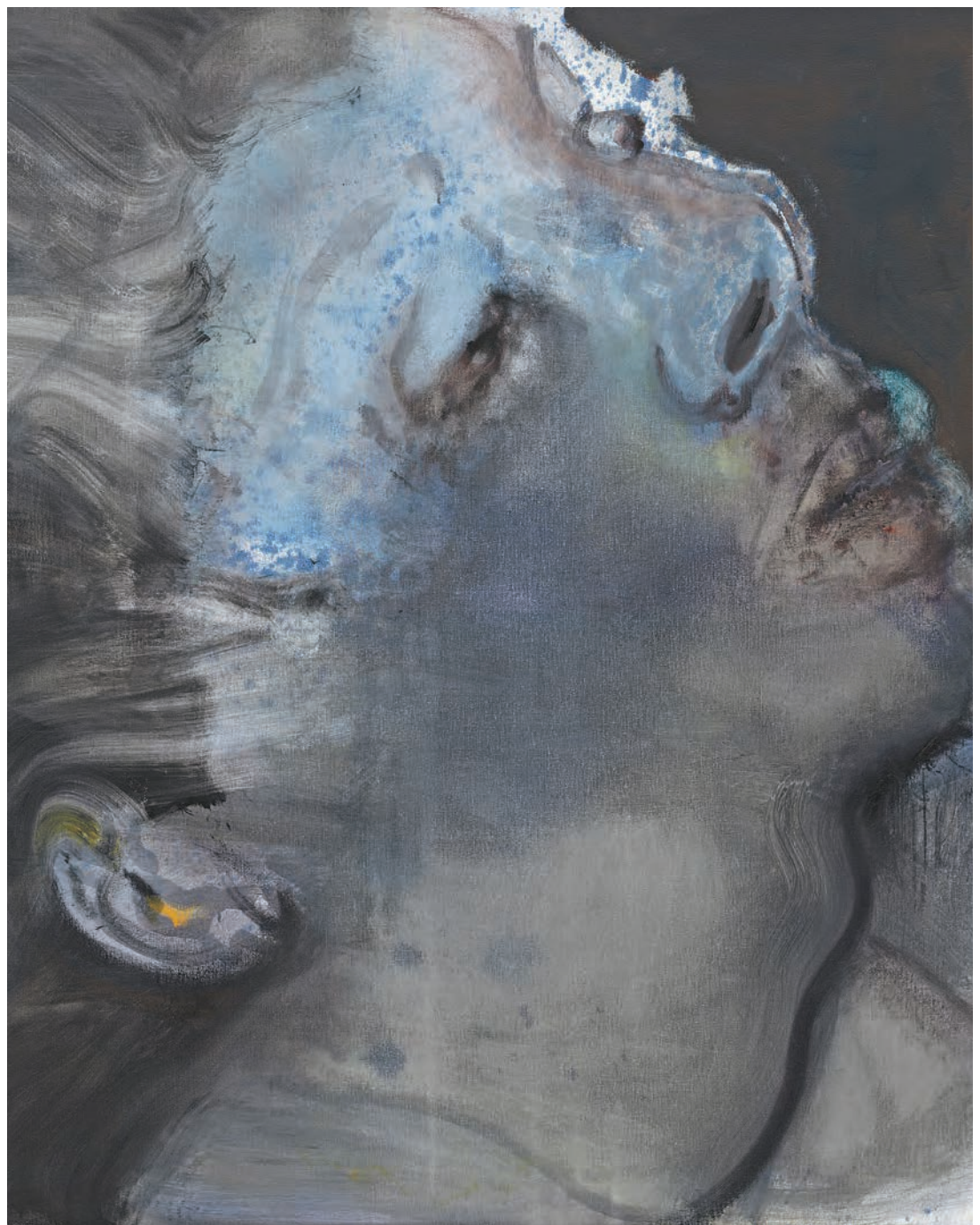
"They are both extremely experimental in the way they work with painting as a physical substance," said Nielsen in a telephone interview. "They work with textures, surfaces, and they both paint figuratively but they're also almost abstract. Together with real existential themes, they are using these big subjects, like death, love, sex."

She added that both artists have a sense of "unfinishedness" to their work. "They have a way of stopping and it may look unfinished to some, but I think it does something to the viewer," she said. "You become a little uncertain about what you're really looking at. You read the title and it maybe it gives you a hint, but it also maybe raises more questions."

Dumas describes this technique

as "the idea of keeping the surface open and letting it breathe."

"He's got a more staccato-like gesture sometimes but then Munch also uses different kinds of gestures in one painting, which is something I like to do too," she said. "Munch has these things that I really admire, like even if it's a sad subject matter the paintings are so lively. They shiver, they quiver. Munch loved different technology and waves in the air and music. As a person he might have been more sad than I am, but his paintings are much more lively. The paintings give you energy."



Marlene Dumas, "io," 2008, oil on canvas, 100 x 90 cm, Private Collection, Courtesy Zeno X Gallery, Antwerp.

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Charline von Heyl

CONVERSATION WITH: CHARLINE VON HEYL

WRESTLING WITH THE UNCOMFORTABLE

Three exhibitions, in Ghent, Hamburg and Washington, D.C., showcase the German artist's large-scale paintings

TOBIAS GREY

CHARLINE VON HEYL has developed a habit. "I'm addicted to the possibility of always doing another painting and not knowing what it's going to look like," the 58-year-old German artist told me as we wandered around the immaculate, whitewashed rooms of the Deichtorhallen Museum in Hamburg in June.

A major survey of von Heyl's work from the last 13 years was about to open, and 60 of her large-scale abstract paintings adorned the walls in an exhibition titled "Snake Eyes," which runs until September 23. The show will then be split into two and travel to the Museum Dhondt-Dhaenens in Ghent, Belgium (October 10 to January 13) and the Hirshhorn Museum and Sculpture Garden in

Washington, D.C. (November 8 to January 27).

It has been a homecoming of sorts for von Heyl, who was wearing a slender gold pendant of a snake around her neck in honor of the show's title. She studied under the figurative painter Jörg Immendorf at the University of Fine Arts in Hamburg during the 1980s. The period was a crucial one in the development of an artist who now divides her time between studios in New York City and Marfa, Texas.

Her mentor, for want of a better word, became Diederich Diederichsen, one of Germany's leading intellectuals, who edited the music magazine *Sounds* from 1979 to 1983, when punk and

Charline von Heyl, "Bluntschli,"
2005, acrylic and oil on canvas,
82 x 78 in.





Charline von Heyl, "Idolores," 2011, acrylic and oil on linen, 62 x 60 in.

Charline von Heyl, "Soliloquy," 2011, oil on linen, 60 x 50 in.

Charline von Heyl, "Catch Mad Wreck," 2011, acrylic on linen, 60 x 50 in., Private Collection, New York.

new wave had just begun to hit Hamburg. "I started to understand what was cool and what wasn't," von Heyl said. "Even if I understood that this doesn't get you very far as an artist, especially if you hang onto it, I think that you shouldn't underestimate this feeling of being with the right people at the right time in the right place."

As for her painting classes, von Heyl has admitted in past interviews that she wasn't the most assiduous of students. Instead she began to cultivate her own style and idiosyncratic tastes. She gravitated towards painters such as Bernard Buffet and Giorgio de Chirico, whose work has often been maligned by art critics.

"I've always liked to look at the works of so-called minor painters because there's always one or two paintings that are absolutely insane and excellent," von Heyl said. "If you look at the work of the major painters you have already seen what they've done over and over again in a way that doesn't trigger anything anymore."

"I still look at some paintings from the 1980s which remain interesting to me because they're ugly but somehow work. This is also something I've tried to achieve in my own work by painting something that feels to me uncomfortable but eventually finding a way to make it work. By doing this I alter my perception of what beauty can be."

Von Heyl, who was born in Mainz, grew up in Bonn, where her father was a lawyer and her mother was a psychologist. From

the age of five she had her heart set on becoming an artist. "I wanted to translate imagery that I loved like the woodcuts in my childhood books," she said.

Much of this imagery, such as the outline of pine trees, has worked its way into her paintings in a deliberately detail-oriented fashion. "I'm attracted to really precise elements and that was already the case when I was a child," she said. "It was the little finger of the princess and not the princess that I found most interesting."

Evelyn Hankins, who is curating the Hirshhorn exhibition, which will include about 30 paintings from the Deichtorhallen show and some new work that von Heyl has been completing over the summer, has sensed a dramatic shift in the German artist's work over the last 13 years.

"Each painting seems to be more and more of its own object than her trying to do a group of paintings," Hankins said. "In my opinion her work has just got stronger and stronger."

This is borne out by the interest major institutions have started to show in von Heyl's more recent work. The "Snake Eyes" exhibition includes paintings such as "Igitur" (2008), which was acquired by the Museum of Modern Art; and "Jakealoo" (2012), which is in the Tate collection. Meanwhile, respected curators like Gary Garrels have become strong advocates for her work over the last few years.

Indeed, "Igitur" is a fascinating work that von Heyl said was





Charline von Heyl,
"Nunez,"
2017.
acrylic, oil and charcoal
on linen,
82 x 78 in.

Charline von Heyl,
"P.," 2008,
acrylic and crayons
on linen,
208.3 x 188 x 3.8 cm.

FROM TOP: © CHARLINE VON HEYL, COURTESY OF THE ARTIST AND PETZEL, NEW YORK; COURTESY OF THE ARTIST, GALERIE GISELA CAPITAIN, COLGNE AND PETZEL, NEW YORK; © CHARLINE VON HEYL, COURTESY OF THE ARTIST AND PETZEL, NEW YORK; SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK.

among her favorites. It is named after a short tale by the French symbolist poet Stéphane Mallarmé, which he "addressed to the intelligence of the reader which stages things itself." In a similar way von Heyl's painting is an invitation for the viewer to have fun with it by making smart.

Like much of von Heyl's more recent work, there is a tension in "Igatur" between the graphic use of outline and the painterly use of color and form. "I have to create a new aesthetic, so to speak, for my paintings where these elements want to be together," von Heyl said. "I'm always thinking of how to invent my own rules that can enhance that."

Though the "Snake Eyes" paintings each have their own aura, on an architectonic level they also have things in common. Von Heyl often employs triangular forms and stripes to achieve a

framework that stops her work either veering out of control or becoming too commonplace. "The graphic element tends to come last," she said. "I often employ stripes when a painting starts to lose its intensity and it needs to be called back to order. Then I can erase the stripes later but it gives me a structure."

The use of stars in a painting like "Howl" (2015) can also produce a political tenor in the artist's work. "I chose the title for "Howl," which of course refers to Ginsburg's famous poem, when I'd finished it," she said. "It helped me to understand what the painting was channeling — this idea that society is ready to explode — without me actually being aware of it at the time."

Another remarkable painting, "Woman #2" (2009), whose title is a wink to de Kooning, emerged after von Heyl threw black paint

onto a canvas and went over it with a window-wiper. "I conceived this figure which turned out to be a woman and it turned out to be a woman who actually had a powerful presence," she said.

However, it would be a mistake to categorize von Heyl, who is married to the American painter Christopher Wool, as a feminist artist. She has never been interested in labels, only that her work be taken just as seriously as that of her male counterparts.

"When she was in Hamburg I think that she learned a lot from that generation of male painters about the practice of being in the studio every single day," Hankins said. "She set out to create work that put herself on the same level as the artists that she learned from. I think she can stand on her own as an artist and there's no need to put her in any specific category."





Urs Fischer, "Small Axe," installation view at Garage Museum of Contemporary Art, Moscow, 2016.

Q&A: DASHA ZHUKOVA/ CO-FOUNDER, GARAGE MUSEUM OF CONTEMPORARY ART

GARAGE, 10 YEARS ON

Dasha Zhukova says the museum introduced Russia to Cindy Sherman, Jeff Koons, John Baldessari, Takashi Murakami... "clearly tapping into something necessary"

LOUISA ELDERTON

Having changed its name, moved house and weathered the separation of its parents, the Garage Museum of Contemporary Art (formerly the Garage Centre for Contemporary Culture) turns 10 this year. Co-founded by Dasha Zhukova and Roman Abramovich, it was originally situated in a Constructivist-era bus garage, and in 2015 moved to a former Soviet café, redesigned by the star architect Rem Koolhaas. Across more than 100 exhibitions, its program has included international artists from Raymond Pettibon, Ugo Rondinone, Yin Xiuzhen, Urs Fischer and Taryn Simon to Russians such as Viktor Pivovarov, Vadim Zakharov and Alexey

Brodovitch. In advance of shows by the likes of the Albanian artist Anri Sala, and following the craze of the FIFA World Cup hosted by Russia, BLOUIN ARTINFO spoke with Zhukova about the museum's past, present and what the future might hold.

LE: How did you perceive the art scene in Russia (and specifically, Moscow) before opening the Garage Museum of Contemporary Art?

DZ: There was a lot going on in Russia, and Moscow was a magnet for artists from across Russia and the former Soviet Union, but there were few institutions focus-

ing entirely on Contemporary art, both Russian and international. We opened in the Bakhmetevsky Bus Garage (from where the Museum gets its name) in 2008 with a show by Ilya and Emilia Kabakov, who had left Russia 20 years before and now live and work in the United States. It was part of the artists' first major retrospective in Russia, which took place across three venues, one of which was Garage. Post-Soviet Moscow could never be accused of being provincial, but when it came to art the scene was markedly less vibrant than in London or New York. International Contemporary art was hard to find. We intro-

"Artists are the world's best problem solvers and art is a great medium for communicating ideas"



Dasha Zhukova

BOTH IMAGES COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART

duced Russia to Cindy Sherman, Jeff Koons, Takashi Murakami, John Baldessari, and we clearly tapped into something necessary. By 2009, when the Moscow Biennale took place at Garage, we had 100,000 visitors in a month, an unprecedented figure for a Contemporary art institution at that time.

What did you want to contribute to Russia's arts ecology?

The story of Contemporary art in Russia over the past 70 years is not at all clear, since many of the most innovative artists were "unofficial" and had very limited access to official exhibition venues, studio space, and art materials. The Garage Archive Collection aims to shed light on the history of Russian Contemporary art by gathering and making publicly available a wide range of documentation on the unofficial post-war art scene. Our Field Research grants serve a similar purpose, promoting overlooked or little-known events, philosophies, places or people related to Russian culture. We have organized several exhibitions based on Field Research projects: the latest examined the work of the Soviet art critic Mikhail Lifshitz, who loathed modernism in all its forms, but whose famous critique of modernist art "The Crisis of Ugliness" (1968) — which was illustrated with classic 20th-centu-

Rashid Johnson, "Within Our Gates," installation view at Garage Museum of Contemporary Art, Moscow. 2016.

ry artworks — became a source book for unofficial artists. The exhibition recreated contemporary locales, including Andy Warhol's Factory, so that visitors could see the art world of the 1960s through the eyes of a die-hard Marxist critic.

I think we're teaching Russians in general that important discourse on many different issues can occur through the language of Contemporary art, and that helps create an audience that is more open to certain ideas that might not be able to be expressed otherwise. But we're also supporting artists directly through our grants and through exhibitions like the Garage Triennial of Contemporary Art. And later this year we're going to launch our Garage Studios program, a residency which will provide Russian and international artists with access to 18 fully-equipped studios at VDNKh park in Moscow.

What are some of your favorite artworks that Garage has helped to produce over the past 10 years?

We don't produce many artworks, we're more in the business of research and curation. That said, I am always proud of our atrium commissions. Rashid Johnson's "Within Our Gates" (2016) was



Irina Korina, installation view, the Garage Triennial of Russian Contemporary Art, Moscow, 2017.

FROM TOP: PHOTO: ALEXEY NARODITSKY, COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART; PHOTO: YURI PALMIN, COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART



Exterior of Garage's old building.

his largest work to date, a sort of suspended forest in the middle of the entrance, and a fascinating outgrowth of his work with shelves. I also love what Takashi Murakami did with the atrium for his last show at the museum. As you probably know, Garage is housed in a former Soviet restaurant called Seasons of the Year, which opened 50 years ago this year in 1968. It's a classic building from the era and Rem Koolhaas strove to keep as much of it intact as he could when designing Garage. So one of the things you see right when you come in is an authentic tile representing the concept of Autumn as a kind of goddess. Murakami placed a version of his Mr. DOB character next to her and had them touch fingertips, à la Michelangelo's "Creation of Adam."

In your opinion, how can art philanthropy help to achieve public progress in Russia?

Artists are the world's best problem solvers and art is a great medium for communicating ideas that are outside the ones you usually encounter. Artists from around the world like Robert Longo, Takashi Murakami, Urs Fischer, and Rashid Johnson have all taken advantage of Garage as a platform for amplification of their message, to say something to the Russian people. And when it



Takashi Murakami, opening reception at Garage Museum of Contemporary Art, Moscow, 2017.

BOTH IMAGES COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART



Garage Museum, exterior view.

comes to art, that message tends to be one in favor of progressive social change.

Who, in your opinion, were some of the most interesting Contemporary artists in the 2017 Triennial?

It's so hard to choose. For the Triennial we had six curators looking in 40 cities, from Kaliningrad to Vladivostok, to select 68 works. In terms of standouts, I think everyone was drawn to Aslan Gaisumov's "Numbers" (2015), in which he displayed 50 battered house numbers from Grozny, remnants of streets leveled in the recent Chechen wars. I was quite proud of how we handled political material in general. But I also thought smaller gestures were also quite powerful. Evgeny Ivanov's photographs of his hometown in Siberia showed an insider's look at a society that few have ever seen. But I also must include mention of Ilgizar Khasanov's "Female, Male, Red" (1999–2017), a giant mobile with signifiers related to those concepts, which ended up being a prescient examination of gender and patriotism.

Are there any particular gems in the Garage Archive that have been of interest to you — interviews, portraits of artists, critical articles etc.?

The Garage Archive Collection has grown to encompass 20 archives

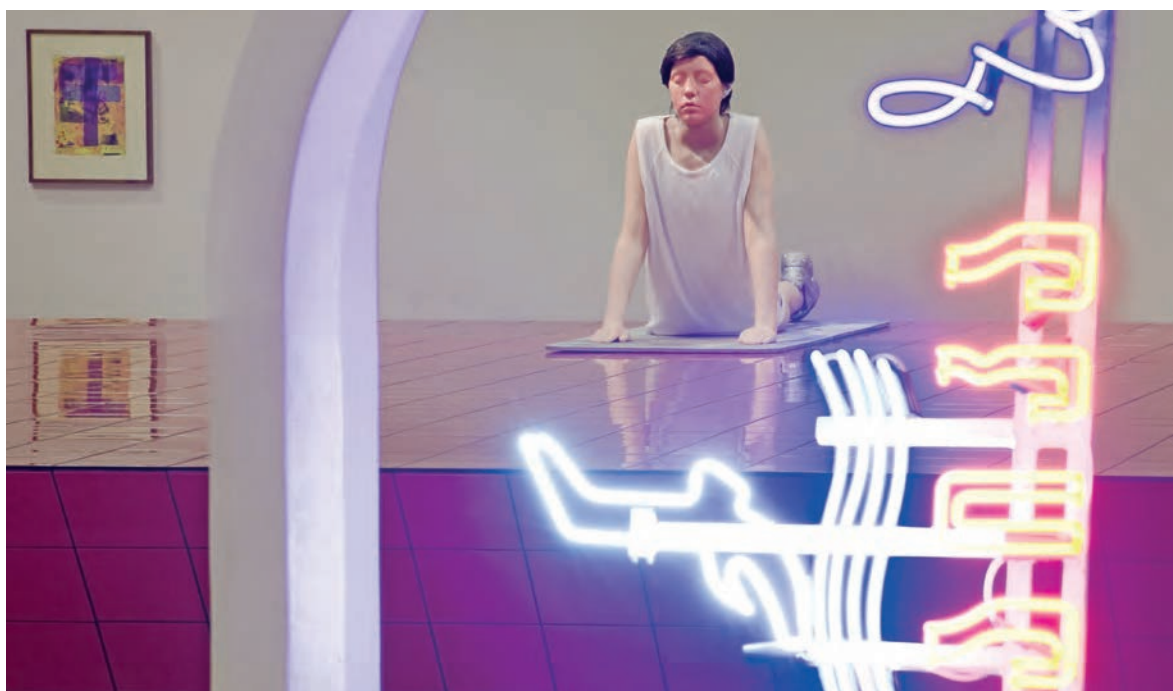
totalling over 400,000 items from galleries, artists, collectors, and curators, much of it housed in a building not far from the museum in Gorky Park. It's easy to get lost there for hours. We just published a book, "Critical Mass: Moscow Art Magazine 1993–2017," based on a recent acquisition for the archive: the Moscow Art Magazine collection. This journal began by chronicling Russia's art scene of the 1990s, when artists, curators, critics, and writers experienced unprecedented freedom.

What does the future hold for Garage?

Two words: more and better. More ambitious shows from superstar artists eager to experiment in a new region. More elevation of Russian artists with important matters to discuss. More research deeper and deeper into the labyrinth of Russian art history through Garage Archive Collection and Field Research. More studio space, and even more attendance. 700,000 people a year is not enough! More everything. I'll be there for all of it, helping where I can and staying focused on the big picture.



The red wagon installation by Ilya and Emilia Kabakov.



Andro Wekua, installation view at Garage Museum of Contemporary Art, Moscow, 2018.



Keith Sonnier in his Mulberry Street studio, 1968/1969. (L-R) "Flocked Wall," "Mustee," and "Untitled (Flocked Wall Series)."

KEITH SONNIER SURVEY: UNTIL TODAY/ PARRISH MUSEUM, LONG ISLAND, NEW YORK

POST-MINIMALIST CARNIVAL BARKER

At 75, he is sometimes known as a Post-Minimalist granddad, but more often he is the innovator who ushered in a generation of light-wielding artists

MATTHEW ROSE

A 10-FOOT-LONG WOODEN two-by-four upholstered in hot pink satin might be the most puzzling of the 37 works in Keith Sonnier's survey, "Until Today," at the Parrish Museum on Long Island, New York. "Untitled" from 1967 is the Louisiana-born artist's poem in hard and soft materials, curiously produced during the meatiest days of New York's minimalist wave.

"It was donated to The Modern in New York by the architect Philip Johnson," said the artist in a phone interview, speaking from his Bridgehampton, New York studio. "When Philip saw it at a Richard Bellamy project room show in NYC, he thought it was like a Donald Judd or a Dan Flavin. But the color was hot and loaded. That's what I liked — an emotional and psychological calling out."

Born in the small French Patois-speaking town of Mamou in 1941, the son of a liberal hardware store owner and a florist, Keith Sonnier is famous for a

sculptural vocabulary that mixes found, industrial and off-the-shelf hardware with brilliant neon colors and household objects and fabrics into looping, narrative-bending works. At 75, he is sometimes known as a post-Minimalist granddad, but more often he is the innovator who ushered in a generation of light-wielding artists.

The Parrish exhibition, curated by Jeffrey Grove and running until January 27, surveys Sonnier's career from his first idiosyncratic works in 1967 through to the larger, sprawling assemblages of glass, metal and neon that reach up from the floor to the ceiling and were made in the last few years.

What is striking in this exhibition is how Sonnier responded to a generation of colleagues like Carl Andre, Richard Serra and Dan Flavin and their severe, Minimalist art. Sonnier's professors at Rutgers University opened his mind to a "range of strategies," he said, "both Minimalist and assemblage approaches, but also Fluxus," the idiosyncratic and rebellious 1960s art movement that welcomed all



"Sitting Abri (Abri Series)," 2000 aluminum, paint, 120 x 24 x 60.

FROM TOP: IMAGE COURTESY KEITH SONNIER STUDIO. PHOTOGRAPH BY PETER MOORE. © KEITH SONNIER/ARTIST'S RIGHTS SOCIETY (ARS), NEW YORK. IMAGE COURTESY KEITH SONNIER STUDIO. PHOTOGRAPH BY HERMAN HUIJS. © KEITH SONNIER/ARTIST'S RIGHTS SOCIETY (ARS), NEW YORK.

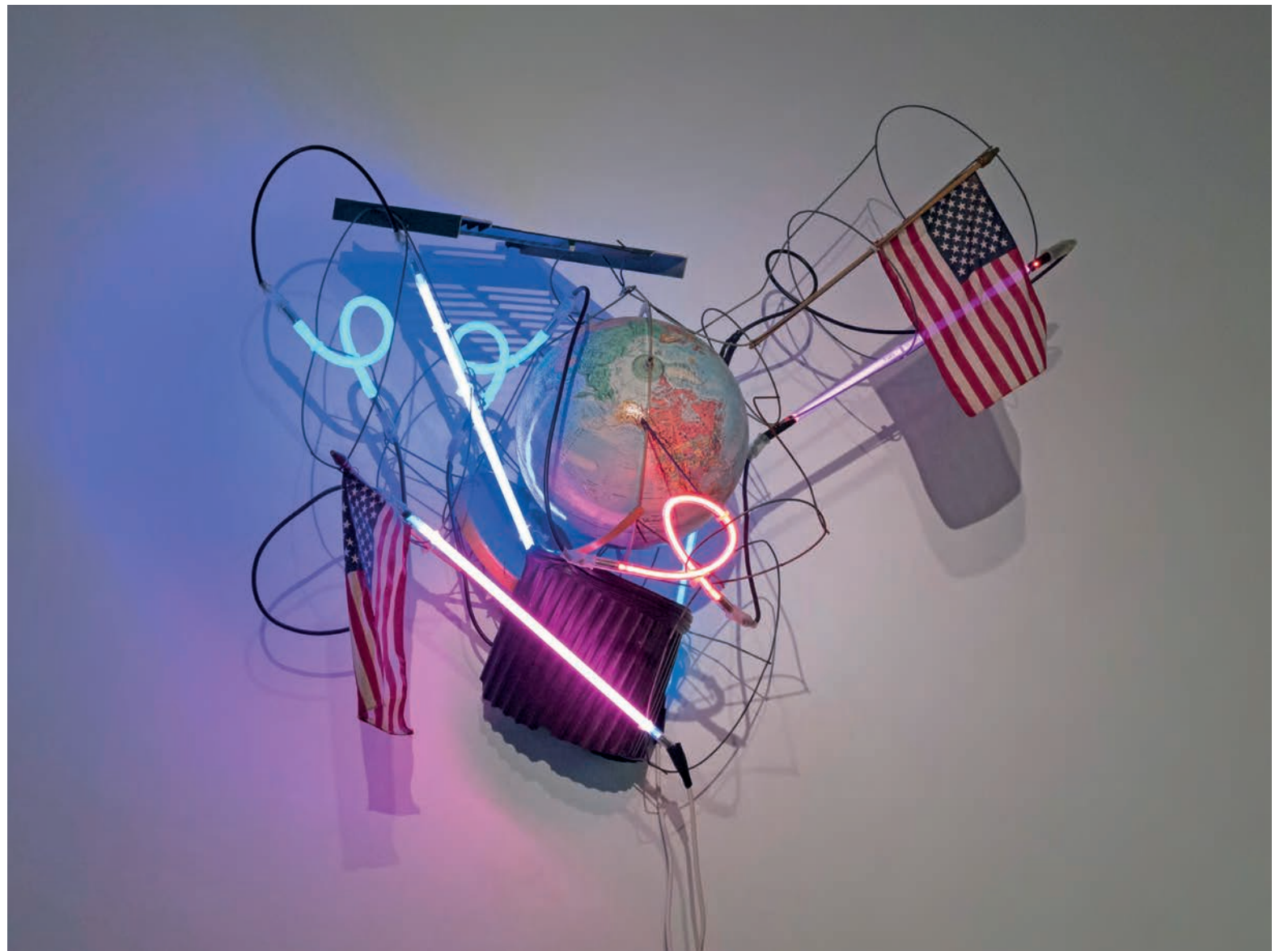


"Untitled (from the File Series)," 1967, satin over foam rubber on wood with felt, 120 x 4 x 5 in. The Museum of Modern Art, New York; Gift of Philip Johnson.

What Sonnier describes as "a bugged payphone" was installed in Warhol's Factory and was one of the first of the artist's forays into electronic media; Sonnier went on to collaborate with other artists on a low-fi space satellite work with NASA

flavors of art making — from performance art to word games, texts and sound works. Robert Morris, Robert Watts, George Brecht were among Rutgers' faculty members. Their friends, including George Segal and Yoko Ono, often made appearances.

Sonnier's earliest works were often an erotic marriage of materials, like his "Untitled" (1966) sculpture of a pair of triangles, one made of plywood, the other of fabric. The "soft" sculpture would inflate and deflate, echoing Claes Oldenburg's soft sculptures. Sonnier's inflatable sculpture was included in Lucy Lippard's 1966 "Eccentric Abstraction" show at Fishbach Gallery in New York.



"USA: War of the Worlds (Sagaponack Blatt Series)," 2004, neon tubing, transformer, and found objects, 48 x 48 x 28, courtesy of the artist and Pace Gallery, New York, collection of the artist.



Aizen-Myoo, "Tokobashira Series," 1984, cedar, spruce, dry pigment, and wax, 42 1/2 x 30 x 60 cm.

There was in this very early piece almost all the ideas that would follow Sonnier throughout his career — equal parts carnival, farce and curvy sophistication.

Sonnier's evolution may have had more to do with the Neo-Dada assemblage artists of the late 1950s, like Rauschenberg and Johns, than any of his strict Minimalist friends. Once he moved his studio to Canal Street in New York and engaged with artist neighbors like Philip Glass, Joan Schneider and Jackie Windsor (whom he married), Sonnier's sculptural vocabulary expanded to include everything from video, glass, steel, neon and even his mother's collection of ballgowns.

Sonnier first showed with the famed Leo Castelli Gallery at a warehouse in 1968 with Eva Hesse, Joseph Beuys and Bruce Nauman. Eventually he joined the gallery and, he said, "was paid a monthly stipend."

Andy Warhol, another Castelli artist, bought one his first pieces, "Quad Scan" (1969), an interconnected series of amplifiers and microphones that projected sound, what Sonnier describes as "a bugged payphone." It was installed in Warhol's Factory and was one of the first of the artist's forays into electronic media; Sonnier went on to collaborate with other artists on a low-fi space satellite work with NASA.

But Sonnier's signature mark in Contemporary art came with his expressive use of glowing gas-filled neon tubes, bent and twisted

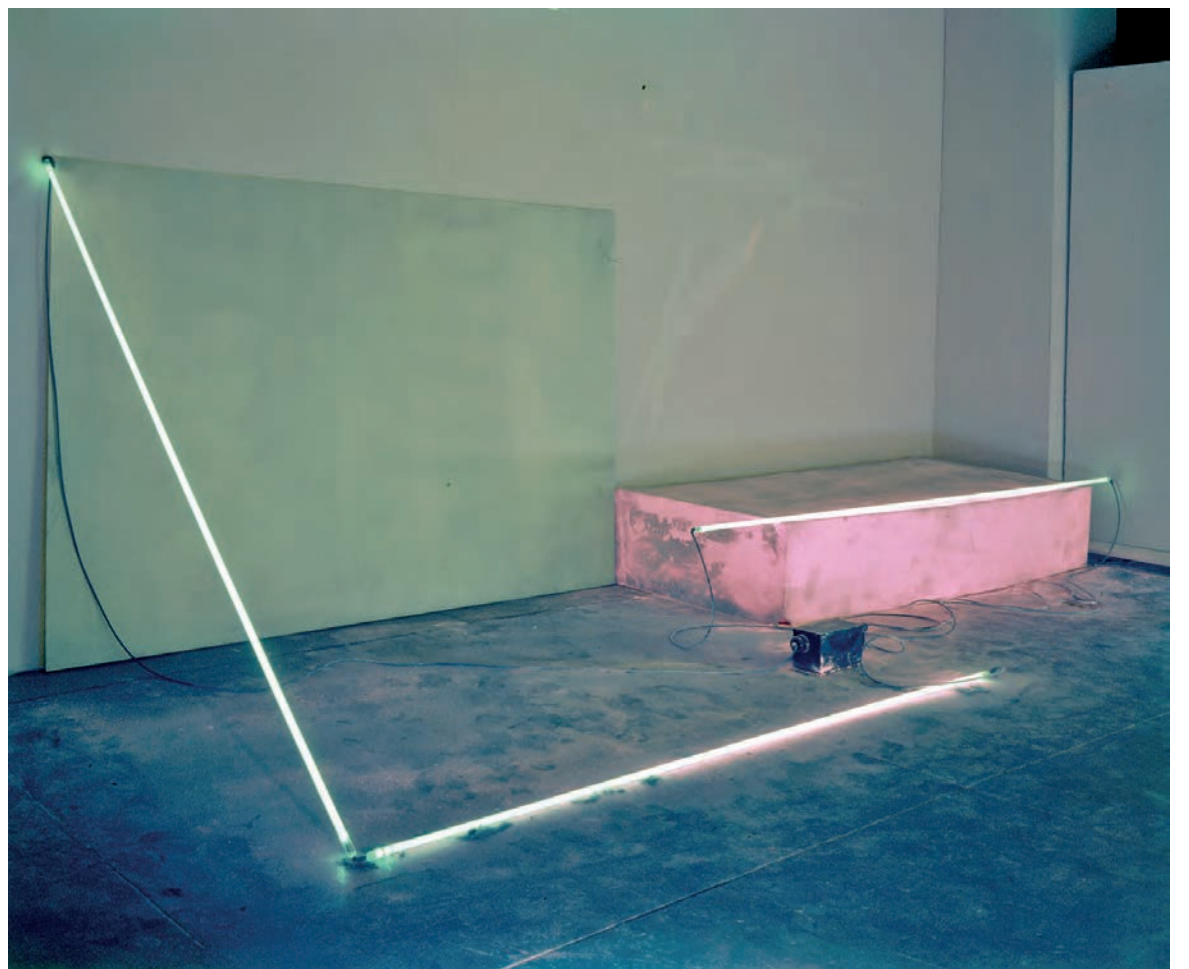
amidst a gaggle of industrial elements. Works like "Neon Wrapping Incandescent II" from 1968 and "BA-O-BA I" from 1969 proposed an aesthetic literally turned on in the Go-Go 1960s. The electric fixtures, cables, plugs and the buzz from the lights themselves were both inviting and forbidding, gorgeous and strange. Sonnier's confabulations are specific details from both contemporary culture and his own life.

"My Aunt Evangeline ran the local cinema in Mamou and I must have seen those Hollywood epics 50 times with all black audiences," Sonnier said. "My grandmother was a healer who treated patients' sore backs and arms with knotted strings worn until they fell off. I also had an uncle who treated friends for snake bites and warts."

Sonnier's eccentric locals seem to populate all of these pieces — seductive carnival barkers, tarot readers or snake oil hucksters, all promising either a cure or entertainment.

I met Keith Sonnier in Paris at the opening of his 2014 Edward Mitterrand Gallery show. I'd just seen the exhibition where some of his glowing Cat Doucet works were on view. Doucet was a Louisiana sheriff, Sonnier told a full house of friends and collectors that night, celebrated for allowing gambling and prostitution to flourish in his parish. Sonnier adored this colorful lawman, who even spent time in his own jail cell.

With these and other sculptures, Sonnier consistently peeled



"Ba-O-Ba Fluorescent (Ba-O-Ba Series)," 1970, foam rubber, ultraviolet neon tubing, masonite and fluorescent powder, 64 x 197 x 72 in.

back a dark and poetic Americana and a visual overload he encountered across the world.

That these constructions are enrobed in a post-minimalist aesthetic is all the more remarkable as they speak (and call out) across time and far-flung cultures. Sonnier's world is ours — a cornucopia of electric overload.

It is "as ugly as it is beautiful, as sacred as it is profane," wrote

Linda Yablonsky in her 1998 catalog essay "It's All About Sex: Keith Sonnier Then and Now," which is quoted in Grove's Parrish Museum catalog. "Exploiting the opposing values of inanimate objects, contrasting the rigid with the slack, the transparent with the opaque, the hand-made with the manufactured, the static with the ecstatic, Sonnier has animated the pathology of human desire."

EXPO CHICAGO/ SEPTEMBER 27-30

THE SEVENTH EDITION IS BACK AT NAVY PIER

University of Chicago's Smart Museum of Art to select a work from the fair's Exposure section of emerging artists

BLOUIN ARTINFO

ONE OF THE leading international expositions for Contemporary and Modern art, Expo Chicago showcases leading art galleries from across the world. The 2018 edition of the fair presents 135 leading international exhibitors from 27 countries and 63 cities, with exhibitions of museum-quality Contemporary and Modern art. Under the leadership of President and Director Tony Karman, Expo Chicago boasts a diverse set of programming, including a talks program, various installations, outdoor events, a forum for curation, another for art criticism, and

a billboard project. The fair will feature "Creative Chicago" — an interview program hosted by Hans Ulrich Obrist and presented by the Chicago Humanities Festival. "Creative Chicago" is funded by The Terra Foundation for American Art's year-long initiative Art Design Chicago. The 2018 Northern Trust Purchase Prize award, sponsored by Northern Trust, will donate a work of art to the University of Chicago's Smart Museum of Art. The museum will select the work from the fair's Exposure section of emerging and young artists.

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



Sam Durant, "Am I Next?," 2016, electric sign with vinyl text, 89.5 x 90 in.



Nathaniel Mary Quinn, "Pool Hall," 2017, oil paint, paint stick, oil pastel, gouache, acrylic gold paint on canvas, 36 x 36 in.



Ivan Navarro, "El Rayo Verde," 2018, green fluorescent light, mirror, one-way mirror, aluminum, wood and electric energy, 86 x 39 1/2 in. / 218.4 x 100.3 cm., 5 + 3 inches (depth for removable handle).



Virginia Overton, "Untitled," 2018, found painted plywood, enameled concrete blocks and steel chain, 91 1/8 x 11 5/8 x 26 in.



Sara Rahbar, "Divided we fall," 2018, mixed media, 99.1 x 81.3 x 30.5 cm.



Thornton Dial, "Ground Zero: Decorating the Eye," 2002, clothing, enamel, spray paint, and splash zone compound on canvas on wood, 76.5 x 108 x 4 in. (194.3 x 274.3 x 10.2 cm.).

CLOCKWISE FROM TOP RIGHT: COURTESY THE ARTIST, SADIE COLES HQ LONDON AND PRAZ-DELAVALLE PARIS/ LOS ANGELES. PHOTO BY ROBERT GLOWACKI. © THE ARTIST. COURTESY CARBON 12; COURTESY DAVID LEWIS. NEW YORK. © ESTATE OF THORNTON DIAL; COLLECTION OF SOULS GROWN DEEP FOUNDATION; COURTESY OF THE ARTIST AND BORTOLAMI, NY; COURTESY OF PAUL KASMIN GALLERY; COURTESY OF RHONA HOFFMAN GALLERY

SYDNEY CONTEMPORARY/ SEPTEMBER 13-16

SYDNEY CONTEMPORARY RETURNS AT CARRIAGEWORKS FOR ITS FOURTH EDITION

The fair brings together leading galleries from the Pacific region, with the best of curated Contemporary art

BLOUIN ARTINFO

SYDNEY CONTEMPORARY, Sydney Contemporary, September 13-16, brings together more than 80 galleries from the Pacific region with strong representations from Australia, New Zealand and South East Asia, providing collectors and art enthusiasts a chance to see the best of Contemporary art from this part of the world and elsewhere.

Alongside the presentations from the galleries, the fair also houses curated sectors for

Contemporary video, installation art, and performances, as well as panel discussions, guided tours, educational workshops and an extensive VIP Program. The fair distinguishes itself with offerings for lovers of the arts of the kitchen; some of Sydney's top restaurants provide a chance to sample their wares in a variety of pop-up restaurants.

More information: <https://sydney-contemporary.com.au/>

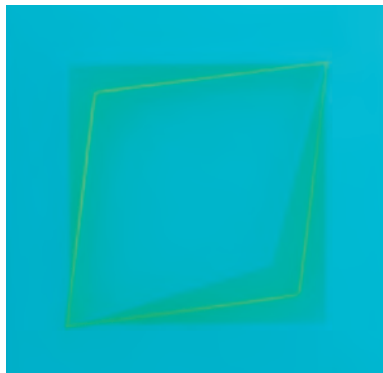


Jan Albers, "Platin Punch 2," 2018, glazed ceramic, 48 X 37 X 12 cm.

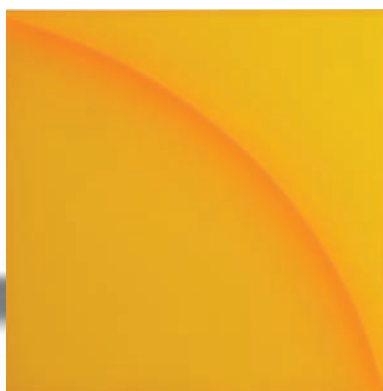
Lisa Roet, "Finger Sculpture," 2015, Afghan black and gold marble, 1560 x 800 x 370mm., indicative only.



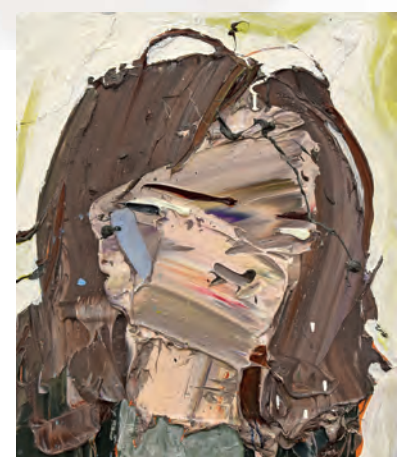
Karyn Taylor, "Harmonix Teal," 2018, cast acrylic, 400mm x 400mm, edition of 5, price: \$3,500.



Karyn Taylor, "Harmonix Yellow," 2018, cast acrylic, 400mm x 400mm, edition of 5, price: \$3,500.



Colin McCahon, "St. Matthew: lightening," 1977, synthetic polymer paint on unstretched canvas, 2680 x 2170 mm.



Toby Raine, "Ian Gillan Drunk and High with Deep Purple," 2017, oil on canvas, 500 x 600 mm., indicative only.



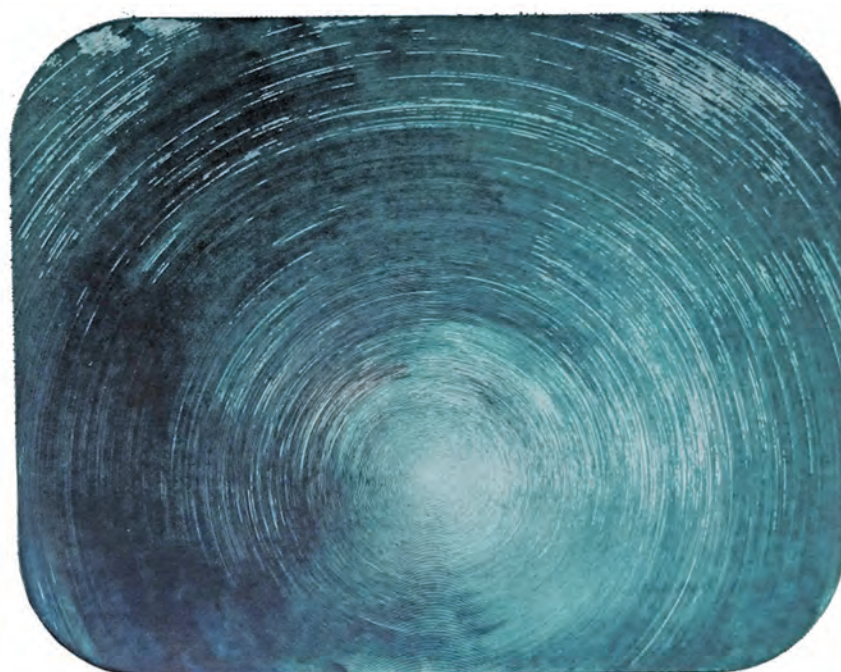
Dick Frizzell, "King Country," 2017, oil on canvas, 1600 x 2200 mm., indicative only.

CLOCKWISE FROM TOP RIGHT: COURTESY OF FOX JENSEN GALLERY; COURTESY OF GOW LANGSFORD GALLERY; COURTESY OF GOW LANGSFORD GALLERY; COURTESY OF SANDERSON CONTEMPORARY ART; COURTESY OF SANDERSON CONTEMPORARY ART; COURTESY OF GOW LANGSFORD GALLERY; COURTESY OF GOW LANGSFORD GALLERY.

ART BERLIN/ SEPTEMBER 27-30

THE 2018 EDITION OF ART BERLIN TO HOST 110 GALLERIES

The fair is the result of a partnership between ABC Art Berlin Contemporary and Art Cologne



Friederike Klotz, "Untitled," 2018, monotype on buetten, artist proof, 16 x 25 cm.

BLOUIN ARTINFO

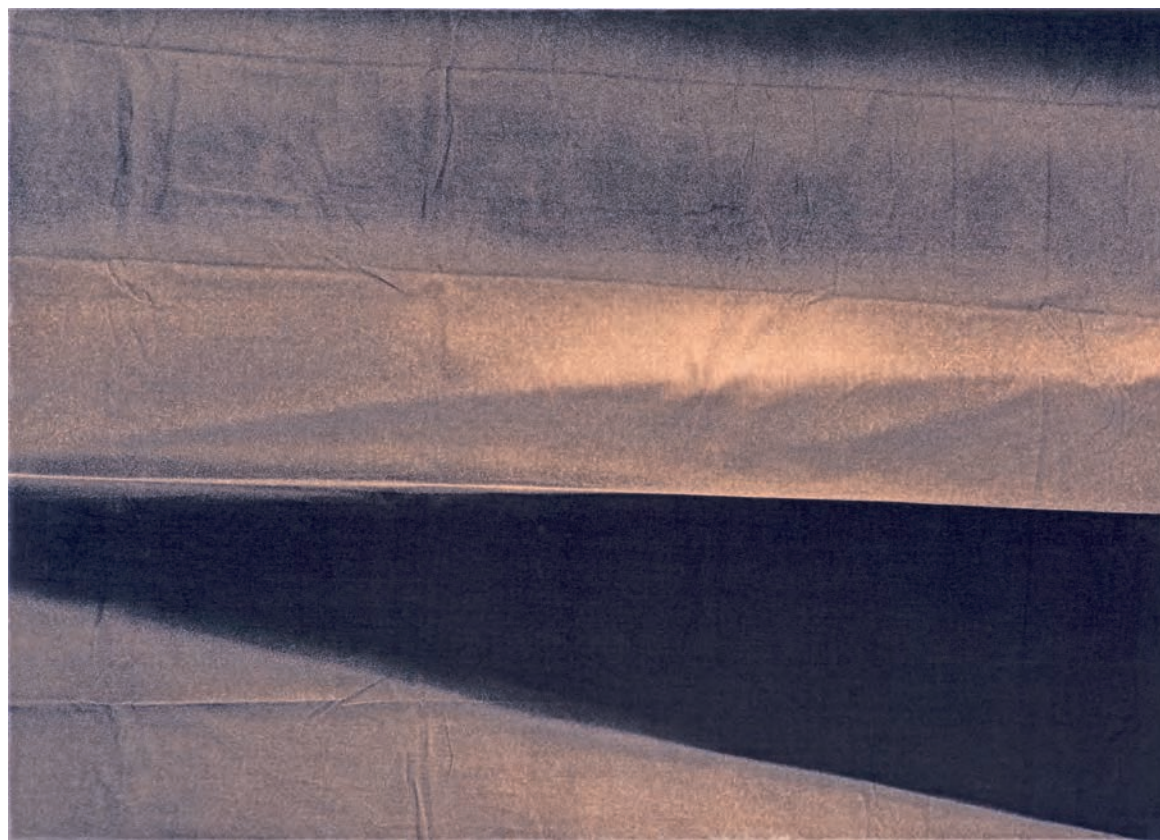
THE SECOND EDITION of Art Berlin will take place at the historic site of Flughafen Tempelhof — the now decommissioned airport — September 27-30.

The fair was conceived in a partnership between ABC Art Berlin Contemporary and Art Cologne, presenting a comprehensive overview of the current art market, showcasing Contemporary artworks from emerging and established galleries, as well as works of Modern art. The fair will host nearly 110 galleries from 16 countries, showcasing a diverse set of works in hangars 5 and 6 of the Tempelhof airport. A partner of Berlin Art Week, the fair will offer a window into some of the important highlights from the city's art landscape.

The 2018 edition has a lineup

of leading galleries as well as emerging names, including M. LeBlanc, Alexander Levy, Levy Gallery, Kunsthandel Jörg Maaß, Martinetz, Daniel Marzona, Galerie Hans Mayer, Mazzoli, Meyer Riegger, Galerie Tobias Naehring, Galerie Nagel Draxler GmbH, Galerie Neu, neugerriem-schneider, Nicodim Gallery, Niels Borch Jensen Gallery, Nome, Galerie Nordenhake, galerie georg nothelfer, Alexander Ochs Private, Galerie Opdahl, Osnova Gallery and many more.

More information: <https://www.artberlinfair.com/en/>



Right: Sara Sizer, "Way," 2018, velvet on stretchers, 140 x 100 cm.



Left: Christian Theiss, "Hitachi-Jericho (gold version)," 2014, lacquered polymer plaster, brass, 40 x 40 x 74 cm. Edition of 3

CLOCKWISE FROM TOP RIGHT: PHOTO: FRIEDERIKE KLOTZ. COURTESY GALLERIE M+R FRICKE. PHOTOGRAPHY: MARCUS SCHNEIDER. COURTESY COSAR HMT; COPYRIGHT CHRISTIAN THEISS AND CLAGES, COLOGNE, 2018

PARCOURS DES MONDES/ SEPTEMBER 11-15

BEST OF THE WORLD'S INDIGENOUS ART AT PARCOURS DES MONDES

The works on offer range from affordable ones by undiscovered artists to extremely expensive masterpieces and antiques

BLOUIN ARTINFO

PARCOURS DES MONDES, one of the world's major fairs for indigenous art, will return to Saint-Germain-des-Prés in Paris for its 17th edition, September 11-15.

Each year since 2002, nearly 60 galleries specializing in work produced by indigenous artists from Africa, Asia, Oceania, and the Americas gather in the chic quartier of Saint-Germain-des-Prés to showcase their offerings. The works on offer range from affordable work from undiscovered artists to extremely costly masterpieces and antiques. A small advisory committee of experts evaluates and ensures the quality of the presentations, giving the fair a reputation that has helped it grow in stature and importance over the years.

The 2018 edition of the fair will center on three main events: a tribute to the legendary 1930 exhibition held at the Galerie du Théâtre Pigalle; a series of lectures and conversations at the Espace Tribal, and thematic exhibitions presented by a number of participating galleries. The fair will be guided by this year's honorary president Adam Lindemann — founder of Venus Over Manhattan in New York City and the author of "Collecting Contemporary," considered an authoritative resource for collectors of Contemporary art. Lindemann's involvement with the fair highlights the importance of the relationships between the fields of tribal and Contemporary art.

The legacy of the 1930 exhibition at the Galerie du Théâtre Pigalle in Paris will be explored in a thematic exhibition in collaboration with Tribal Art magazine. Conceived by Nicolas Rolland and Charles Wesley-Hourdé, the exhibition will bring together a selection of artworks from the 1930 exhibition organized by Tristan Tzara, Charles Ratton, and Pierre Loeb. The show, which helped popularize indigenous art in European society, will also be the subject of morning lecture programs at Café Tribal and the evening discussions featured in the programming of Espace Tribal.

The thematic exhibitions will focus on subjects of magic and the

supernatural, and will explore the expansive nature of indigenous art. Although perceived as "exotic" from the perspective of the Western "self," in reality tribal arts embody themes and issues that are fundamentally universal, only divided by artistic approaches from continent to continent, the organizers say. The thematic exhibitions expand on this concept, demonstrating that all art is the reflection of human experience without limits or borders.

More Information: <http://www.parcours-des-mondes.com>



Izumi Sukeyuki, "SerpentSkull," (1838-1920), Japan, Meiji period, 1900-1910, okimono in monoxyl wood and silver, 10 x 15 x 10 cm.



"Ancestor Figure," Kulap, Namatanai area, New Ireland, Bismarck Archipelago, 19th century, limestone, 40 x 10.5 x 9 cm, Provenance : Ex Linden-Museum Stuttgart Germany, Ex collection Ernst Heinrich Stuttgart an early 20th century collector, his collection label attached Thence by descent probably collected in the field by Wilhel.

Bouclier Teng Pai En Vannerie, China Qing Dynasty, (early 19th century), rattan, gouache, wood, height: 76.5 cm.



CLOCKWISE FROM TOP RIGHT: COPYRIGHT MINGEI JAPANESE ARTS, PHOTO TADAYUKI MINAMOTO; COPYRIGHT RUNJEET SINGH; COPYRIGHT FINCH & CO.

WHEN IN: PARIS

LIVING IT UP LIKE A LOCAL

The waters of the Seine river under the setting sun in Paris.



Franck Millot, director of partnerships and special events at Maison&Objet and director of Paris Design Week.

The French capital through the eyes of Franck Millot, the director of partnerships and special events at MAISON&OBJET, and director of Paris Design Week

SARAH MOROZ

FOUNDED IN 1995, MAISON&OBJET has provided a macrocosm within which to survey the evolution of the design world. The biannual trade fair brings together thousands of brands that elucidate consumer trends, the market, and the future of design across industries. The event draws more than 90,000 visitors a year, both French and international, to Parc des Expositions in Villepinte, just outside of Paris.

This fall edition, running from September 7 to 11, is guided by the theme “virtuous” — a means of bringing the ethics of design to the fore, highlighting the impact of quality and fair practices, whether at the level of production, distribution or consumption. Beyond this, the trend forecasting agency NellyRodi will be taking over the Inspirations Space and sharing its vision by way of its bookshop curation. An overhaul of the fair’s



Notre-Dame Cathedral

structure provides a new Objet Hub layout for its seven subcategories, from home linens to fashion accessories. The What’s New? sector spotlights distinctive items, deploying innovative materials and craftsmanship.

We spoke with Franck Millot, the director of partnerships and special events at MAISON&OBJET and also direc-

tor of Paris Design Week (September 6 to 15), about where to purchase the best French crafts outside the fair (and his favorite iconic French lyricist).

How long have you been living in Paris?

Thirty years.

What are your “can’t leave with-

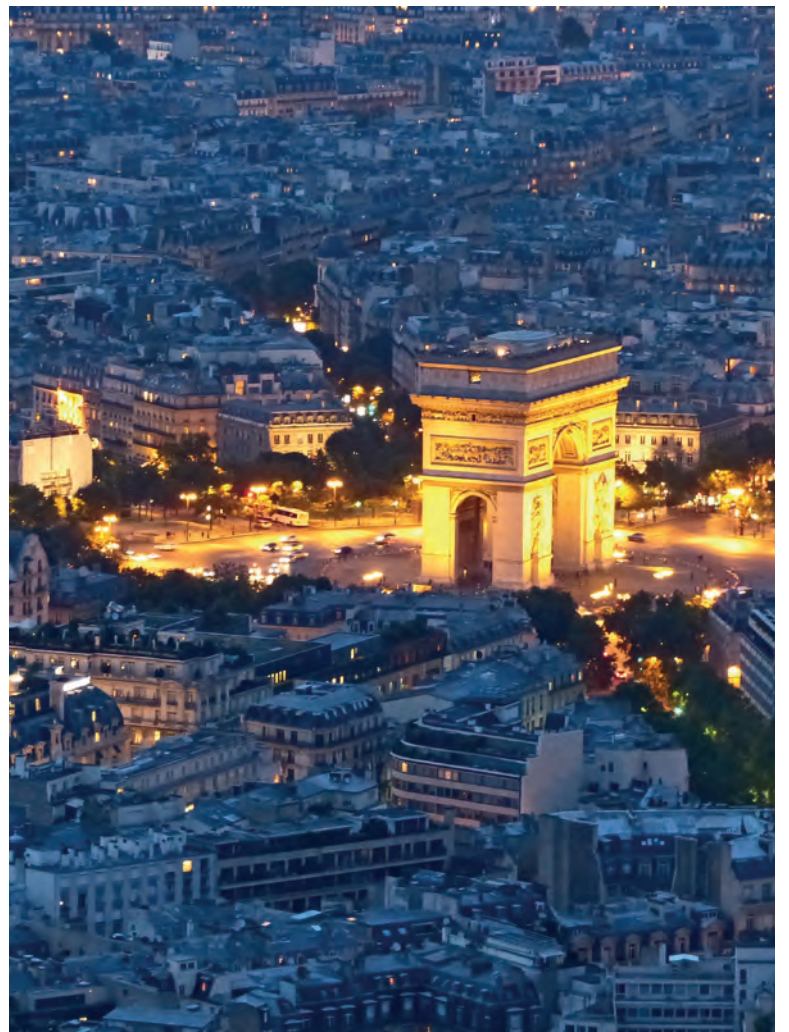


A gargoyle looks over the Notre-Dame Cathedral in Paris.



Rue d'Ormesson, Paris.

Arc de Triomphe, Paris.



Louvre Pyramid, Paris.



out seeing this” recommendations for the city?

If you had just one spot to visit, I would recommend Deyrolle [which sells taxidermy and curiosities]. I'd specifically recommend the exhibition produced by Frédérique Morrel in the gallery space.

What is the most overrated thing people advise visitors to check out when they're in town?

La Place du Tertre [in Montmartre], a cliché of Paris only devoted to tourists.

What restaurants or cafés would you recommend?

The restaurant in Le Roch Hôtel, which was designed by Sarah Lavoine.

Where would you head for the best shopping?

Fleux, one of the best concept stores in Paris, or Empreintes, a place dedicated to selling pieces handmade by French craftsmen in

their workshops.

What's an authentic item you could only buy locally?

Wallpaper custom-made by Bien Fait.

Is there a designer whose work really embodies the spirit of contemporary Paris design?

Matali Crasset, who is one of the most talented French designers.

In what neighborhood would you recommend people stay when they visit?

Le Haut Marais, the area just south of Place de la République. It's the perfect place to spend an afternoon: it has galleries, shops, restaurants, museums...

What exhibitions would you recommend checking out?

Head to Declercq Passemontiers for an exceptional installation that mixes lighting and traditional trimmings.

Where are the best places to buy art?

Gallery S. Bensimon will be pre-

senting a selection of Lebanese artists — Carlo Massoud, Marc Dibeh, Carla Baz, Anastasia Nysten, Caramel Studio and Paola Sakr, selected for the Rising Talents Awards — during Paris Design Week.

What is the ideal spot to see live music?

Ground Control [a pop-up venue on Rue du Charolais owned by SNCF, the French national railway company].

Who do you find writes about

Paris in an especially evocative way?

Jacques Lanzmann, the songwriter who partnered with Jacques Dutronc and wrote [the 1968 tune] “Il est cinq heures, Paris s'éveille” (“It's five o'clock, Paris awakens”).

What are your favorite bars to relax in after spending the day at the fair?

Le Montalembert, the bar in Hotel Montalembert, located off Rue du Bac.

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TOUR: A WALK THROUGH TIME

COPENHAGEN THROUGH ITS BUILT HERITAGE

One of the designers of a new Danish architecture tour talks about how the city's buildings reflect its vibrant culture

Blox, designed by OMA and completed this May, is the new home of Danish Architecture Center (DAC).



CONNOR GOODWIN

A WALK THROUGH Time,” a new Copenhagen walking tour that celebrates 350 years of Danish design and architecture, gives visitors an inspiring lesson on the city’s architectural history from the 17th century onward. Visitors meet at BLOX, a modern fortress of geometric glass asymmetrically stacked along Copenhagen’s waterfront that the sponsor of the tour, the Danish Architecture Center (DAC), calls home. In a recent interview with BLOUIN ARTINFO, Jen Masengarb, a senior project manager for DAC, discussed the curatorial decisions that went into this ambitious tour, her favorite landmarks, and other cultural experiences that Copenhagen has to offer.

Can you give us an overview of what the tour, “A Walk Through Time,” consists of?

“A Walk Through Time: Explore Copenhagen’s Architecture” was designed especially with the international visitor in mind and provides a perfect introduction for understanding the city.

In the 75-minute daily tour, we explore how Denmark has both imported and exported design across the last five centuries. Among other stops, we visit the



brightly colored buildings of 17th-century Nyhavn (New Harbor), elegant mid-20th century designs by Arne Jacobson and other Danish modernists, and the city’s newest 21st-century landmark — BLOX— home of Danish Architecture Center.

Three and a half centuries is a huge time span to cover. What was the selection process like when

choosing what to feature in this architectural tour?

We had long, spirited debates in choosing the buildings among our guides! But we also wanted to keep the tour to a compact route — that saw the widest variety of architecture — and also started and ended at our headquarters. There are certainly many landmark buildings throughout the city, but we’ve chosen a mix of

both iconic spaces and hidden treasures — all within a short walk of DAC.

What are some of your favorite highlights?

I enjoy the mix of so many different time periods in one compact tour. That’s the highlight for me: Being able to see how these diverse buildings are each a reflection of what was happening in Denmark

The brightly colored buildings of the 17th century Nyhavn (New Harbor) feature on the DAC walking tour.



Jen Masengarb, a senior project manager for Danish Architecture Center.

at that time. Each building helps us understand how everything — from world events, technology, people, materials, economics, and what’s fashionable — impacts the choices designers make in every era. Looking across five different centuries provides a distinctive lens on this and it has proven to be a popular approach with our visitors.

Are there any hidden gems this tour visits that even natives of Copenhagen are unaware of?

The National Bank of Denmark was designed by one of the country’s most well-known architects and designers. Copenhagen natives likely know this building, but



A performance at a previous edition of the Copenhagen Opera Festival, *The Operacycle*.



Golda Schultz performing at a previous edition of Copenhagen Opera Festival.

often only from its austere and solemn exterior. Many have never been inside. It has been fun to hear the small gasps of surprise from a few locals and visitors alike as they enter the lobby with us — an incredibly distinctive and elegant Mid-Century Modern space.

Do you have a favorite time period for Danish architecture?

A tough question! The Mid-Century Modernism, which is so well-recognized in Denmark, is a favorite — but not only for aesthetic reasons. When you examine the relationship between Denmark’s cultural values and the choices designers are making, it becomes even more interesting — especially for international visitors. Quality of life and good design for everyone, is at the heart of Danish architecture and this period exemplifies that.

What would you say is the most unique piece of architecture in Copenhagen?

We’re somewhat biased, but BLOX — the new home of Danish Architecture Center — is one of the most unique contemporary buildings in Copenhagen. Designed by the architecture firm OMA and completed this May, the building contains a unique mix of functions and spaces — galleries, education, offices, retail, fitness, restaurant, and residential. A city within the city. The building crosses under and over a main road to connect the old city to the harbor front.

What’s the most underrated piece of architecture in Copenhagen?

I think if you asked 100 Copenhagen residents this question, you may get 100 different answers! But that’s the beauty of this architectural city we inhabit. A place or space that resonates with one person can simply fall flat for another. In recent years, we’ve seen a growing awareness among architects that the urban spaces between and around buildings matter a great deal. For me, I think those buildings that don’t “talk” to their neighbors and the space around them in some way,



The building of National Bank of Denmark is known to locals only from its austere exterior but elicits gasps of surprise when visitors enter the lobby as part of the tour, says Masengarb.

are often underrated.

What are some restaurants you would recommend for fueling up before a 75-minute walking tour?

Our own DAC Café serves delicious meals and treats and provides stunning views of the city — both on the harbor terrace and the city terrace. Outside of DAC, the Copenhagen neighborhood of Refshaleøen is now home to Reffen — an eclectic mix of breweries and international street food vendors. The area was once the city’s shipyard and is an industrial area on the edge of massive change. You can easily hop on the harbor ferry bus (with your Metro/bus transit pass) and travel between Refshaleøen and the dock at DAC’s front door in about 20 minutes.

What bar would you recommend for unwinding after the tour?

Several of us at DAC enjoy Ved Stranden 10. It’s a lovely wine bar and shop located on the eastern side of the canal, which loops around Christiansborg Palace — a beautiful setting from which to watch a historic square and lively intersection

Visitors on the DAC tour “A Walk Through Time.”



at the edge of the old city.

Are there architectural sites near Copenhagen that you would recommend for a day trip?

Outside of central Copenhagen you’ll find Bagsværd Church — a true treasure designed by the Danish architect Jørn Utzon, most well-known for the Sydney Opera House. Designed in 1978, this late

Modernist concrete building contains an exceptional interior where Utzon uses light and materials to create an incredible worship space. It’s worth the trip.

(Note: 2018 is the celebration of Utzon’s 100th birthday. From November 9, 2018 — March 3, 2019, the Danish Architecture Center will be hosting a special exhibition: “Utzon, Horisont.”)

Are there other essential cultural offerings that you would recommend?

Copenhagen is filled with amazing summer festivals as we try to soak up the sun and long evenings. The Copenhagen Opera Festival just wrapped up — and we’re looking forward to the Copenhagen Cooking and Food Festival.

IMAGES COURTESY (CLOCKWISE FROM TOP LEFT): OLAFUR STEINAR GESTSSON; CLAUDIUS; WIKIMEDIA COMMONS; DANISH ARCHITECTURE CENTER.

AROUND TOWN: VISUAL ARTS

WARMING UP FOR A BUSY SEASON

The top venues in European capitals have a wide array of shows for connoisseurs

PARIS

CENTRE POMPIDOU

“Les villes, la rue, l’autre”

The work of Sabine Weiss — the last living representative of the French Humanist photography movement — is showcased in this exhibition. The show features around 80 vintage photographs by Weiss — mostly unpublished — based on the theme of the street. “Dating from 1945 to 1960, they come from a group purchased by the Musée National d’Art Moderne and a recent donation by the photographer, who decided to entrust a large selection of her works to the Centre Pompidou,” the museum says. The exhibition provides a fresh perspective of the artist’s oeuvre and compares her personal archives with that of four Contemporary artists: Viktoria Binschok, Paul Graham, Lise Sarfati, and Paola Yacoub. “Their approaches are radically different, but echo the photographer’s in many ways,” the museum says.

At: Centre Pompidou, Place Georges-Pompidou, 75004 Paris

On View: Through October 15, 2018

Visiting Hours: Wednesday-Monday: 11am-9pm; Closed on Tuesdays. www.centrepompidou.fr +33 (0)1 44 78 12 33

Also on view: “History(s) of a Collection” — The exhibition takes its viewers through the history of the collections of the National Museum of Modern Art, on the occasion of the 200th anniversary of the Museum of Living Artists. This retrospective brings together more than 120 works alongside an unpublished documentary, presented in about 15 sections. These works, “allow to question, from the 1920s at the opening of the Pompidou Centre, the identity of the National Museum of Modern Art and its predecessors,” the museum says. The show is on view through April 15, 2019.

MUSÉE PICASSO

Diego Giacometti

In 1982-1983, esteemed Swiss sculptor and designer Diego Giacometti was commissioned for the furnishing of the Hôtel Salé, home of the Musée Picasso. The exhibition traces the sources of this extraordinary commission with the display of a unique set of chairs, benches, tables and lamps, which marked the culmination of Giacometti’s career, as it was his last commission before the designer passed away in July 1985.

At: Musée Picasso, 5 rue de Thorigny 75003 Paris

On View: Through November 4,



Left: Ito Jakuchu, “Bodhisattva Sakyamuni,” Shokokuji, Kyoto, 1765, Agency of La Maison Impériale.

Left: Ito Jakuchu, “Vieux pin et paon,” Musée des Collections Impériales (Sannomaru Shozokan), Tokyo, 1761, Agency of La Maison Impériale.

Below: Ito Jakuchu, “Coqs,” Musée des Collections Impériales (Sannomaru Shozokan), Tokyo, 1765, Agency of La Maison Impériale.



PETIT PALAIS

“Impressionists in London: French Artists in Exile, 1870-1904”

This exhibition is an examination of artists who were forced to flee France for Britain during the Franco-Prussian War and the civil war, also known as the Paris Commune, which came hot on its heels. The period between 1870 and 1872 saw tremendous upheavals in French society, creating changes that still reverberate today. Co-organized by the Tate Britain and the Petit Palais, the exhibition presents more than 100 masterpieces by these French artists residing in London,

2018

Visiting Hours: Daily: 9:30am - 6pm www.museepicassoparis.fr contact@museepicassoparis.fr +33 (0)1 85 56 00 36

THE LOUVRE

Archeology Goes Graphic

The Louvre is taking a creative tack with “L’archéologie en bulles,” or “Archeology Goes Graphic,” which examines the unique cultural cross-pollination between archeology and comics in France. “It will invite visitors to follow in the footsteps of amateur or professional archaeologists with a passion for antiquity and see how they discover ‘treasures,’ unearth objects buried at different periods, then classify them and try to understand what they tell us about the past,” the museum says

weaving a story that concludes in 1904 with the introduction of Fauvism in the United Kingdom by André Derain.

At: Petit Palais, Avenue Winston Churchill, 75008 Paris

On View: through October 14, 2018

Visiting Hours: Daily: 10am to 6pm; Closed on Mondays www.petitpalais.paris.fr + 33 (0)1 53 43 40 00

Also on view: “Jakuch : The Colorful Kingdom of Living Beings” consists of 30 hanging scrolls, rarely seen outside of Japan, by the 18th-century master It Jakuch . The

in its description of the show. The exhibition shows the role of art between reality and fiction, and its relation to the archaeological findings that are part of the earliest collections of the Louvre.

At: The Louvre, Rue de Rivoli, 75001 Paris

On View: September 26, 2018 through July 1, 2019

Visiting Hours: Monday, Thursday, Saturday, Sunday: 9am-6pm; Wednesday & Friday: 9am-9:45pm; Closed on Tuesdays. www.louvre.fr +33 (0)1 40 20 53 17

Also on view: Kohei Nawa’s “Throne.” Marking the 160th anniversary of diplomatic ties between Japan and France, as well as celebrating the 150th anniversary of the beginning of the Meiji

era, when Japan opened its ports to Western ships and culture, the Louvre is presenting a gilded sculpture installation — “Throne” — by the Japanese artist Kohei Nawa in its glass pyramid. It’s part of the “Japonismes 2018: Souls in Resonance” program celebrating ties between Japan and France. Entirely covered with gold leaf, the work draws inspiration from traditional floats used in Japanese religious rituals and parades. The design combines traditional gilding techniques along with 3D printing, reflecting Japanese cultural tradition and innovative technologies. On view through January 13, 2019.

MUSÉE DES ARTS DÉCORATIFS

Roman Cieslewicz’s “La Fabrique des Images”

series of scrolls, known by the name “D shokusai-e” (The Colorful Kingdom of Living Beings) is on loan from Japan’s imperial collection. Jakuch ’s works are well-known in Japan. Most active in the Edo period, Jakuch is known for his subtle brushwork and vivid colors, the museum says. This is just the second show to feature the artist outside of Japan after 2012 when The National Gallery of Art in Washington, D.C. displayed these works for the first time abroad. The paintings displayed in this show were painted by the artist between 1757 and 1766. The show is on view September 15-October 14.

The exhibition pays tribute to Roman Cieslewicz (1930-1996), one of the most important artists of the graphic scene of the second half of 20th century. “Cieslewicz was one of the major players in the Polish Poster School, and his practice encompasses a wide range of graphic expressions from posters to advertising, photomontage, editing and illustration,” the museum says. The show — one of the largest retrospectives of his works to date — will bring together more than 700 works by the artist across contents and forms, illustrating his prolific career in a chronological and thematic manner.

At: Musée des Arts Décoratifs, 107 Rue de Rivoli, 75001 Paris

On View: Through September 23, 2018

ROYAL ACADEMY OF ARTS

“Serpent and Shadow”

In classical mythology, Laocoön, a seer and a priest of the god Apollo, warned fellow Trojans against bringing ‘The Trojan Horse,’ the fateful wooden horse that was presented to them by the Greeks into the soil of their country. The God Poseidon, angered by this, sent sea serpents to strangle Laocoön and his sons. The death of Laocoön was famously depicted in a much-admired marble sculpture “Laocoön and His Sons,” attributed to sculptors Agesander, Athenodoros, and Polydorus. The sculpture, dating back to the 1st century BC, stands in the Vatican Museums. A copy of this original sculpture, which is a plaster cast of the “Laocoön and his Sons” by Hagesandros, will be on view at this exhibition at the Royal Academy of Arts.

At: Royal Academy of Arts, Burlington House, Piccadilly, Mayfair, London W1J 0BD

On View: Through October 10, 2018

Visiting Hours: Sunday – Thursday 10am-6pm; Fridays 10am-10pm

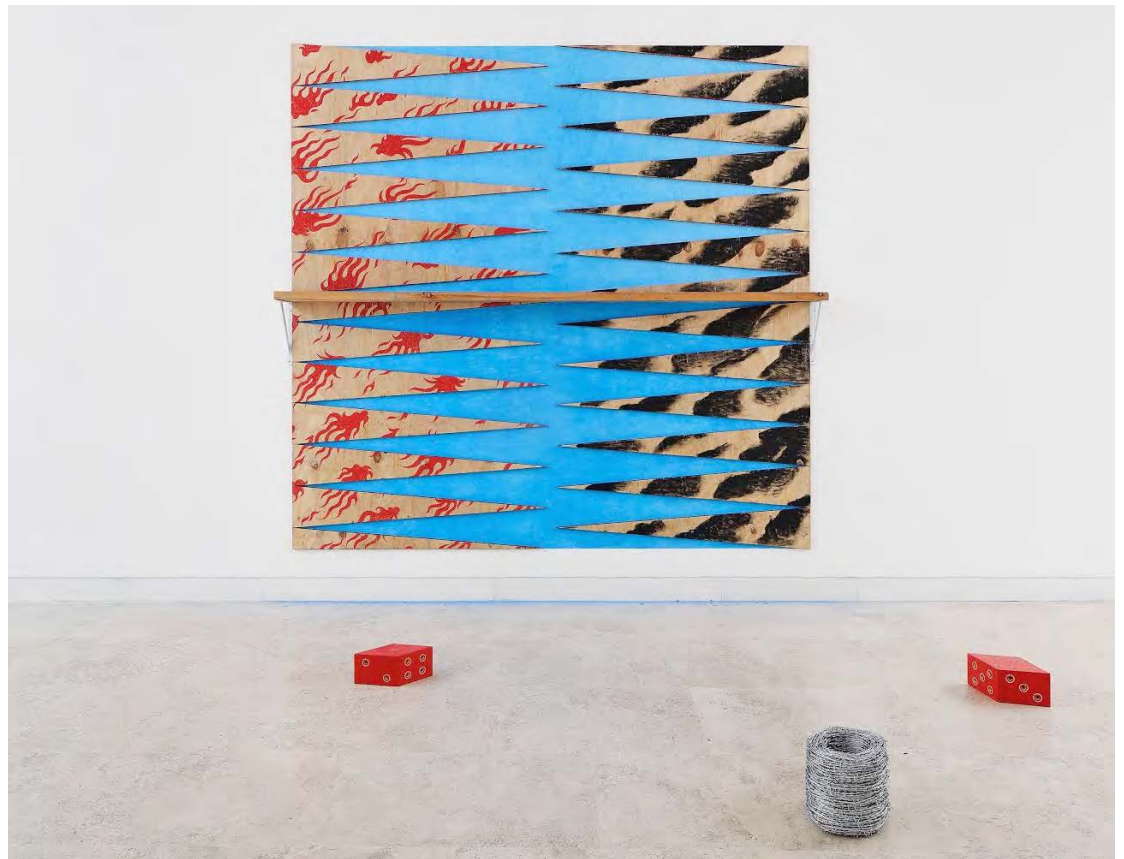
www.royalacademy.org.uk

tickets@royalacademy.org.uk

020 7300 8090



Above and right: Jessy Jetpacks, installation shots of “Cave of forgotten dreams,” 2018.



Josephine Baker-Heaslip, “Chances.”

Josephine Baker-Heaslip, “Mediterranean landscape.”



Visiting Hours: Tuesday - Sunday: 11 a.m. to 6 p.m. Closed on Mondays.
madparis.fr/
secretariat.musees@madparis.fr
+33 (0)1 44 55 57 50

GALERIE KARSTEN GREVE

Qiu Shihua’s “Impressions”

The Chinese painter Qiu Shihua presents his second solo show in France displaying his latest works. Following the overwhelming success of the artist’s last exhibition held in the gallery space in 2015, the latest representation will consist of about 20 paintings completed between 2001 and 2018. The art of Qiu Shihua stems from the illustrious reflection of nature. “The artist often refers to his journey across the Gobi desert — its immensity and its dryness — as being a founding experience for his artistic process,” says the gallery. “His works are therefore ‘Natural atmospheres’ more so than representations of a physical reality.”

At: Galerie Karsten Greve, 5, rue Debelleye, 75003 Paris
On View: September 1 through October 6, 2018

Visiting Hours: Tuesday – Saturday: 10 am - 7 pm

www.galerie-karsten-greve.com
info@galerie-karsten-greve.fr
+33 (0)1 42 77 19 37

MUSÉE D’ART MODERNE DE LA VILLE DE PARIS

Zao Wou-Ki’s “L’espace est silence”

Through a display of around 40 large works, this exhibition focuses on the major artworks which marked the career of the Chinese-French artist Zao Wou-Ki (1920–2013). Working at the intersection of several different worlds, the artist left China for Paris in 1948, “just as the domain of ‘living art’ was beginning to be divided between France and the United States,” the museum says. “His oeuvre traverses the aesthetic debates that accompanied the development of modern art, and while part of a rewarding Paris scene, he was very quick to spot the vitality of American painting.” The exhibition is curated by Francois Michaud and Erik Verhagen.

At: Musée d’Art Moderne de la Ville de Paris, 11, avenue du Président Wilson 75116 Paris

On View: Through January 6, 2019
Visiting Hours: Tuesday- Sunday:

10am to 6pm
www.mam.paris.fr
+33 (0)1 53 67 40 00

LONDON DESIGN MUSEUM

Azzedine Alaïa’s “The Couturier”

This show was conceived and curated with the Tunisian-born couturier and shoe designer Azzedine Alaïa, before his death in November 2017. Designs in the exhibition span Alaïa’s entire career starting from the early 1980s; they include over 60 creations, featuring the zipped dress, the bandage dress and the corset belt, among others. The master couturier was famous for the way he created many of his form-fitting fashion designs, by “sculpting” them by hand from the fabric that was draped over a model’s body.

At: The Design Museum, 224 - 238 Kensington High Street, London, W8 6AG

On View: Through October 7, 2018
Visiting Hours: 10am- 6pm
www.designmuseum.org
+44 (0)20 3862 5900

THE NATIONAL GALLERY

Thomas Cole’s “Eden to Empire”
Regarded as the founder of the

Hudson River School, English-born American painter Thomas Cole (1801-1848) is known as the father of American landscape painting. This self-trained immigrant arrived in North America and then, struck by the beauty of the natural world in his adopted continent, created his own way of organizing and composing his paintings, which went on to influence generations of American artists. The exhibition brings together 58 works, most of which are borrowed from North American collections. The display includes some of Cole’s iconic works, such as “The Course of Empire” and “View from Mount Holyoke, Northampton, Massachusetts, after a Thunderstorm — The Oxbow,” the latter being shown in the UK for the first time.

At: The National Gallery, Trafalgar Square, London WC2N 5DN
On View: Through October 7, 2018
Visiting Hours: Daily 10am – 6pm; Friday 10am – 9pm
www.nationalgallery.org.uk
information@ng-london.org.uk
+44 (0)20 7747 2885

VICTORIA AND ALBERT MUSEUM

“The Future Starts Here: 100 proj-

ects shaping the world of tomorrow”

Featuring more than 100 objects that have been recently released or are being developed, this show looks at how emerging technology will shape the future. The exhibition is divided into four scenarios: self, public, planet and afterlife, and each section examines how things like smart appliances, artificial intelligence, satellites and the Internet influence our lives.

At: Victoria and Albert Museum, Cromwell Road, London, SW7 2RL

On View: Through November 4, 2018

Visiting Hours: Daily: 10am – 5:45pm; Friday: 10am – 10pm
www.vam.ac.uk
contact@vam.ac.uk
+44 (0)20 7942 2000

TATE MODERN

“Magic Realism: Art in Weimar Germany 1919-33”

The story of the art scene in the Weimar Republic — the German state between 1919 and 1933 — will be revealed through this year-long exhibition featuring major works drawn from the prolific George Economou Collection,

along with additional support from the Huo Family Foundation (UK) Limited. "These loans offer a rare opportunity to view a range of artworks not ordinarily on public display," says the museum, "and to see a small selection of key Tate works returned to the context in which they were originally created and exhibited nearly one hundred years ago." "Magic Realism: Art in Weimar Germany 1919-33" includes works by Otto Dix, George Grosz, Albert Birkle and Jeanne Mammen.

At: Tate Modern, Bankside, London SE1 9TG

On View: Through July 14, 2019

Visiting Hours: Sunday to Thursday: 10am-6pm; Friday to Saturday: 10am-8pm

www.tate.org.uk

visiting.modern@tate.org.uk

+44 (0)20 7887 8888

BERLIN

KUNSTGEWERBEMUSEUM

"Berlin Treasure Houses"

The exhibition illustrates the 150-year history and development of the Berlin Kunstgewerbemuseum (Museum of Decorative Arts). The museum, with its collection of applied and decorative arts, was the first of its kind in Germany. Since its founding in 1957, the museum has changed its home several times, with parts of its collection traveling between East and West Berlin. The exhibition documents the museum's shifting role over time with seven display boards and a selection of artworks that have been integral to its history. The show pays special attention to the museum's historical sites and explores the history of Berlin as well.

At: Kunstgewerbemuseum, Matthäikirchplatz 10785 Berlin

On View: Through September 23, 2018

Visiting Hours: Tuesday- Friday: 10am-6pm; Saturday-Sunday: 11am-6pm; Closed on Monday www.smb.museum/museen-und-einrichtungen/kunstgewerbemuseum/home.html

030 266 424242

NEUES MUSEUM

"Margiana: A Kingdom of the Bronze Age in Turkmenistan"

Margiana is a historical region in eastern Turkmenistan that was an exceptional example of Bronze Age civilization about 4,000 years ago, but remained largely unknown to the Western world, unlike the civilizations of Mesopotamia and Egypt. In January 2018, photographer Herlinde Koelbl was commissioned with the staff of the Museum of Prehistoric Archeology to photograph the archaeological sites, landscapes, people and exhibits in the ancient metropolis of Gonur Depe. The findings from these excavations along with Koelbl's photographs are being presented for the first time outside Turkmenistan.

At: Neues Museum, Bodestraße 10178 Berlin

On View: Through October 7, 2018



Thomas Adel, "Marina Abramovic," 1994



Jérôme Schlomoff, "Georg Baselitz," 1989



Ken Heyman, "Roy Lichtenstein," 1964

MUSEUM FÜR FOTOGRAFIE

"Artist Complex — Photographic Portraits from Baselitz to Warhol"

This exhibition is both a chance to come face-to-face with giants of 20th century art and to appreciate the skill and creativity behind every successful portrait. The show features about 180 works from 1917 to 2000, depicting among others Pablo Picasso, Salvador Dalí, Frida Kahlo, Andy Warhol, Jeff Koons, and Marina Abramovic. The photographers themselves represent a celebrity lineup of greats: Berenice Abbott, Brassai, Henri Cartier-Bresson, Helga Fietz and Jérôme Schlomoff among others. "The extensive collection of Angelika Platen, who herself took photographs of well-known artists, brings together the diverse forms of photographic portraits of artists," the museum says. The display includes self-portraits, disguises and caricatures, studies of artists at work and of their tools and finally portraits of artists with their work.

At: Museum für Fotografie, Jebensstraße 2, 10623 Berlin

On View: Through October 7, 2018

Visiting Hours: Friday-Wednesday: 10am-6pm; Thursday: 10am-8pm www.smb.museum/museen-und-einrichtungen/neues-museum/home.html

MADRID

MUSEO NACIONAL DEL PRADO

"Lorenzo Lotto. Portraits"

The exhibition focuses on the remarkably ahead-of-its-time portraiture by the Italian Renaissance

artist Lorenzo Lotto. The show features 38 paintings, 10 drawings, a print and around 15 sculptures and objects. "The intensity of these works and the variety and sophistication of the visual and intellectual resources that they deploy make Lotto the first modern portraitist," the museum says. The show focuses on the known aspects of the painter's works, ranging from their varied typology,

Visiting Hours: Tuesday, Wednesday, Friday-Sunday: 11am to 7pm; Thursday: 11am to 8pm; Closed on Mondays.

www.smb.museum/en/museums-institutions/museum-fuer-fotografie
030 266 42 42 42

Also on view: "Between Art & Fashion.

Photographs from the Collection of Carla Sozzani." For the past 28 years, Carla Sozzani has presented a number of photography exhibitions at her Milan gallery, featuring artists such as Helmut Newton, Annie Leibovitz, Sarah Moon, Paolo Roversi, David Bailey, Hiro, and David LaChapelle. The former editor-in-chief of the Italian Elle and Vogue magazines has been collecting photographs for many years and has worked closely with Helmut Newton for several exhibitions. "Between Art & Fashion" at Museum für Fotografie, "not only presents numerous icons, it also contains plenty of surprises," the museum says. Photographs on view are not only limited to fashion pictures, but also include experimental photography, portraits, as well as still lifes. On view through November 18, 2018.

and psychological depth, to complex symbolism, according to the museum. It also explores aspects of Lotto's oeuvre that are not that frequently highlighted such as "the artist's use of similar resources in his portraits and religious works, the importance of the objects present in the portraits as reflections of material culture of the day, and the creative process behind the realization of these

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works."

At: Museo Nacional Del Prado, Calle Ruiz de Alarcón 23. Madrid. 28014

On View: Through September 30, 2018

Visiting Hours: Monday - Saturday: 10am to 8pm; Sundays and holidays: 10am to 7pm www.museodelprado.es/en/museo.nacional@museodelprado.es
+34 91 330 2800

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AUCTION CALENDAR

BEST OF THE SEPTEMBER SALES

The summer holidays are over and it's back to business in the world of auctions



John William Godward (British, 1861-1922), "Dolce far niente."
 Estimate: £200,000 - £300,000,
 Sale: 19th Century European,
 Victorian and British Impressionist
 Art, September 26, London, Bonhams.

SEPTEMBER 1

* Bonhams, The Beaulieu Sale, National Motor Museum, Beaulieu

SEPTEMBER 5

* Dorotheum, Antique Arms, Uniforms and Militaria, Vienna
 * RM Sotheby's: London, London

SEPTEMBER 6

* Dorotheum, Exquisite Jewelry, Vienna

SEPTEMBER 7

* Dorotheum, Watches and Men's Accessories, Vienna

SEPTEMBER 8

* Bonhams, Goodwood Revival, Chicester, Goodwood

SEPTEMBER 10

* Bonhams, Chinese Works of Art and Paintings, New York
 * Christie's, Collection Juan de Beistegui, Paris
 * Doyle, Asian Works of Art, New York

SEPTEMBER 11

* Bonhams, Watches and Wristwatches, London

* Christie's, Fine Chinese Paintings, New York
 * Dorotheum, Stamps, Vienna
 * Sotheby's, Irish Art, London
 * Tajan, Modern Art, Paris

SEPTEMBER 12

* Bonhams, Jewelry, London
 * Bonhams, Ancient Skills, New Worlds Twenty Treasures of Japanese Metalwork From a Private Collection, New York
 * Bonhams, California Jewels, Los Angeles
 * Bonhams, The South African Sale, London
 * Bonhams, Fine Japanese and Korean Art, New York
 * Christie's, South Asian Modern + Contemporary Art
 * Christie's, Indian, Himalayan and Southeast Asian Works of Art, New York
 * Christie's, Rooms as Portraits: Michael S. Smith, Eaton Square, London
 * Christie's, The Ruth and Carl Barron Collection of Fine Chinese Snuff Bottles: Part VI, New York
 * Dorotheum, Stamps, Vienna
 * Dorotheum, Furniture & Decorative Art, Vienna
 * Sotheby's, Mélanges -

Provenant des collections du Comte et de la Comtesse de Viel Castel, Paris
 * Sotheby's, Junkunc: Chinese Buddhist Sculpture, New York
 * Sotheby's, Important Chinese Art, New York

SEPTEMBER 13

* Artcurial, Fine Wine & Spirits, Paris
 * Bonhams, California Jewels, Los Angeles
 * Christie's, Fine Chinese Ceramics and Works of Art, New York
 * Christie's, Masterpieces of Cizhou Ware: The Linyushanren Collection: Part IV, New York
 * Christie's, Fine Chinese Jade Carvings from Private Collections, New York
 * Christie's, Fine Chinese Ceramics and Works of Art, New York
 * Christie's, Qianlong's Precious Vessel: The Zoo Bay Yi Gui, New York
 * Christie's, Interiors, London
 * Dorotheum, Clocks, Asian Art, Metal Work, Faience, Folk Art, Sculpture, Vienna
 * Dorotheum, Antique Scientific



Irma Stern (South African, 1894-1966), "A Spanish Town." Estimate: £50,000 - £80,000.
 Sale: The South African Sale, September 12, London, Bonhams.



Manjit Bawa (1941-2008), "Untitled (Krishna and Cow)," oil on canvas, 35.7/8 x 59.7/8 in. (91 x 152 cm.), painted in 1992. Provenance: Acquired directly from the artist, private collection, India, acquired from the above by the present owner. Estimate: \$250,000 - \$350,000. Sale: South Asian Modern & Contemporary Art, New York, September 11, Christie's.

Instruments, Globes and Cameras, Vienna
 * Sotheby's, The Tang Hung and Fung Bi-Che Collection of Chinese Paintings & Calligraphy, New York
 * Sotheby's, Fine Chinese Paintings & Calligraphy, New York
 * Wright, Paul Rand: The Art of Design, Chicago

SEPTEMBER 14

* Bonhams, Fine and Rare Wines, San Francisco
 * Christie's, Fine Chinese Ceramics and Works of Art, New York
 * Dorotheum, Exclusive Diamonds and Gems, Vienna

SEPTEMBER 15

* Sotheby's, Saturday at Sotheby's: Asian Art, New York

SEPTEMBER 17

* Doyle, Doyle + Design, New York

SEPTEMBER 18

* Bonhams, The Oak Interior, London
 * Christie's, What Goes Around Comes Around 25th Anniversary Auction, New York
 * Christie's, Swiss Art Sale, Zurich
 * Dorotheum, 19th Century Paintings & Watercolors, Vienna
 * Sotheby's, The Erwin Tomash Library on the History of Computing, London

* Sotheby's, Made in Britain, London

SEPTEMBER 19

* Bonhams, Jewels & Jadeite, Hong Kong
 * Bonhams, Instruments of Science & Technology, London
 * Sotheby's, The Collection of Perfection, London
 * Sotheby's, Finest & Rarest Wines, London
 * Sotheby's, The Erwin Tomash Library on the History of Computing, London

SEPTEMBER 20

* Artcurial, La Part des Anges, Paris
 * Christie's, Prints & Multiples, London
 * Sotheby's, Yellow Ball: The Frank and Lorna Dunphy Collection, London
 * Wright, American Design, Chicago

SEPTEMBER 21

* Bonhams, Fine Jewelry, New York
 * Christie's, First Open | Shanghai, Shanghai
 * Christie's, 20th Century and Contemporary Art Evening Sale, Shanghai
 * Christie's, Treasures of Chishui River - Kweichow Moutai, Shanghai
 * Dorotheum, Exquisite Jewelry, Vienna
 * Phillips, Art For One Drop, New York



Beatrice Campbell, "Lady Glenavy, The Intruder," oil on canvas, 1931. Estimate £40,000 - £60,000. Sale: Irish Art, September 11, London, Sotheby's.

SEPTEMBER 22

* Dorotheum, Sporting & Vintage Guns, Vienna
 * Dorotheum, Fine Art, Glass and Design, Vienna
 * Rago Auctions, Early 20th Century Design, Lambertville, New Jersey
 * Rago Auctions, Mid-Mod: Mid-priced 20th-21st Century Design, Lambertville, New Jersey

SEPTEMBER 23

* Bonhams, The Alexandra Palace Sale, Alexandra Palace, London

* Rago Auctions, Modern Design, Lambertville, New Jersey
 * Rago Auctions, Modern Ceramics & Glass, Lambertville, New Jersey

SEPTEMBER 24

* Artcurial, Architecture & Garden Statuary, Paris
 * Dorotheum, Oriental Carpets, Textiles and Tapestries, Vienna

SEPTEMBER 25

* Artcurial, Old Master & 19th Century Art, Paris
 * Artcurial, A Tribute to Symbolism, Paris

* Bonhams, Home & Interiors, London
 * Bonhams, Exploration and Travel, Featuring Americana, New York
 * Dorotheum, Books and Decorative Prints, Vienna
 * Sotheby's, Watches, London
 * Sotheby's, Contemporary Curated, New York
 * Tajan, Parisian Library, Paris

SEPTEMBER 26

* Bonhams, Home & Interiors, London
 * Bonhams, Fine Jewelry, London
 * Bonhams, 19th Century



Gerard Sekoto (South African, 1913-1993), "Portrait of a man seated." Estimate: £100,000 - £150,000. Sale: The South African Sale, September 12, London, Bonhams.



Jack B. Yeats, "Sunday Evening in September (St Stephen's Green)," oil on board, 1949. Estimate: £300,000 - £500,000. Sale: Irish Art, September 11, London, Sotheby's.



Andy Warhol, "The Scream (after Munch)," screenprint in a unique combination of black and ochre, 1984. Estimate: £50,000 - £70,000. Sale: Prints & Multiples, September 26, London, Sotheby's.



Andy Warhol, "Eva Mudocci (after Munch)," screenprint in a unique combination of colours, 1984. Estimate: £60,000 - £80,000. Sale: Prints & Multiples, September 26, London, Sotheby's.

CLOCKWISE FROM TOP LEFT: ©BONHAMS; ©SOTHEBY'S; ©SOTHEBY'S

European, Victorian and British Impressionist Art, London
 * Bonhams, Home & Interiors, Edinburgh
 * Bonhams, The Air and Space Sale, New York
 * Christie's, Rooms as Portraits: Michael S. Smith; A Tale of Two Cities, New York and Los Angeles, New York
 * Doyle, Doyle At Home, New York
 * Phillips, New Now, New York
 * Sotheby's, Prints & Multiples, London

SEPTEMBER 27

* Bonhams, Fine and Rare Wines, London
 * Christie's, Post-War & Contemporary Art, New York
 * Dorotheum, Charity Auction for Auf Augenhöhe, Vienna
 * Sotheby's, Alias Daniel Cordier, Paris
 * Wright, Jean-Michel Basquiat: An Intimate Collection, Chicago
 * Wright, 20th Century Art, Chicago

SEPTEMBER 28

* Tajan, Wine & Spirit, Paris

SEPTEMBER 29

* Sotheby's, The Towering Bordeaux Collection Featuring Historic Vintages of Latour, Hong Kong
 * Sotheby's, The Wonderful Cellar of Mr. Edward Chen, Hong Kong

Hong Kong

SEPTEMBER 30

* Sotheby's, Finest & Rarest Wines, Hong Kong
 * Sotheby's, Contemporary Art Evening Sale, Hong Kong

* Sotheby's, Modern Art Evening Sale, Hong Kong

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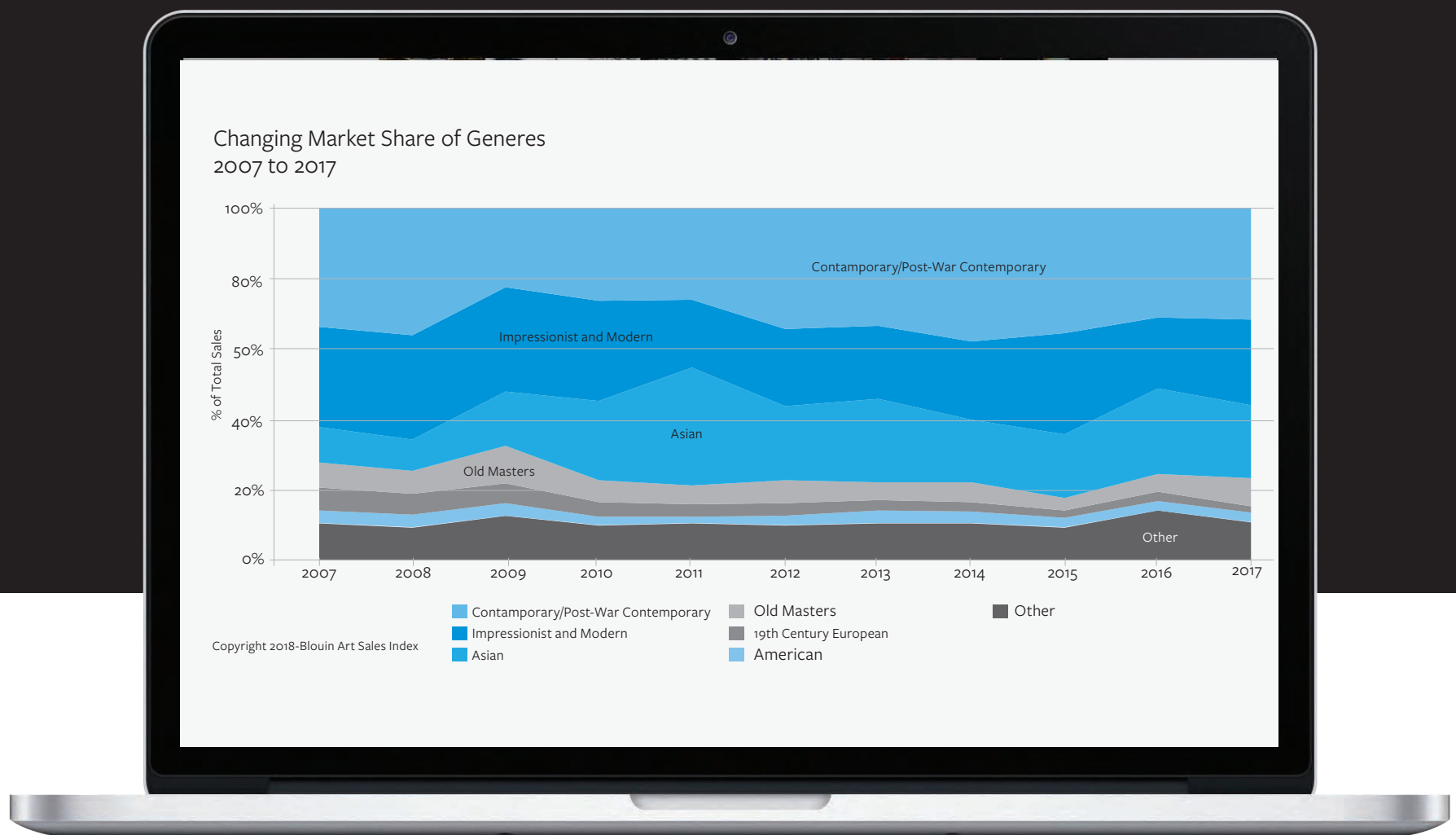
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