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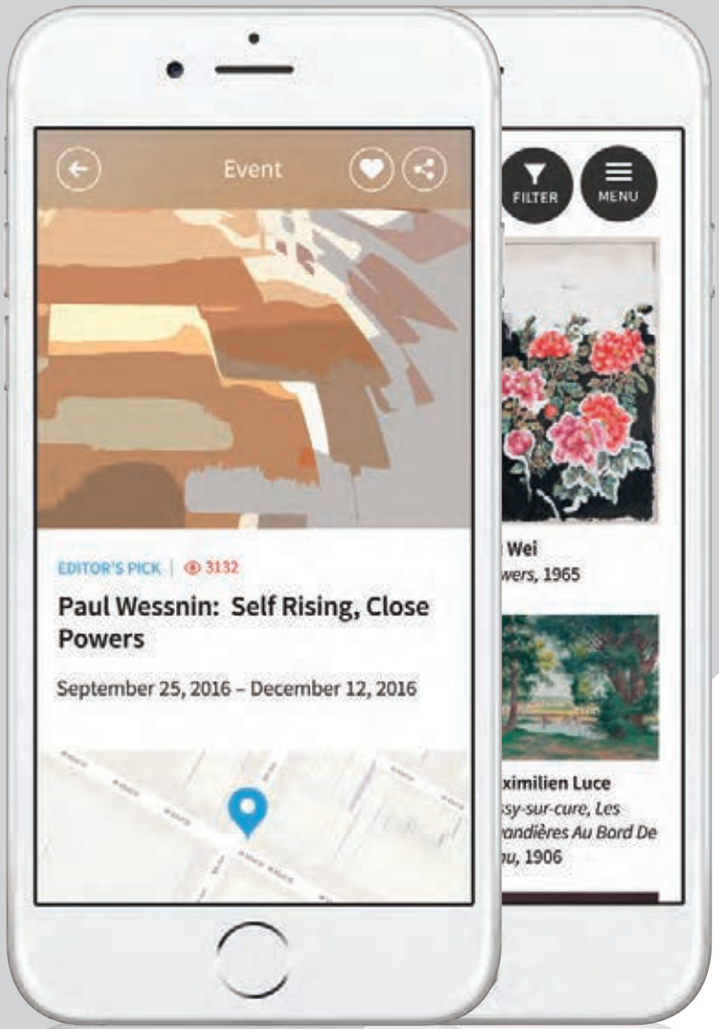

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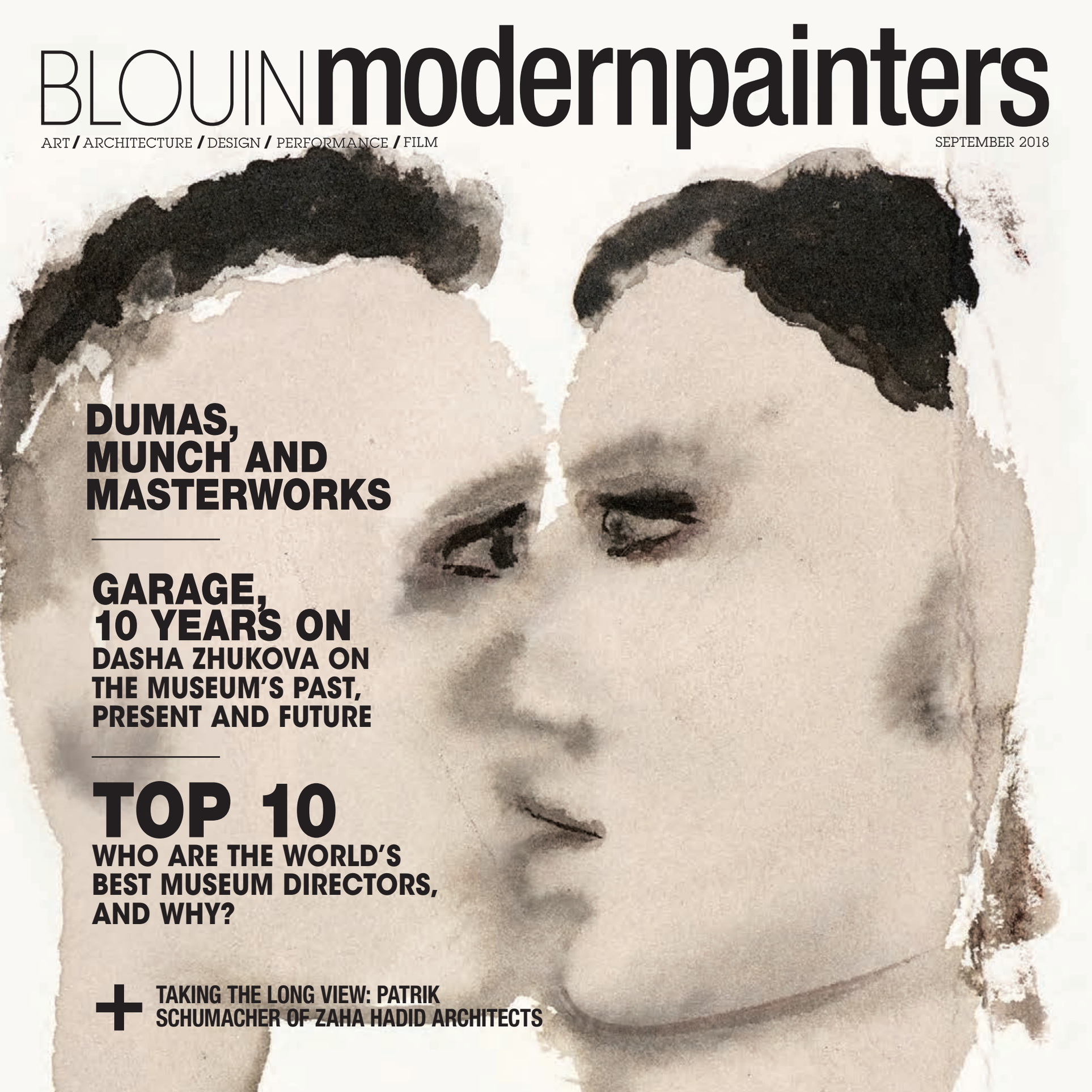

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GARAGE, 10 YEARS ON

DASHA ZHUKOVA ON THE MUSEUM'S PAST, PRESENT AND FUTURE

TOP 10

WHO ARE THE WORLD'S BEST MUSEUM DIRECTORS, AND WHY?

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Daniel Arsham, *Eroded Delorean*, 2018. Photo: Guillaume Ziccarelli / Courtesy the artist & Perrotin.

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PERROTIN

RIGHT PEOPLE, RIGHT TIME, RIGHT PLACE

Modern Painters continues to bring you exclusive interviews with the biggest names in art.

After recent pieces on Tracey Emin, Shilpa Gupta and more, this time we add the design-artist Ron Arad; Olafur Eliasson, who also straddles the art and design boundary; and the collector Dasha Zhukova.

Arad says his famous Rover Chair "sucked me into the world of furniture design." In the early 1980s, he would have laughed at someone who had said he was going to do such design work, but he worked out of an architect's office "and made my way to the scrapyard," where he salvaged leather car seats and other items.

Eliasson has been moving in the opposite direction, with his first architectural project.

Zhukova, giving a rare interview, says that while it is hard to choose, she has some interesting artists to namecheck. She predicts "more and better" for the Garage art space after its first decade of activity.

As ever then, we continue to meet the best Contemporary artists. Photographer Sabine Weiss is modest about her extraordinary images, telling Cody Delistraty: "I did not create anything. I was simply a witness of what I saw."

Also on our theme of diverse interviews, going well beyond just painters, we hear from Patrick Schumacher, who runs Zaha Hadid Architects and is creating a new legacy at the company after the death of its Pritzker award-winning founder in 2016.

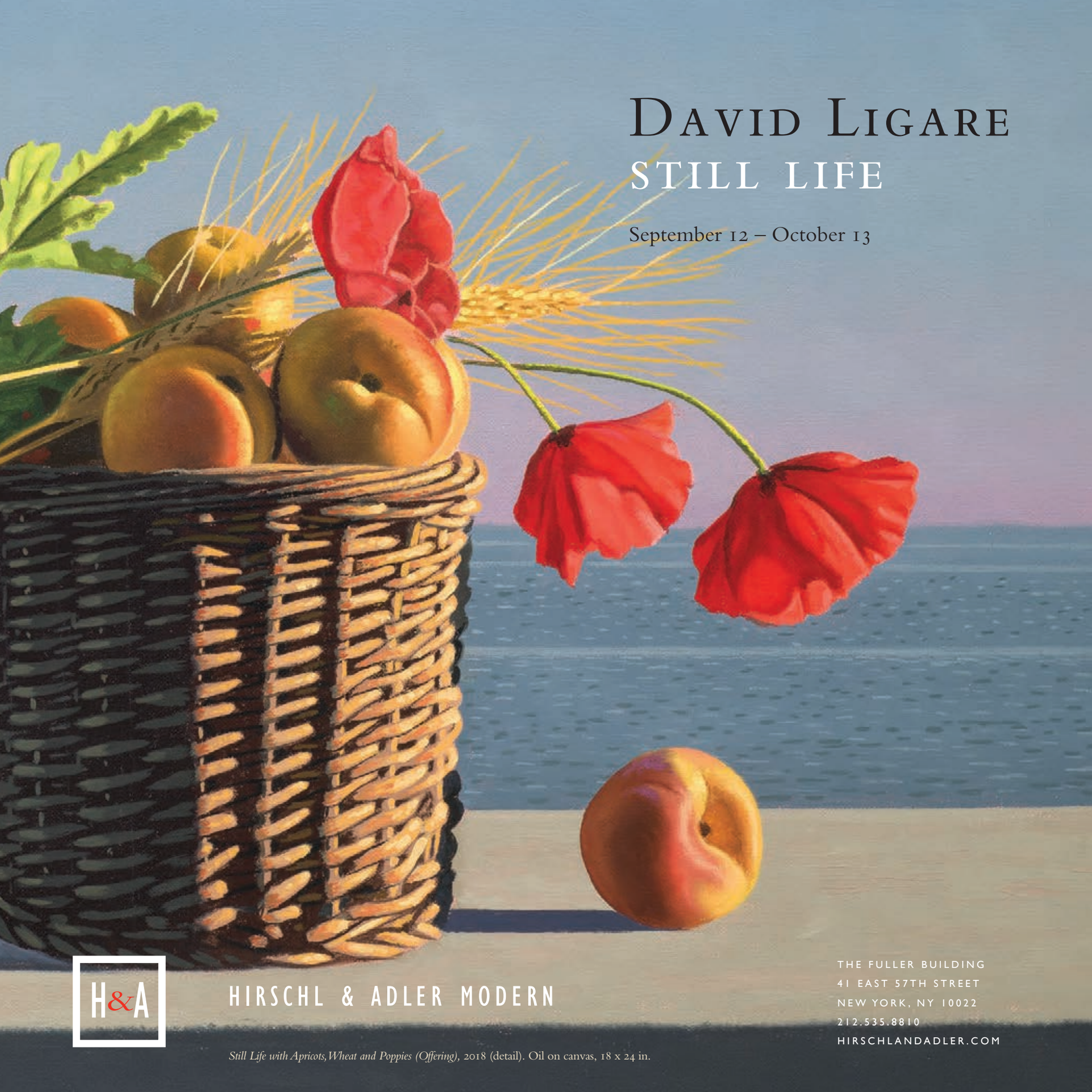
Away from pure painting, the curator Jérôme Neutres speaks with the sculptor Bernar Venet on the eve of two major retrospectives. Venet recalls meeting Marcel Duchamp, his admiration of Frank Stella and his most recent purchase — a work by Bob Ryman.

On the topic of sculpture we review the "Heavy Metal" show at the National Museum of Women in the Arts in Washington D.C. Connor Goodwin ponders at the mixed show which ranges from jewelry to much larger installations. With sculpture having been dominated by men for the last few centuries, the clear message is that the tide is turning — after Bourgeois and Frink for example, we see so many more.

But onto painting, another female artist, Charline von Heyl, is known for her large-scale abstracts. She gives us a tour of her works on show in Hamburg, also displaying some disarming modesty. She says she got to understand what was cool, "being with the right people in the right time at the right place."

She knows, and we all know, that success in art is a lot more than that, but it is a pretty good starting point.

Our top lists slot this time honors museum directors. While it would be very easy to simply name 10 top museums and then automatically select the bosses of these establishments, we try to go further than that and single out those who have done something extra special — such as Sir Charles Saumarez Smith, who has expanded London's Royal Academy of Arts. He leaves the RA at the end of the year after overseeing its 250th birthday celebrations to move to the commercial gallery Blain|Southern.



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Still Life with Apricots, Wheat and Poppies (Offering), 2018 (detail). Oil on canvas, 18 x 24 in.

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On the cover: Marlene Dumas, "A love story," 2015-16, ink wash and metallic, acrylic on paper, 21,5 x 17,5 cm. Courtesy of the artist and David Zwirner.

ABOVE & ON THE COVER: ©MARLENE DUMAS. PHOTO BY PETER COX.

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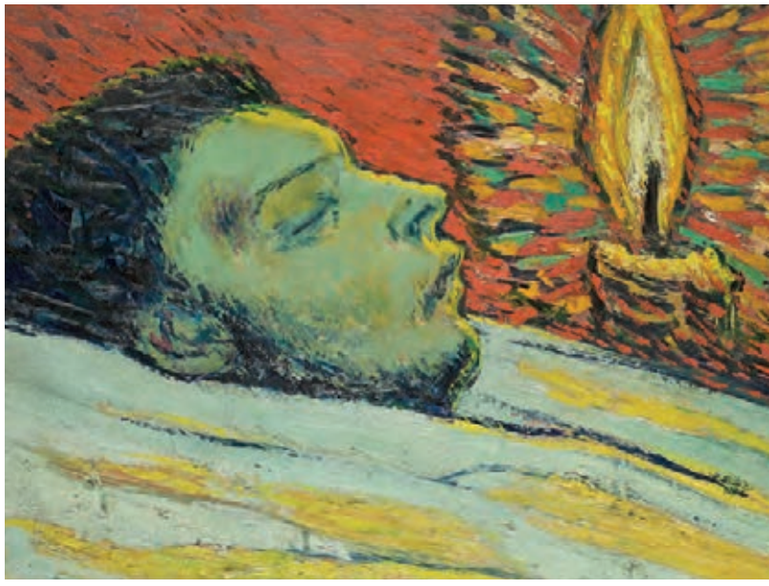
Olafur Eliasson and Studio Olafur Eliasson, "Fjordenhus," 2009-2018, Vejle, Denmark, Client: Kirk Kapital.



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(L-R) Pierre-Auguste Renoir, *Seamstress at Window* (Ravaudeuse ‡ la fenÍtre), c. 1908-10 Oil on canvas, New Orleans Museum of Art, Gift of Charles C. Henderson in memory of Margaret Henderson, 80.179 L.2018.3.47.7. William J. Glackens, *Hallie Knitting a Red Hat*, c. 1920, oil on canvas, Private Collection, Atlanta, GA. Photo: Michael McKelvey Photography

Kimberly Conniff Taber

Kim Conniff Taber is a group editor for the Blouin magazines and web sites, recruiting writers in Europe, Asia and the U.S. and commissioning first-rate criticism and arts reporting. A journalist and editorial consultant, she advises organizations on ways to sharpen their content for maximum impact in the digital era. She was previously the culture editor of the International New York Times; and before that its senior editor of magazines and art special reports. Prior to joining the NYT company in 2003, Kim was a writer with Brill's Content Magazine in New York and taught journalism at the University of Pennsylvania and the American University of Paris. She has a master's degree in journalism from Columbia University, and has just completed an executive master's in digital management at Sciences Po in Paris.

Archana Khare-Ghose

Archana Khare-Ghose is a group editor with the Blouin Artinfo magazines and websites, anchoring the editorial teams as well as commissioning and writing stories. She has been an arts journalist and writer for the past 19 years. Beginning with covering the South Asian art scene, she soon graduated to covering and writing about arts and culture at the global level, by reporting from key cultural capitals of the world. Prior to joining Blouin Artinfo Corp, she was the Arts, Culture & Books editor with The Times of India, the largest selling English language daily of the world. In 2012, she was chosen as a cultural leader from Asia by the US Department of State, to visit lesser-known cultural institutions across eight cities of the US, to get insights into the role of culture in bringing about social change.

Mark Beech

Mark Beech has been a journalist for more than 30 years and is the author of four books. He previously was Global Team leader for Bloomberg News's arts and culture section, Bloomberg Muse. His experience includes spells working for Forbes as an entertainment correspondent; the Sunday Times; ITN; and as editor of Dante magazine. He is a fellow of the Royal Society of Arts and holds an MA from St. Catherine's College, Oxford University, in Philosophy, Politics and Economics. He writes about performing arts from music to theater - and auctions, from visual art to cars and wine. He has also written and lectured extensively, appeared on television more than 100 times and consulted on social media and management for many companies.

Chris Welsch

Chris Welsch, a contributing editor for BLOUINARTINFO, is an editor, writer and photographer, based in Paris for the past seven years. A former staff editor at the New York Times, his photos and stories have appeared in the Times, the Chicago Tribune, the San Francisco Chronicle and the Minneapolis Star Tribune (where he worked for 15 years as a travel reporter and photographer). He's working toward an exhibition of his photographs of Paris.

Louisa Elderton

Louisa Elderton is a writer, editor and curator based in London and Berlin, specialising in art and culture. She writes widely on Contemporary art for international publications including Artforum, Art in America and Metropolis M, and is a Project Editor for Phaidon delivering their 'Vitamin' books. With a Master's degree in curating from The Courtauld Institute of Art, she has curated solo exhibition by artists including Wim Wenders, Lawrence Weiner, Francesco Clemente, Yinka Shonibare MBE and Rachel Howard, among others.

Cody Delistraty

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

Anya Harrison

Anya Harrison is a writer, curator and consultant based in London who has contributed to Flash Art, The Calvert Journal, GARAGE Magazine, Performa Magazine, Moscow Art Journal and other publications, mostly covering art and film. After completing a Master's degree at the Courtauld Institute of Art, she worked for the Garage Museum of Contemporary Art in Moscow, from where she originally hails. She is co-founder of The New Social, a curatorial, and is part of the curatorial team for the 13th Baltic Triennial.

Tina Xu

Tina Xu is a writer-filmmaker drawn to stories about the fragmentation and evolution of culture in an interconnected world. She grew up between California and China and is currently based in Beijing and Boston. She is inspired by the ways in which artists serve as prophetic voices in the midst of frenetic change. Formally educated in political theory and international relations, she believes that art can contribute to a more peaceful world by luring viewers toward empathy and contemplation.

Stephen Heyman

Stephen Heyman writes about culture, travel and design for the New York Times and other fine publications. He was formerly a features editor at T: the New York Times Style Magazine. His weekly column charting international culture "by the numbers" ran in the global edition of The Times from 2013 to 2015. He has also written for AD, Dwell, Esquire, Slate, Town & Country, Travel & Leisure, Vogue.com, W and The Wall Street Journal.

Michael Prodger

Michael Prodger teaches art history at the University of Buckingham and is an art critic for the New Statesman and Standpoint magazines. He is a former literary editor and judge of the Man Booker Prize. He writes on books and art for a number of publications including the Times, Sunday Times and the Guardian.

Mark Piggott

London-based author and journalist Mark Piggott has written for the Times, Sunday Times and numerous other newspapers, and is author of four novels, with two more underway. He has a Master of Arts and has lectured in journalism and criticism. His website is at markpiggott.com.

Constance Chien

Constance Chien is a writer and educator currently based in Beijing. Her research interests include gender and sexuality studies, contemporary French poetry and cinema, and media theory. She graduated from Wellesley College, and has lived in cities in France, the United States, and China.

Victoria Gomelsky

Victoria Gomelsky is editor in chief of JCK, a 148-year-old jewelry trade magazine based in New York City. She joined the staff of JCK in 2010, after spending several years covering the fine jewelry and watch markets for both trade and consumer publications. Her freelance work has appeared in the New York Times, WSJ Magazine, AFAR, the Hollywood Reporter, and Waking Up American: Coming of Age Biculturally, an anthology published by Seal Press.

Jérôme Neutres

Jérôme Neutres, PhD, is an international art critic, curator of some 40 art exhibitions in various countries. He is also currently director of strategy at the RMN-Grand Palais, and president of the Musée du Luxembourg, both in Paris.

Warwick Thompson

Warwick Thompson says that he often feels like the word "opera" runs through him like a stick of Brighton rock. He's a critic for various outlets, including Metro newspaper and Opera magazine. He's also got a novel about 18th-century London in the pipeline.

Richard Chang

Richard Chang is a Southern California-based journalist, arts writer and educator. He has written for ARTnews, the Los Angeles Times, L.A. Weekly, Coast Magazine, Montage Magazine, Laguna Beach Magazine and a number of newspapers and arts and lifestyle publications. He served as arts reporter and chief visual art critic for the Orange County Register for more than 14 years. He recently served as arts and culture editor at L.A. Weekly. Richard received degrees from Brown University and UC Berkeley, and has taught journalism and writing at UCLA, Cal State Fullerton and Glendale Community College.

Annie Godfrey Larmon

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

Nina Siegal

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

Elin McCoy

Award-winning journalist Elin McCoy is wine critic for Bloomberg News, where she has written a column since 2001; she's also the New York columnist at the U.K.'s biggest wine magazine Decanter, and writes frequently for The World of Fine Wine as well as for her blog at www.elinmccoy.com. Her book, "The Emperor of Wine: The Rise of Robert M. Parker, Jr. and the Reign of American Taste," garnered international praise. McCoy got her wine start at Food & Wine magazine, and has written several thousand articles for many other publications. She's currently at work on a surprising true tale of a commune winery set in 19th century Sonoma County.

Matthew Rose

The artist, writer and musician Matthew Rose is an American who has lived and worked in Paris for some 25 years. Matthew's exhibition of rooms layered with his wall-to-wall collage works have taken him across the United States and Europe; and he's recently published a catalog of his drawings – "evidence." As a journalist, he has written for The New York Times, The Wall Street Journal, The New York Times Magazine, Art & Antiques, Art Review and dozens of art publications focusing largely on contemporary art. His twice-monthly columns for The Art Blog range from political art essays to profiles on emerging artists, street and ephemeral art as well as critical takes on some big guns in the art world.

Jessica Michault

Jessica Michault is the editor of the member- only luxury website GPS Radar and the host of the podcast Fashion Your Seatbelt. She has been voted one of the Business of Fashion 500 Most Influential People in the World of Fashion. Over the past 20 years she has covered the industry for the likes of The New York Times, the International Herald Tribune, Italian Vogue, Antidote and Industrie. Born and raised in San Francisco, she is now based in Paris where she lives with her husband, three little girls and an ever increasing collection of vintage hair combs.

Tobias Grey

Grey is a Paris-based arts writer and critic based in Paris. He writes on art, literature, cinema and current affairs for the Financial Times, the Wall Street Journal, The New York Times, American Vogue and Newsweek. Grey is equally adept at writing profiles of major creative figures as he is at writing criticism and lengthy features.

Sarah Moroz

Sarah Moroz is a Franco-American journalist and translator; she has been based in Paris for the past decade. She writes about photography, art, fashion, and other cultural topics for The New York Times, the Guardian, New York Magazine, and i-D, amongst other publications. She is the co-author of a walking guide, "Paris in Stride" that was published by Rizzoli this spring.

Joseph Akel

Joseph Akel's writings have been published in The New York Times, the Paris Review, Vanity Fair, and the Wall Street Journal, among other publications. Most recently, Akel was the editor of V and VMAN magazine. He has contributed essays to several artists' monographs, including the 2015 exhibition catalogue for Doug Aitken's retrospective at Frankfurt's Schirn Kunsthalle, as well as editing "Wolves Like Us" (2015), a monograph accompanying the Sundance award-wining documentary of the same name. Akel presently lives in New York City where he is working on his first novel.

Martin Gayford

Martin Gayford is the author of books on Constable, Van Gogh, and Michelangelo. He writes prolifically on the visual arts and is art critic of the Spectator. Last year he published "A History of Pictures," co-written with David Hockney, a sweeping survey of visual images of the world, including paintings, photographs and film from the prehistoric era to the computer age which has been translated, so far, into 14 languages. Gayford's most recent publication is a survey of the work of the abstract painter Gillian Ayres, published in April 2017. He lives in Cambridge.

INS + OUTS

YOUR RELIABLE CHEAT SHEET FOR ART WORLD NEWS

1

MOCA Picks Biesenbach As New Chief


Klaus Biesenbach

Klaus Biesenbach, the sometimes criticized director of MoMA P.S.1 in New York, was chosen to become the next director of the Museum of Contemporary Art in Los Angeles, an institution that has seen much turmoil in its leadership ranks this year.

Biesenbach did much to raise the profile of MoMA P.S.1 during his tenure, expanding its board and keeping it in headlines with popular (and sometimes panned) exhibitions. His show for the Icelandic musician and artist Björk in 2015 generated awful reviews. But other exhibitions put the museum in the spotlight and drew large crowds, such as "Marina Abramovic: The Artist is Present" in 2010.

MOCA cited Biesenbach's championing of "emerging artists throughout the New York area, advocating for programs that made PS1 a gathering place for popular, multidisciplinary, in-the-moment artmaking and discussion, and reaching far beyond the museum's walls to engage communities that had never before thought they would be touched by Contemporary art. During his tenure as director of MoMA PS1, the Board of Trustees was expanded from 11 to 30 members, and the budget more than doubled to accompany successful programmatic and institutional growth."

Catherine Opie, one of the artists on MOCA's board, said, "It's been crucial to me, Barbara Kruger, Mark Bradford, and Mark Grotjahn, as some of the artists on the Board, that we've had a strong voice in the selection process. I want everyone in our community to know that we're thrilled to have Klaus Biesenbach join us."

Biesenbach said, "It is humbling to be invited to lead a museum that has already achieved so much, and that in so many ways represents the highest aspirations of Contemporary art."

2

Pace Gallery, Hong Kong, Appoints New Senior Director


Whitney Ferrare

Pace Gallery, Hong Kong, has appointed Whitney Ferrare as its senior director. Ferrare will assume office in September 2018 and will contribute to the exhibition and art fair programming of the gallery across the Asia Pacific region, the gallery says. In addition to this, she will also support primary and secondary market activity for the artists and their estates represented by Pace. Coming from Gagosian Gallery in Hong Kong, where she served in sales, Ferrare will lead Pace's first participation in Australia's Premier International Art Fair, Sydney Contemporary, September 13-September 16.

Ferrare began her career in art with Christie's in Hong Kong, where she worked in 20th-Century Art Department and the Asian Contemporary Art.

Born in Canada, Ferrare graduated in art history at McGill University in Montreal. During her career the has focused on the Asia-Pacific region, the gallery says, but she has also spent six years in the organization of non-profit exhibitions in Italy and has contributed to exhibitions at the Venice Biennale. With her long-held passion for art and experience in the field, Ferrare has developed a distinct cross-cultural perspective, Pace says, and also been a support for regional and local artists.

On Ferrare's appointment, Marc Glimcher, Pace Gallery's president and chief executive, said, "When we opened our second gallery in Hong Kong this past March, it was clear that it wasn't the culmination of Pace's work in Asia; but rather, the commencement of a new level of engagement across the region; and Whitney will play a pivotal role in this next phase."

3

Hauser & Wirth Picks New Head of Impressionist & Modern Art


Liberté Nuti

Hauser & Wirth has appointed Liberté Nuti as its International Senior Director of Impressionist and Modern Art. Nuti will begin her tenure at Hauser & Wirth in London in October 2018, where her role will be to focus on the strategic expansion of the secondary market private sales activity of the gallery, build relationships with collectors and also to serve as an adviser to the gallery's 26 artist estates, including Arshile Gorky, Eva Hesse, and Philip Guston, the gallery says. Coming from Christie's, where she worked for more than 20 years, most recently in the Impressionist and Modern Art Department internationally, Nuti will develop special projects with Hauser & Wirth. At Christie's, Nuti helped establish the private sales Modern art division of the auction house and ensured its continued expansion through international exhibitions. She also created strategic partnerships in the field and played a pivotal role in developing initiatives with living artists and their estates. "We are thrilled to welcome Liberté Nuti as a Senior Director in London," said Iwan Wirth. "For almost 30 years, we have presented rare and extraordinary 20th-century Modern works to the marketplace alongside outstanding Contemporary art. Liberté brings a fresh eye to this area of our business and we are planning a series of new creative initiatives with her."

CLOCKWISE: PHOTO BY CASEY KELBAUGH. PAUL SUNGA. PHOTO: NICOLA GNESI STUDIO COURTESY HAUSER & WIRTH

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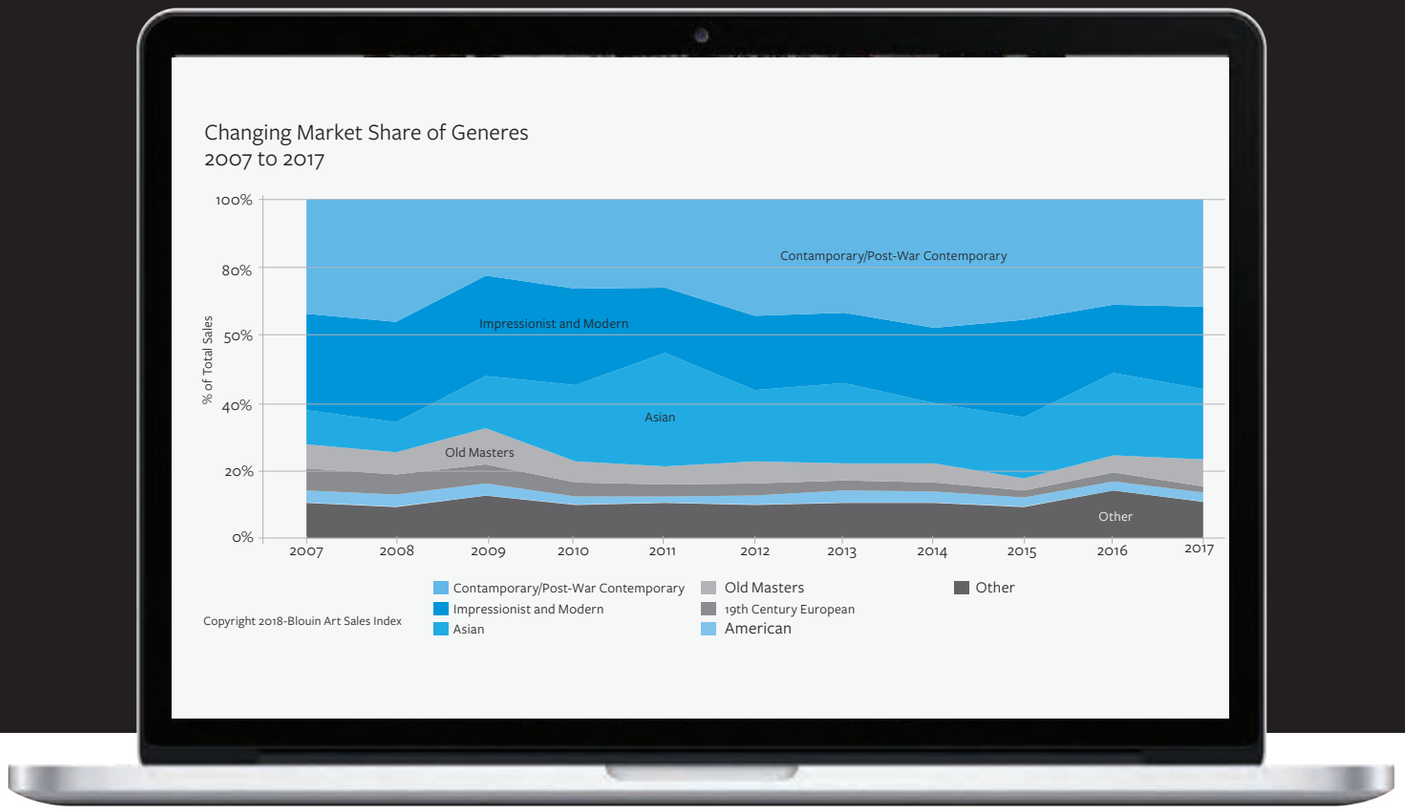

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TOP 10
Museum Directors

WHO ARE THE WORLD'S TOP MUSEUM DIRECTORS, AND WHY? MODERN PAINTERS HAS DRAWN UP A RANKING BASED ON THE TRACK RECORD AND RENOWN OF THESE MEN AND WOMEN

MARIA BALSHAW, TATE GALLERIES

When Balshaw became the director of the Whitworth Gallery in Manchester in 2006, she never suspected that it would be a stepping stone for running one of the world's biggest museum networks (incorporating Tate Modern, Tate Britain, Tate Liverpool, and Tate St. Ives.). Tate's director since 2017, Balshaw steps into the shoes of a man, Nicholas Serota, who transformed not only the museums themselves, but also the British art world. Balshaw has not yet had time to make a visible impact on Tate programming, which is decided years in advance. Yet she has won kudos internally for her open and inclusive management style, and for her acute sensitivity to issues that are becoming more and more of a priority in the global cultural conversation: gender, race and diversity.

Maria Balshaw

Portrait of Laurence des Cars.

LAURENCE DES CARS, MUSÉE D'ORSAY & MUSÉE DE L'ORANGERIE, PARIS

France's museums are, like those of most major Western capitals, predominantly run by men. That makes Laurence des Cars something of a standout. Des Cars is the president of the Musée d'Orsay, the much-loved temple of 19th-century French art, and its twin institution, the Musée de l'Orangerie, of which she became the director in 2014. When she got the double-barreled job last year, there was turmoil at Orsay, as relations between staff and the previous director (Guy Cogeval) had been less than optimal. Des Cars — who spent seven years in the Gulf helping set up the Louvre Abu Dhabi museum — has brought a more diplomatic and conciliatory style to the position. She is now rehanging the collections of the two museums she oversees, and modernizing them to accommodate a 21st-century, digitally savvy public.

CHEN CHI-NAN, NATIONAL PALACE MUSEUM, TAIWAN

If you think the greatest collection of Chinese art in the world is to be found in mainland China, think again. It's housed in the National Palace Museum on the island of Taiwan, and consists of some half a million objects. These were previously kept at the Imperial Palace Museum in Beijing, and were shipped out of mainland China by Chiang Kai-shek's nationalist forces after the civil war with the Communists. Somehow, they have all made it safely to their new destination. And the Taiwanese museum where they are kept has a new boss: an anthropologist who studied at Yale University. Chen Chi-Nan has only been in the job since July, but he has already set out to make his mark. He announced immediately after taking over that he would embark on a campaign of Taiwanization of the museum — meaning an effort to highlight the indigenous culture of the island of Taiwan — rather than keeping it as an "enclave" of art from the Chinese mainland. His vision reflects that of the younger generations of Taiwanese citizens, who are tired of their island being viewed as an annex of China.

Chen Chi-Nan

Hartwig Fischer

HARTWIG FISCHER, BRITISH MUSEUM, LONDON

Fischer had a hard act to follow when he took over the reins at the British Museum in 2017. He came after Neil MacGregor, the great cultural diplomat and communicator, who not only expanded the museum physically, but staged hugely popular exhibitions, and promoted the collections through radio broadcasts and books. Fischer, who is German-born, previously led the Dresden State Museums. He has chosen to focus on the less visible but absolutely crucial task of reorganizing the museum's permanent collections. He has announced a 10-year plan to radically rearrange them, as well as refurbish neglected corners of the museum.

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FACING PAGE: WIKIMEDIA COMMONS

Michael Govan

MICHAEL GOVAN,
LOS ANGELES COUNTY MUSEUM OF ART

He may not have realized his childhood dream of becoming an artist, but from a career perspective, Govan hasn't done badly for himself. His first job after graduating from college was to act as deputy director of the Solomon R. Guggenheim Museum in the lead-up to the building of its glamorous offshoot, the Guggenheim Bilbao. He then spent 12 years running the Dia Art Foundation in New York. At LACMA since 2006, he has demonstrated curatorial vision, but also a knack for fundraising. Last year, Govan clinched the biggest private donation ever made for the building of an American public museum, persuading the film executive David Geffen to pledge $150 million towards LACMA's $650 million expansion. Construction on the museum, designed by the Pritzker Prize-winning architect Peter Zumthor, is set to kick off in 2019.

Glenn D. Lowry

GLENN D. LOWRY, MUSEUM OF MODERN ART, NEW YORK

Lowry's name has become synonymous with New York and Contemporary art. Yet he was previously a curator of Islamic Art at the Freer and Sackler Galleries in Washington, and can read Arabic. Now one of the world's most high-profile museum directors, he is also one of the most highly paid. His earnings have been known to spark public protests by MoMA staff members unhappy with their own pay packages. Lowry, who became director in 1995, will be remembered for MoMA's $450 million expansion and renovation, which he is seeing through. When the new MoMA opens next year, it will offer 30 percent more gallery space, a performance art wing, and project spaces for emerging and cutting-edge art.

JEAN-LUC MARTINEZ, LOUVRE MUSEUM, PARIS

When Jean-Luc Martinez was appointed in April 2013 as the president of the Louvre Museum, the archaeologist and expert on ancient Greece might have seemed an odd choice. Yet in his five years as president, he has been a solid and decisive leader. He has put an end to the Contemporary-art exhibitions that his predecessor Henri Loyrette championed, and overseen the smooth inauguration of Louvre Abu Dhabi, the Louvre's first international offshoot. When the Carrousel du Louvre (the underground mall leading into the museum) almost became the scene of a terrorist attack in early 2017, he managed the crisis with calm and composure. Martinez is now planning a Leonardo da Vinci exhibition in 2019, which shouldn't be too difficult to organize: the Louvre owns a third of all surviving artworks by Leonardo. Martinez, meanwhile, is applying for another three-year mandate at the Louvre.

Jean-Luc Martinez, Président-directeur du musée du Louvre.

© JOHN THYS / AFP

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ANNE PASTERNAK, BROOKLYN MUSEUM, NEW YORK

When Anne Pasternak was put in charge of the Brooklyn Museum in 2015, she had never been a museum administrator. Her previous job was steering a nonprofit called Creative Time that had more of a Contemporary profile. Yet Pasternak has had a definite impact in her three years at the Brooklyn institution, with its encyclopedic collections of Egyptian, European and American art spanning 5,000 years of history. She is redisplaying and dusting off the collections, and reorganizing the American displays to make them more relevant and in tune with the times. The one setback so far: her recruitment of the star curator Nancy Spector from the Guggenheim Museum, who went back to the Guggenheim less than a year later.

Anne Pasternak

CHARLES SAUMAREZ SMITH, ROYAL ACADEMY OF ARTS, LONDON

In his previous jobs as boss of the National Gallery and of the National Portrait Gallery in London, Charles Saumarez Smith led major building expansions. So it was no surprise when, appointed the Royal Academy of Arts's chief executive and secretary 11 years ago, he embarked on similar expansion plans. Recruiting the architect David Chipperfield, he raised 56 million pounds ($74 million) to connect the main building on Piccadilly with the edifice directly behind it, on Burlington Gardens. The new and expanded RA was inaugurated earlier this year, earning Saumarez Smith a knighthood. He announced in late July that he is stepping down at the end of the year to become a senior director at the Blain Southern Contemporary art gallery.

Charles Saumarez Smith

Eike Schmidt

EIKE SCHMIDT,
UFFIZI GALLERY, FLORENCE

Schmidt is one of seven non-Italian directors who were appointed in recent years to bring a more modern management style to Italy's ossified and heavily bureaucratic museums. As the director of the Uffizi Gallery in Florence, he has proven himself to be highly effective. In the three years since his appointment, Schmidt has vastly improved visitor facilities, inaugurated splashy new galleries dedicated to Leonardo and Michelangelo, and bolstered revenues by opening up the museum to concerts, film screenings and outside events. Florentines who had initial doubts about a curator arriving from the Minneapolis Institute of Art appear to have been won over. Schmidt will not be at the museum for much longer, however. At the end of 2019, he moves to the Kunsthistorisches Museum in Vienna. His relatively short stay has irritated observers including the mayor of Florence. Yet Schmidt is confident that the Uffizi is now on track to run smoothly without him.

PHOTO CREDIT © DAN DENNEHY/ UFFIZI GALLERY

DREAMING OF A "PURE SCULPTURE"

ON THE EVE OF TWO MAJOR RETROSPECTIVES IN FRANCE, BERNAR VENET SPEAKS ABOUT HIS FOCUS ON MATERIAL ABOVE MESSAGE

BY JÉRÔME NEUTRES

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

XINYI HU. PARIS / ARCHIVES BERNAR VENET. NEW YORK

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 Turell, 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?

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

"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"

XINYI HU, PARIS / ARCHIVES BERNAR VENET, NEW YORK

Portrait of
Bernar Venet,
2018.

do now. In the ’60s, the objective was more to wow the 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 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

“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”

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

XINYI HU. PARIS / ARCHIVES BERNAR VENET. NEW YORK

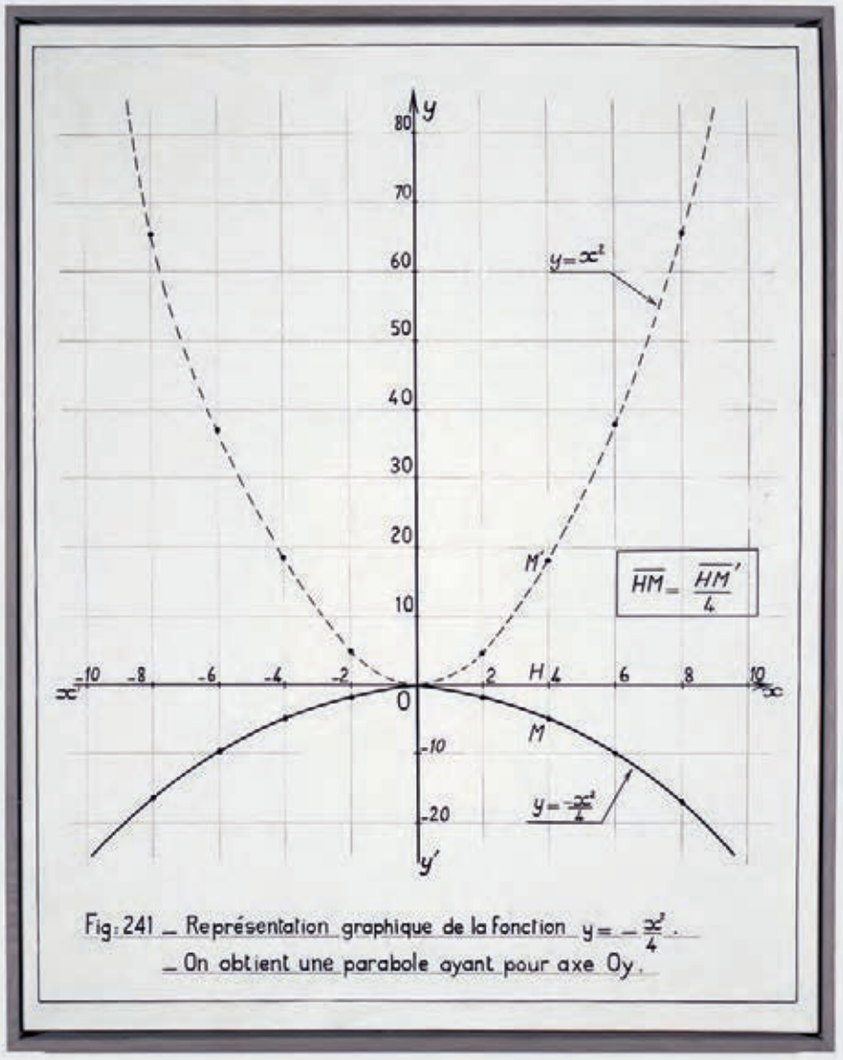
Bernar Venet, "Pile of Coal / Tas de charbon," 1963, site-specific dimensions / dimensions variables, exhibition / exposition: Institut Valencià d'Art Modern (IVAM), Valencia, Spain, 2010.

down in New York in the '60s, it was a privilege to exchange works with artists I 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'event de Venet" (the wind sale is Venet's event).

JEROME CAVALIERE, MARSEILLE / ARCHIVES BERNAR VENET, NEW YORK COLLECTION FAMILY GUICHARD, SAINT-ÉTIENNE, FRANCE

Bernar Venet,
"Représentation graphique
de la fonction y=-x2/4,"
1966,
acrylic on canvas,
146 x 121 cm.



"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"

What is the most recent exhibition that has touched you?
The Frank Stella retrospective at the Whitney Museum of American Art. Frank is a giant.

What is the most recent work you purchased?
A work by Bob Ryman.

What is the most recent work you completed?
I continue to work on the concept of a "collapse." Starting from an organized installation and disorganizing it through a simple collapse. You get a very original configuration. So I try to push the idea further.

Wasn't your 1963 "Charcoal Pile" already a kind of collapse?
True. So the Nice and Lyon exhibitions may seem like it's come full circle. MP

MUSÉE NATIONAL D'ART MODERNE, CENTRE POMPIDOU, PARIS, FRANCE

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

COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART

GARAGE, 10 YEARS ON

"I THINK WE'RE TEACHING RUSSIANS IN GENERAL THAT IMPORTANT DISCOURSE ON MANY DIFFERENT ISSUES CAN OCCUR THROUGH THE LANGUAGE OF CONTEMPORARY ART" – DASHA ZHUKOVA

BY LOUISA ELDERTON

Portrait of
Dasha Zhukova.

COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART

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, Louisa Elderton 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 focusing 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 introduced 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 postwar art scene. Our Field Research grants serve a similar

"ARTISTS ARE THE WORLD'S BEST PROBLEM SOLVERS AND ART IS A GREAT MEDIUM FOR COMMUNICATING IDEAS"

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

PHOTO: YURI PALMIN COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART

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-century 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 diehard 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.

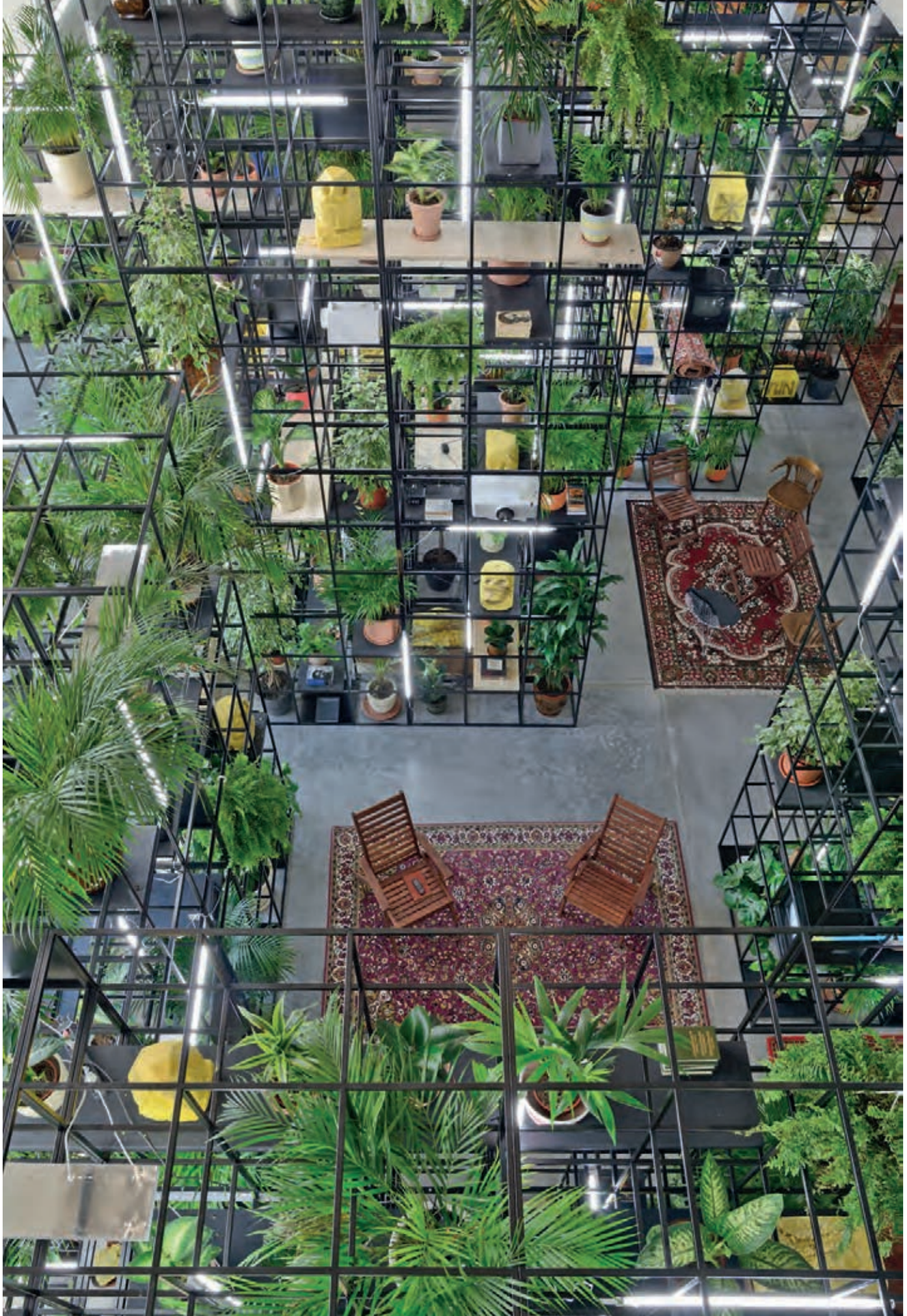


PHOTO: ALEXEY NARODITSKY COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART

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

Exterior view of Garage building.

Rashid Johnson's "Within Our Gates" (2016) was 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 comes to art, that message tends to be one in favor of progressive social change.

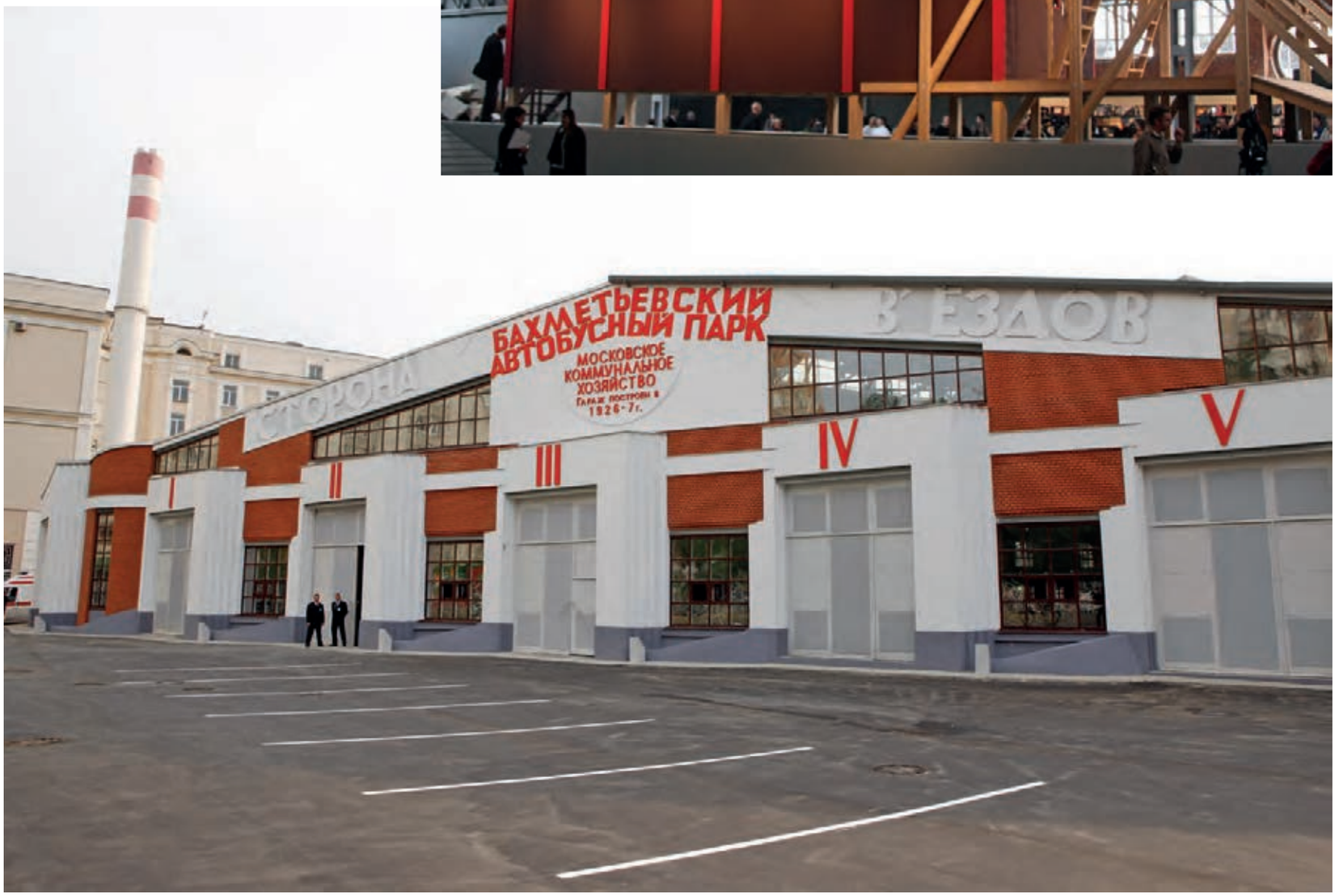
Who, in your opinion, were some of the most interesting Contemporary artists in the 2017 Triennial?

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

COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART

The red wagon installation by Ilia and Emili Akabakov.

Garage's old building outdoor.



COURTESY OF GARAGE MUSEUM OF CONTEMPORARY ART

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

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

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. MP

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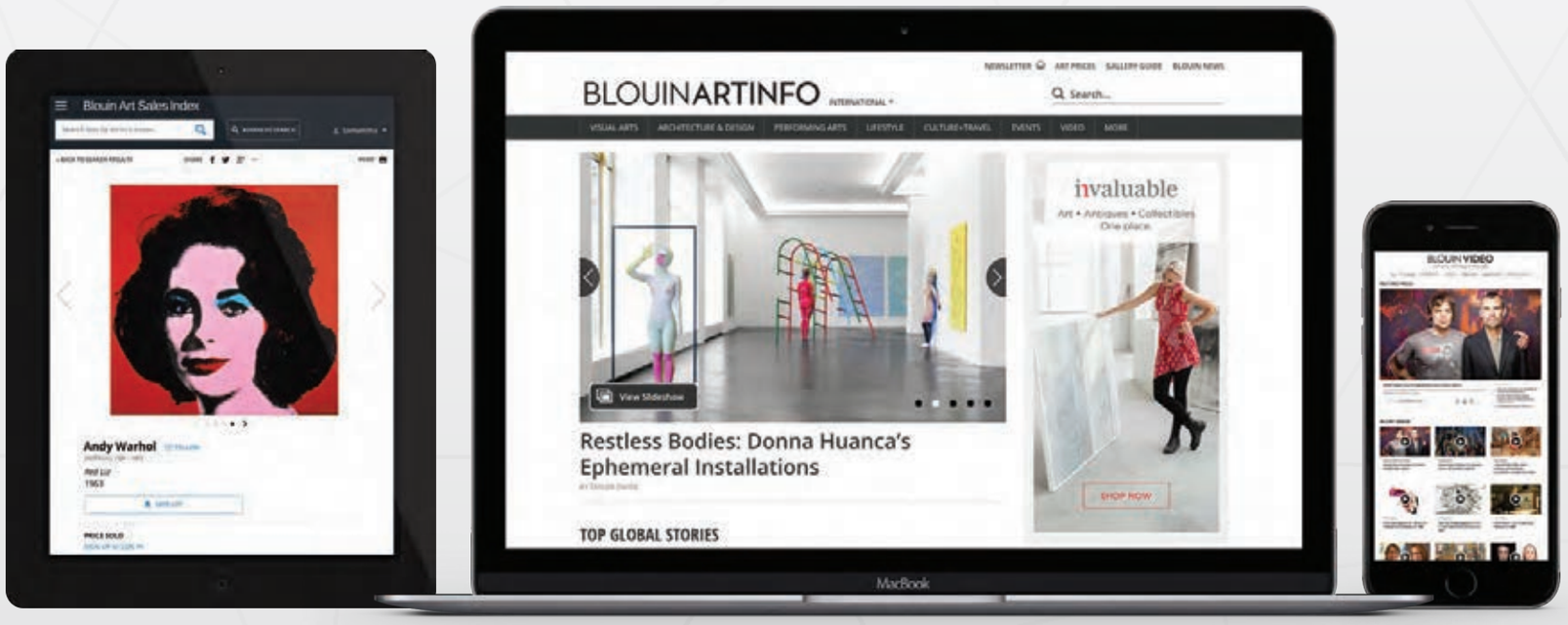

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TAKING THE LONG VIEW

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Zaha Hadid,
windcatcher roof profile,
KAPSARC.

PATRIK SCHUMACHER, WHO RUNS ZAHA HADID ARCHITECTS, TALKS ABOUT ITS MYRIAD PROJECTS, AND CREATING A NEW LEGACY AT THE FIRM

BY FRANCA TOSCANO

Zaha Hadid

STEVE DOUBLE

Zaha Hadid,
520 W 28th St,
New York, NY 10001,
United States.

The 20th century produced a large number of legendary architects. Yet there was only one woman among them: the Iraqi-born Zaha Hadid, winner of the 2004 Pritzker Architecture Prize, who revolutionized her profession (and the role of women within it) before her untimely death in March 2016. Today, the firm that bears her name is steered by her longtime architectural partner, Patrik Schumacher, who oversees a staff of 400 people in multiple cities around the world.

At the time of Hadid's passing, questions were raised about the long-term viability of the firm. Two and a half years on, Zaha Hadid Architects seems to have survived without the woman whose name is on the door. ZHA is busy completing the many projects secured in her lifetime — the 520 West 28th Street tower in New York, for example, whose new residents include Sting and Ariana Grande; or the $1.1 billion, 780-room Morpheus Hotel in Macau. The firm is also clinching big new jobs, including a tower in Hong Kong on the world's priciest patch of real estate, and the Navi Mumbai International Airport.

On a recent afternoon, Schumacher — a pioneer of parametricism, a style of architecture that's rooted in computer technology and algorithms — discussed his firm's past and future with Modern Painters. The interview took place at the Building Centre in London, beside a display of futuristic designs by Schumacher and his research team: housing units developed using algorithmic techniques, and foam sculptures generated by robotic hot-wire cutting technology.

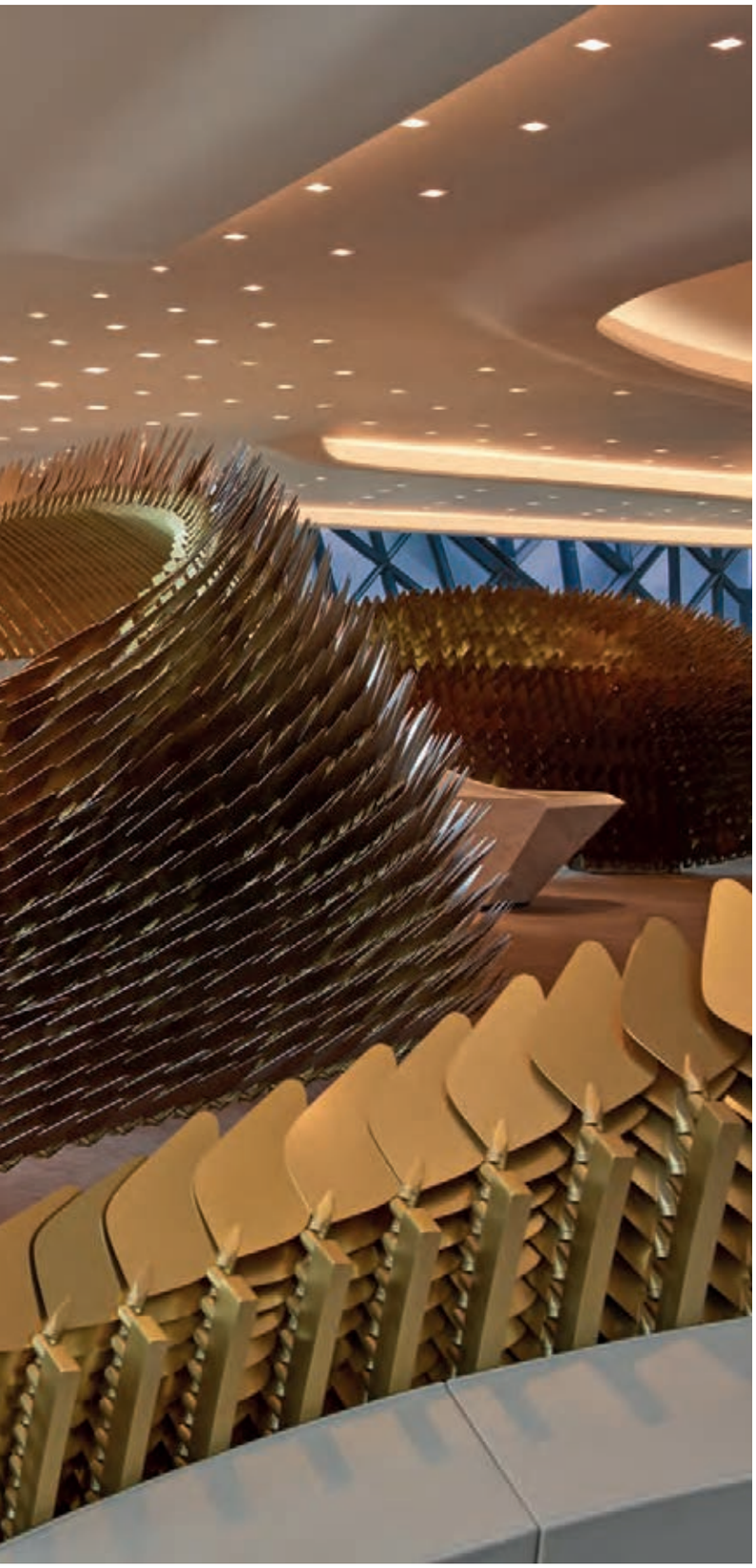
Do you find it difficult to be a successor to this incredible woman, with whom you worked so closely with for so many years?

I think I'm catching up. The way Zaha's reputation was made was through the internal adulation and mechanisms of selection in the profession. The profession selects its stars through awards, lectures at major universities, and conferences, keynote speeches. That is then lifted up into the mainstream and into general recognition.

I'm at the stage where, internal to the field, I'm very prominent. I give 60 lectures within 12 months, keynote speeches. That will translate eventually, particularly through the media. I'm doing my best, and I hope the credibility will come through, because I have my own originality and creativity and standing in the field.

We live in a world that loves stars and celebrities. The name on your firm is

Zaha Hadid,
Morpheus Hotel
at City of Dreams,
Macau.



© VIRGILE SIMON BERTRAND

Patrik Schumacher and Zaha Hadid at MAXXI, Rome.

PHOTO BY IWAN BAAN

Zaha Hadid, central courtyard, KAPSARC.

still the name of a superstar who has unfortunately left us.
Even with her around, we had to convince clients through the design. Maybe the name gets you into the first shortlist, but then what counts is what you're giving them. Do they trust that you can deliver? Is it beautiful, is it rational? That's my experience.

Have you ever felt tempted to go off and start your own firm, to put your own name on the wall?
Sure. [He laughs.] But the collaboration with Zaha was too good. At the moment, we're running well under the current brand. Maybe later, we will think that Zaha hasn't been there for a long while, and perhaps it's time for a rebrand.

I sometimes thought of [going it alone], but my ego wasn't so large that being totally independent would have been worth cutting myself off. I was very happy with that collaboration. I knew that on the media side of things, I would always be nearly invisible. But in the firm, in the field, with colleagues, I always projected my persona around the world.

How is business for you in Europe and the Middle East?
Europe is pretty lame — ever since the European debt crisis and the meltdown. In the Middle East, there's tension with Qatar, where our football stadium is being built, and we have other projects which get hampered and delayed by the tension with the UAE and Saudi Arabia. But Dubai is moving, and Saudi Arabia is flourishing with the new crown prince and the reforms. We're doing a metro station there, we've finished Kapsarc [the King Abdullah Petroleum Studies and Research Center], and there's a museum coming outside Riyadh. And in North Africa, we're doing an opera house in Rabat.

What about London?
London is booming to some extent, but it's very difficult to penetrate the market here. We finally got one major job, which is Vauxhall Cross — a twin-tower, mixed-use scheme right opposite Parliament. The developer is Saudi, coming from the outside.

Zaha Hadid,
entrance,
KAPSARC.

"IF YOU HAVE YOUR LIBRARY ON YOUR KINDLE AND YOUR RECORD COLLECTION ON YOUR IPHONE, AND YOU'RE TRAVELING MORE, IT'S NO USE HAVING A HUGE APARTMENT"

Zaha Hadid,
520 W 28th St,
New York,
NY 10001,
United States.

In London, it's very much about trusted hands, and we just have to break through once.

The Chinese are also coming here. We have more of a chance with a Chinese or Saudi developer than with a London developer — although we've met with all of them, and I've introduced myself. To land something here, it takes a long time.

You recently secured two mega-projects in India and Hong Kong. Can you talk about business in Asia?
Asia is the real engine. The amount of projects we have in China — we can't even deal with the requests. We're very hot there. They love our designs, they love our urbanism. We have masterplans, various buildings. The projects sometimes come by the square kilometer, by the millions of square meters, rather than the tens or hundreds of thousands. So we have a Beijing office which is growing, with 25 people. We have 10 people in Hong Kong. We could do much more.

We're actually on a growth trajectory, where we have to find staff for all our ventures. And that's a big challenge for us here. The immigration policy in the U.K. is so restrictive that the few Europeans who are still around are snapped up. We also need people from Asia. We need junior staff. But there's no way at the moment that they can get a visa.

Broadly speaking, how do you see architecture evolving in the next 10 years?
I believe in urban concentration. You can call it the urban renaissance. You still see villages and small towns emptying out in the cities around the world, including in Germany and Europe and Asia. So we need to gear up to that.

I'm getting more and more interested in urban issues and in densification. Mixed-use residences. Ideas like co-living, new concepts. People don't need these large apartments anymore. They don't need the garages anymore if it's all Uber or self-driving. If you have your library on your Kindle and your record collection on your iPhone, and you're traveling more, it's no use having a huge apartment.

You and your firm are world leaders of computerized architectural design. You are creating computational systems whereby you have architects in four different cities co-designing remotely and simultaneously. As the world becomes more computerized, and artificial intelligence increasingly takes over, doesn't that put you in a key position?
Absolutely. Now we are starting to use AI systems more and more to finetune designs. We have optimized computation design, and we're moving into digital fabrication. In the end, you have something which will be cheaper materially, and space-saving. I believe that this new way of working will become more generalized. As this becomes more understood, our workload and our attractiveness will soar. MP

PHOTO BY PETER COX

Marlene Dumas,
"Omega's Eyes," 2018,
oil on canvas,
60 x 50 cm.

LOVE, SEX AND HYBRID CREATURES IN "MOONRISE"

MARLENE DUMAS CURATES AN EXHIBITION OF HER WORKS IN CONVERSATION WITH THOSE OF EDVARD MUNCH

BY 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

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"

PHOTO: OVE KVAVIK/THE MUNCH MUSEUM

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.

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 Museet Munch. "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

"These are not the most common Dumas works, and some have not been exhibited in many years, and some have never been shown"

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.

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 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 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

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

COURTESY OF GERARD CURTIS DELANO/ IRVING COUSE/ SAAM

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

Marlene Dumas,
"Bashfulness," 1991,
oil on canvas,
60 x 50 cm,
Private Collection,
Courtesy Galerie Paul
Andriesse.

Amelia Carley,
"Sunrise Blob and Sunset Blob," 2017
oil on canvas,
both 14" x 11",
The Ernest G. Welch School of Art & Design
at Georgia State University.

"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"

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 stacatto-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." MP

Patricia Schnall Gutierrez, "Cut Loose," oil paint and mixed media on canvas, 80" x 56".

THIS PAGE: &GALLERY . FACING PAGE: THE ERNEST G. WELCH SCHOOL OF ART & DESIGN AT GEORGIA STATE UNIVERSITY

KEITH SONNIER: 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

BY MATTHEW ROSE

Aizen-Myoo, "Tokobashira Series," 1984, cedar, spruce, dry pigment, and wax, 421/2 x 30 x 60 cm.

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

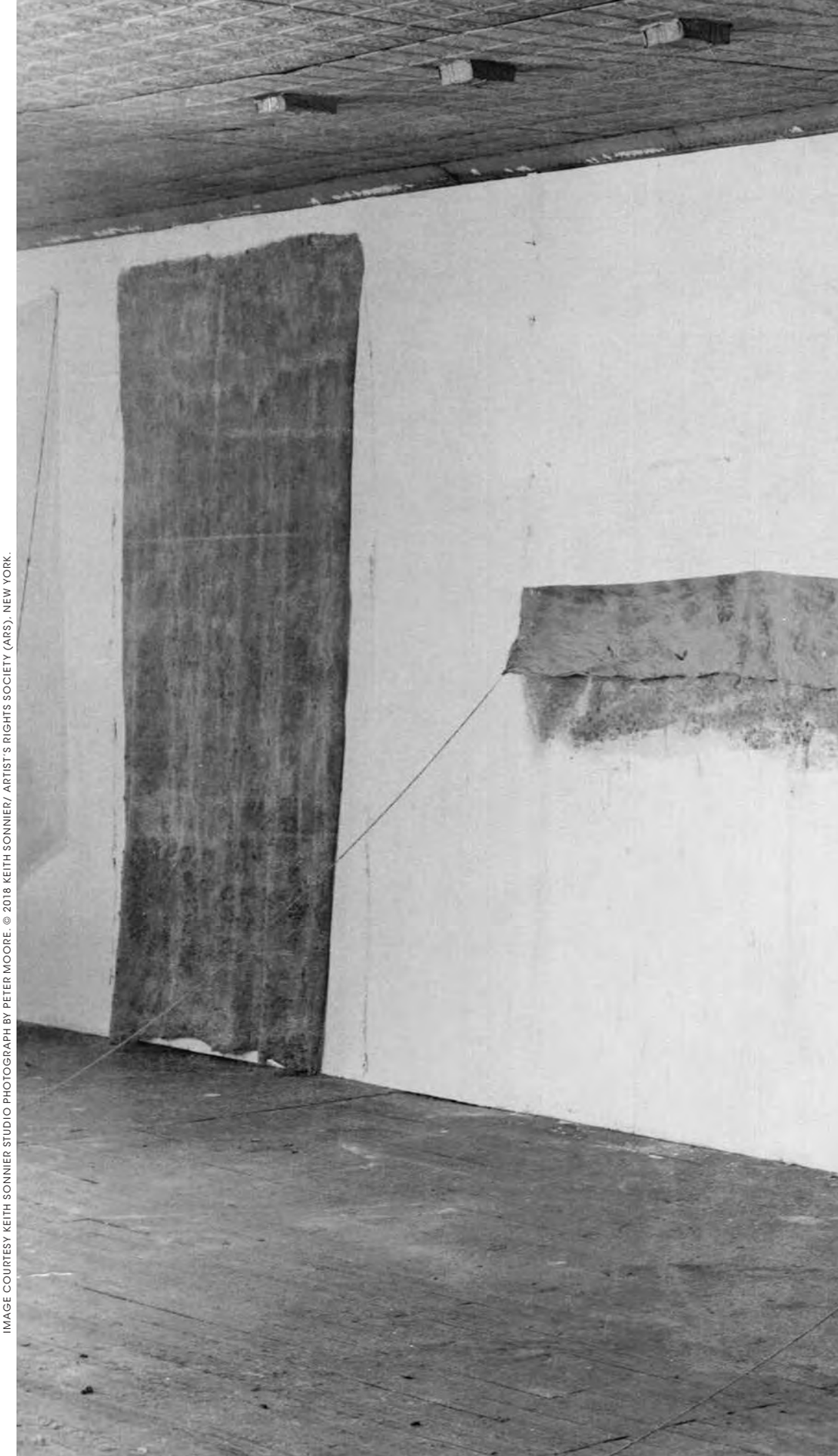
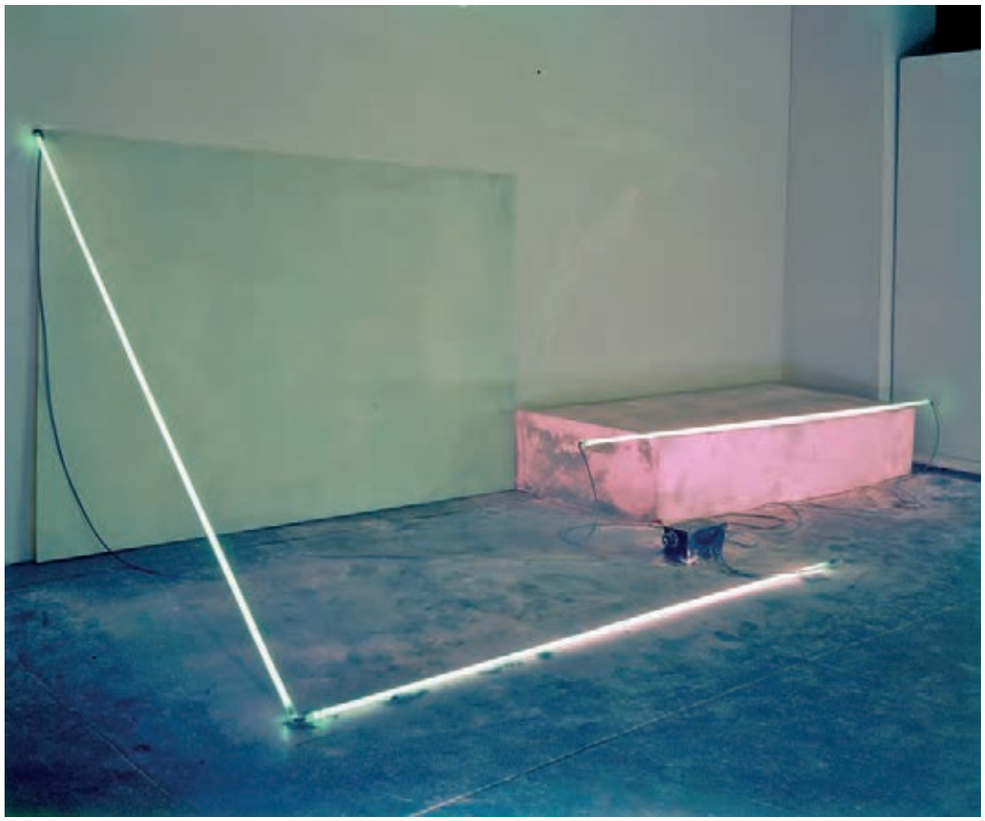


IMAGE COURTESY KEITH SONNIER STUDIO PHOTOGRAPH BY PETER MOORE. © 2018 KEITH SONNIER/ ARTIST'S RIGHTS SOCIETY (ARS), NEW YORK.

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

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

IMAGE COURTESY KEITH SONNIER STUDIO PHOTOGRAPH : HERMAN HUYS ©2018 KEITH SONNIER(ARS)COPYRIGHT: ARS NEW YORK



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

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

also Fluxus," the idiosyncratic and rebellious 1960s art movement that welcomed all 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. 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.

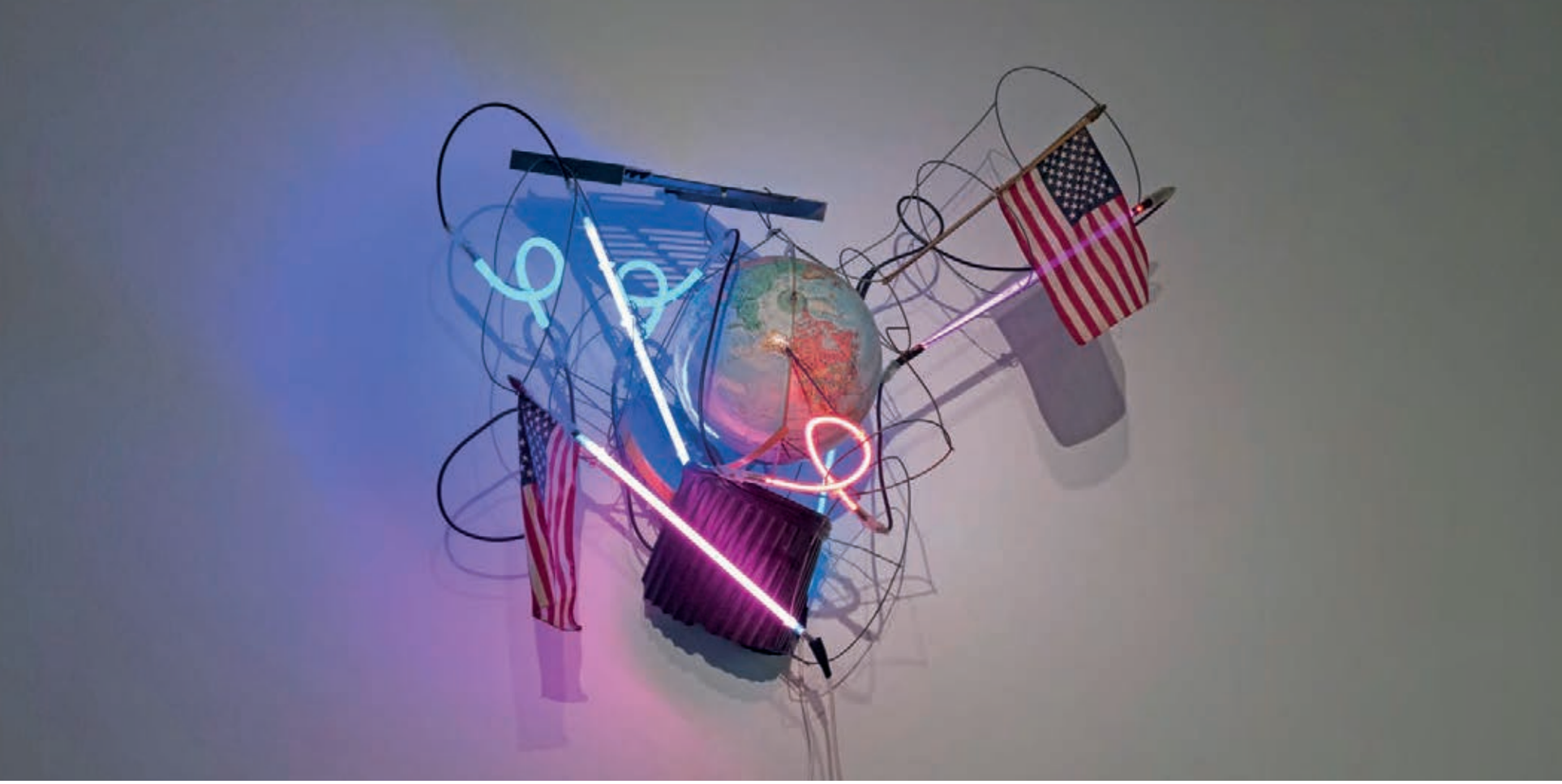
Sonnier's evolution may have had more to do with the Neo-Dada assemblage artists of the late 1950s, like Rauschenberg and Johns, than any of his strict minimalist friends. Once he moved his studio to Canal Street in New York and engaged with artist neighbors like Philip Glass, Joan Schneider and Jackie 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

"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.



"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.

Incandescent ll" from 1968 and "BA-O-BA l" 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 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." MP

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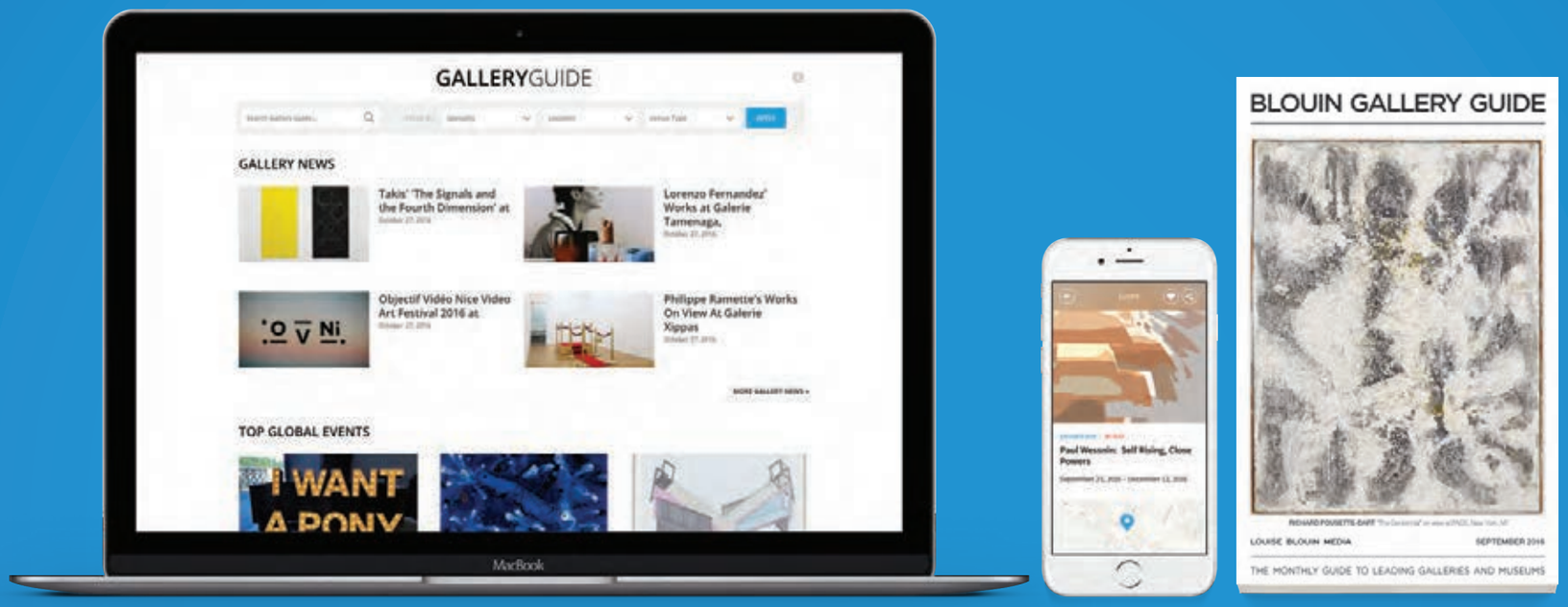

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WRESTLING WITH THE UNCOMFORTABLE

THREE EXHIBITIONS SHOWCASE THE LARGE-SCALE ABSTRACT PAINTINGS OF CHARLINE VON HEYL

BY TOBIAS GREY

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

Eric Mack

PHOTO: RALPH MECKE

Charline von Heyl

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 entitled "Snake Eyes," which runs until Sept. 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 (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 wont of a better word, became Diedrich Diederichsen, one of Germany's leading intellectuals, who edited the music magazine Sounds from 1979 to 1983, when punk and 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

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.

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.

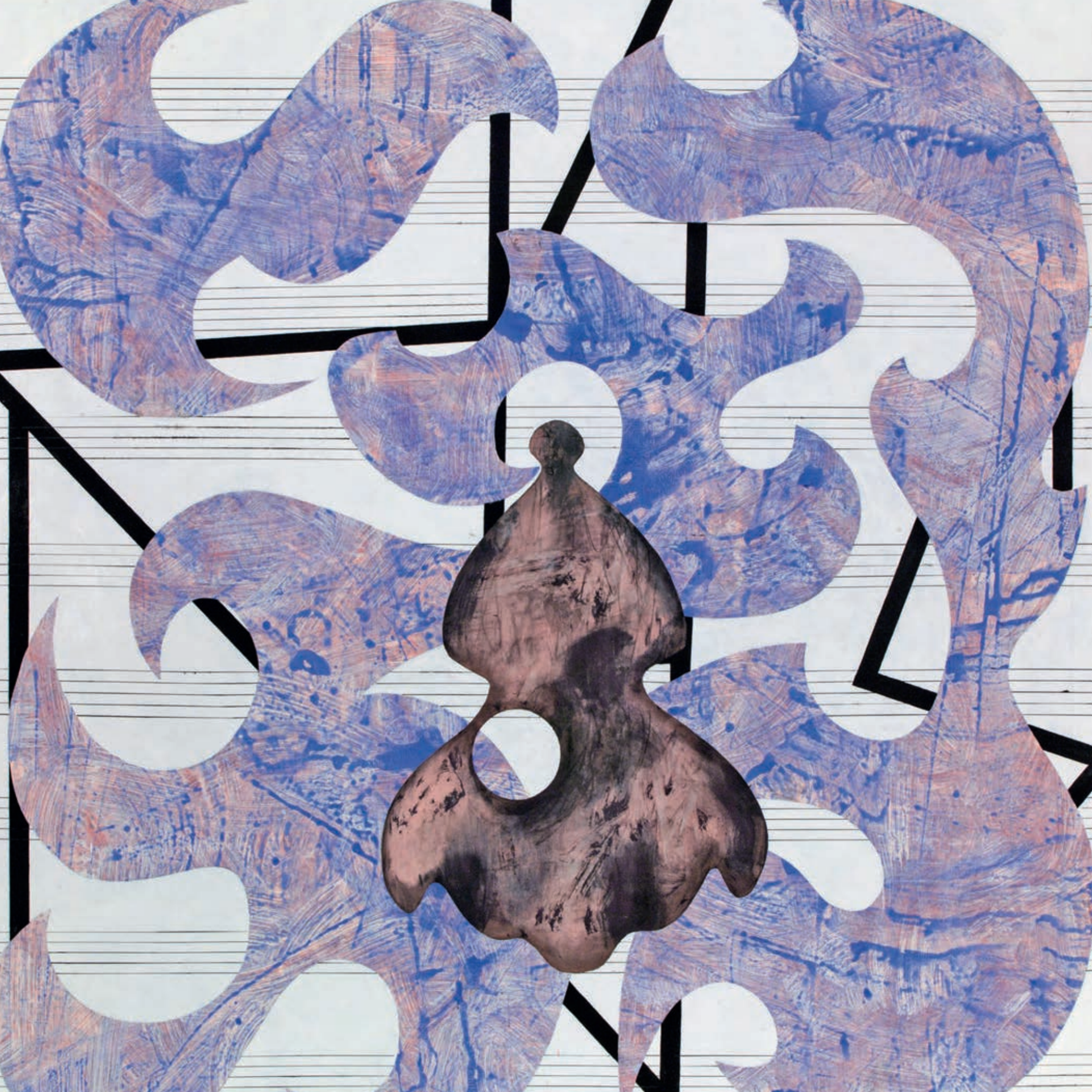
"I still look at some paintings from the 1980s which remain interesting to me because they're ugly but somehow work. This is also something I've tried to achieve in my own work by painting something that feels to me uncomfortable but eventually finding a way to make it work. By doing this I alter my 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 5 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

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.



Charline von Heyl, "Lady Moth," 2016–2017, acrylic and charcoal on linen, 86 x 82 in.

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 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." MP

Paul Chan, "Model (Duo with towel and bag)," 2018, fabric, wire, polyfil, wood, 56 x 58 x 42 cm.

AN ARTIST'S ODYSSEY

A CONVERSATION WITH PAUL CHAN AND THE CURATOR SAM THORNE ON THE OCCASION OF A NEW EXHIBITION OF CHAN'S WORK IN ATHENS

BY ANYA HARRISON

COURTESY OF THE ARTIST AND GREENE NAFTALI. NEW YORK INSTALLATION VIEW ©PANOSKOKKINIAS

In 2010, following a decade or so of an art practice that railed against the inequities of a political and social system gone wrong, the New York-based artist Paul Chan announced that he was taking, if not a full "retirement," then certainly a break from artmaking. The author of "Sade for Sade's Sake," 2009, a shadow play that combines images from Abu Ghraib prison with S&M imagery from Pier Paolo Pasolini's "Saló," 1975, dedicated himself instead to setting up an independent publishing imprint, Badlands Unlimited, which continues to publish artists' books, theoretical tracts, literature and poetry. Unwilling to conform to expectations, however, Paul-Chan-the-artist is back. "Paul Chan: Odysseus and the Bathers," commissioned by the non-profit organization NEON and currently on view at the Museum of Cycladic Art in Athens until October 14, presents a body of new and recent kinetic works called "breathers" and "bathers," plus accompanying gouache fabric pieces, works on paper and maquettes. Heavily indebted to Ancient Greek literature and philosophy, this series of non-screen-moving-images concerns itself with the political present, explored through the art-historical motif of the "bather," and ponders creativity as a concept. Anya Harrison spoke with Paul Chan and the exhibition's guest curator, Sam Thorne, in Athens about the genealogy of these works and how Odysseus has crept into Chan's life and work.

Paul Chan & Sam Thorne

AH: How did this exhibition first come together? And, Sam, how did you approach this particular body of work by Paul?

ST: We first met early this year in New York, but the story starts with me having read "Hippias Minor," a new translation of a

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Paul Chan,
"Los Baigneur
(Poordysseus)," 2018,
nylon, fan, wood,
259 x 135 x 135 cm.

relatively little-known text by Plato that Paul had published in 2015, and which included a long foreword by him. I'd also read "Odysseus as Artist," Paul's essay from last year. I had a sense that here was an area of interest for Paul and I knew that he had embarked on this new body of work over the last couple of years but that they hadn't been seen before in much breadth. That's when the conversation with NEON started. Paul was someone I proposed very quickly because the context seemed ripe both for him as well as for the museum and the city.

AH: Paul, this body of work circles around the term "polytropos," for which, out of the existing number of English translations, you have opted to use "cunning" rather than any other variation. What's the significance of this terminology and its wider implications in the context of Contemporary art at large?

PC: "Polytropos," translated as "infinitely cunning," is how Odysseus cheated his own fate. Odysseus used "polytropos" to get home and achieve the fate of the gods in situations that he was thrown into. At a very basic level, that is all I'm trying to do too. I'm trying to cheat my own fate in terms of my artistic past — because I don't make video art anymore. I stopped making screen work because I couldn't look at it anymore. So, then the question arises: what do you do? I started a press [Badlands Publishing] but over time I realized there were ways to compose movement without having it show up as a video projection or on a screen.

We can think of fate not only in terms of its historical meaning — as divine or supernatural forces looking over and directing our lives — but through its contemporary, secular notions, which are just as persuasive. Adorno talked about fate as pre-determined uses of meaning that direct

Paul Chan, "Les Baigneurs (suitors as fugees as suitors)," 2018, nylon, fans, artificial grass, emergency blanket, 190 x 271 x 218 cm.

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our way of thinking as much as the gods did. When you're taught a certain way, you tend to follow that instruction. Over time it becomes naturalized so much that it feels intuitive, as if it's fated to be. That's just as pernicious as the old gods. What, then, can we do in our lives, or maybe in our work, to cheat fate and to cheat the pre-determined and existing uses of meaning? To find a new way to be and to give ourselves choice? "Polytropos" is about giving yourself choices when none appear to exist. Odysseus is an exemplary model because not only is he a conman but, in "The Odyssey," he's also the most reasonable and prudent one. He looks at a given situation, reads and analyses it. In that sense, "polytropos" is reason itself, insofar as reason is creatively minded.

ST: Do you think that it's that insistence on prudence or reason that differentiates the notion of "polytropos" from the more familiar figure of the trickster?
PC: Historically in the West and the East, the trickster is a supernatural being. The Monkey King in the East or the trickster gods of Native America taught human beings a moral lesson through fooling them. Those tricksters could be construed as "polytropos" but they were divine, possessed

of a reason that the humans in those stories couldn't take in. Odysseus is unique because he's human, and the only human who dared question a god.

AH: The trickster is also someone who takes pleasure in fooling others, whereas "polytropos" seems to be about using cunning as a means of survival.

PC: It can be but, if we go back to "The Odyssey" as a template, Odysseus is proud of and boasts about his cunningness, which is also mirrored in his protector Athena. Her divine wisdom is echoed in Odysseus' human cunning. It's about being opportunistic and adaptable.

ST:And a self-fashioning by refusing to be a fixed, single entity. Odysseus keeps appearing in multiple guises.

AH: What brought you to Greek literature and philosophy in the first place?

PC: I was marooned on an island called Basel in 2014, working on a show at the Schaulager ["Selected Works"], and I had to find an escape. I came to Homer by way of Nietzsche, who had taught philology at the University of Basel from 1869 to 1878 and was very good at understanding Greek history and literature. It was in Basel that he fell in and out of love with art, and where he wrote "The Birth of Tragedy." And I thought that understanding how to look at art from a philological perspective was something that could help me distract myself.

ST: I hadn't realised the Basel — Nietzsche — Greek connection.

PC: It's not something I planned but it was something I needed to do.

AH: So what's the history of the "breathers" and "bathers"?

PC: I wanted to make swimsuits [laughter]. I wanted to pick up the baton of the bather motif. The 21st century has complicated the notion of the bather, from trashy Ibiza people to Coney Island to refugees washing up on shores.

AH: That quintessential image of the bather in the 19th and 20th centuries is very much tied to ideas surrounding class, leisure and capitalism, but then in your work does clearly allude to the current refugee crisis and is perhaps especially felt in this setting in Greece.

ST: When Paul started to tell me about the "bathers," I was initially struck by the sheer oddness of returning to that motif. It's a trope that's about proximity: of different bodies and spaces. You think about the image Paul refers to of refugees huddled under emergency blankets, the way that motif is now

Paul Chan,
"La Baigneur 7 (Teenyelemachus)," 2018,
nylon, fan, dye paint on nylon, shoes, concrete, suicide cords,
177 x 365 x 185 cm.

"It's not about trickery or conning or grifting, but more about strategies of survival that happen outside the parameters of conventional institutions"

trafficked by photojournalists and the changes that it effects on political discourse. In more recent weeks, the recordings and photos of Central American children [separated from their parents in the US] have very quickly changed discourse and action, but I wonder what the long-term effects might be. I think Paul also shared these concerns when we started to address this subject matter and the meaning of the bather image today.

AH: To return to Paul's suggestion that "polytropos" is also a breaking down of pre-existing forms of knowledge, societal and behavioral structures, I wonder what your take on it is, Sam, given your interest in education and alternative forms of learning?
ST: I suppose it must have informed my thinking. My interpretation of Paul's understanding of "polytropos" is about a capacity for a continual sense of reinvention, rather than an unlearning. It's not about trickery or conning or grifting, but more about strategies of survival that happen outside the parameters of conventional institutions. It's about understanding how to learn in a shifting, adverse landscape.

AH: Constant adaption.
ST: Absolutely, from moment to moment. And, it's also inextricable from Paul's way of constantly thinking, "what next?" MP

Paul Chan, "La Baigneur 9 (Polypelope)," 2018, nylon, fan, dye paint on nylon, 127 x 66 x 99 cm.

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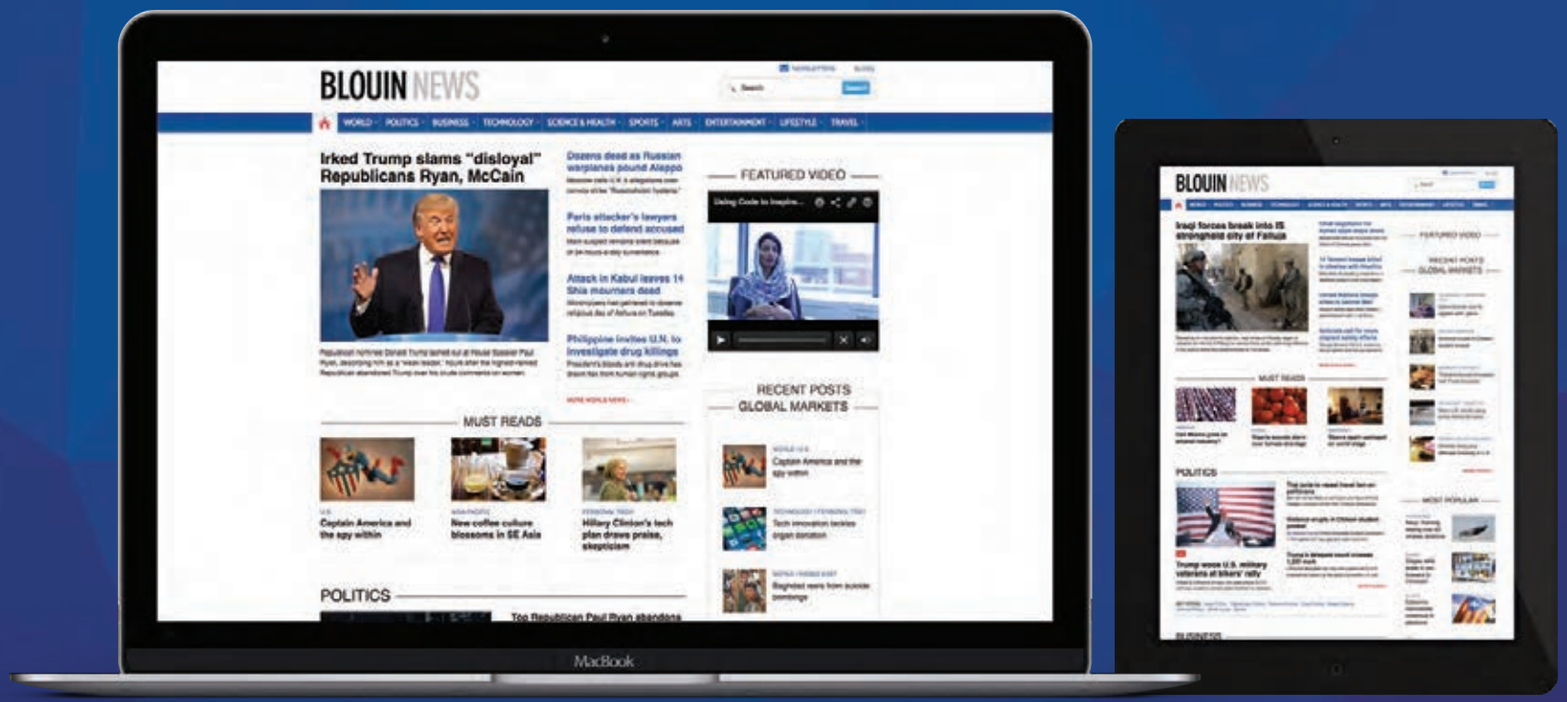

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Claude Viallat,
"2017/OB005,"
2017,
acrylic on net
and wood,
75 x 75 x 73 cm./
29.5 x 29.5 x 28.7 in.

A LIVING MASTER

THE FRENCH AVANT-GARDE ARTIST CLAUDE VIALLAT IS AT THE CENTER OF A SERIES OF EXHIBITIONS IN NEW YORK, SEATTLE AND CHICAGO THIS

BY AYMERIC MANTOUX

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

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

Claude Viallat

PHOTO: AYMERIC MANTOUX

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

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 ?

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

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

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

Claude Viallat,
"2017/CE024,"
2017,
acrylic on fabric
and wood,
230 x 230 cm./
90.6 x 90.6 in.

Claude Viallat's workshop door.

PHOTO: AYMERIC MANTOUX

"I THINK FRANCE NEVER DID WHAT WAS NECESSARY TO PROMOTE ARTISTS WHO NOW HAVE GLOBAL RECOGNITION. AMERICANS, ON THE OTHER HAND, ARE QUITE CHAUVINISTIC"

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. 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.

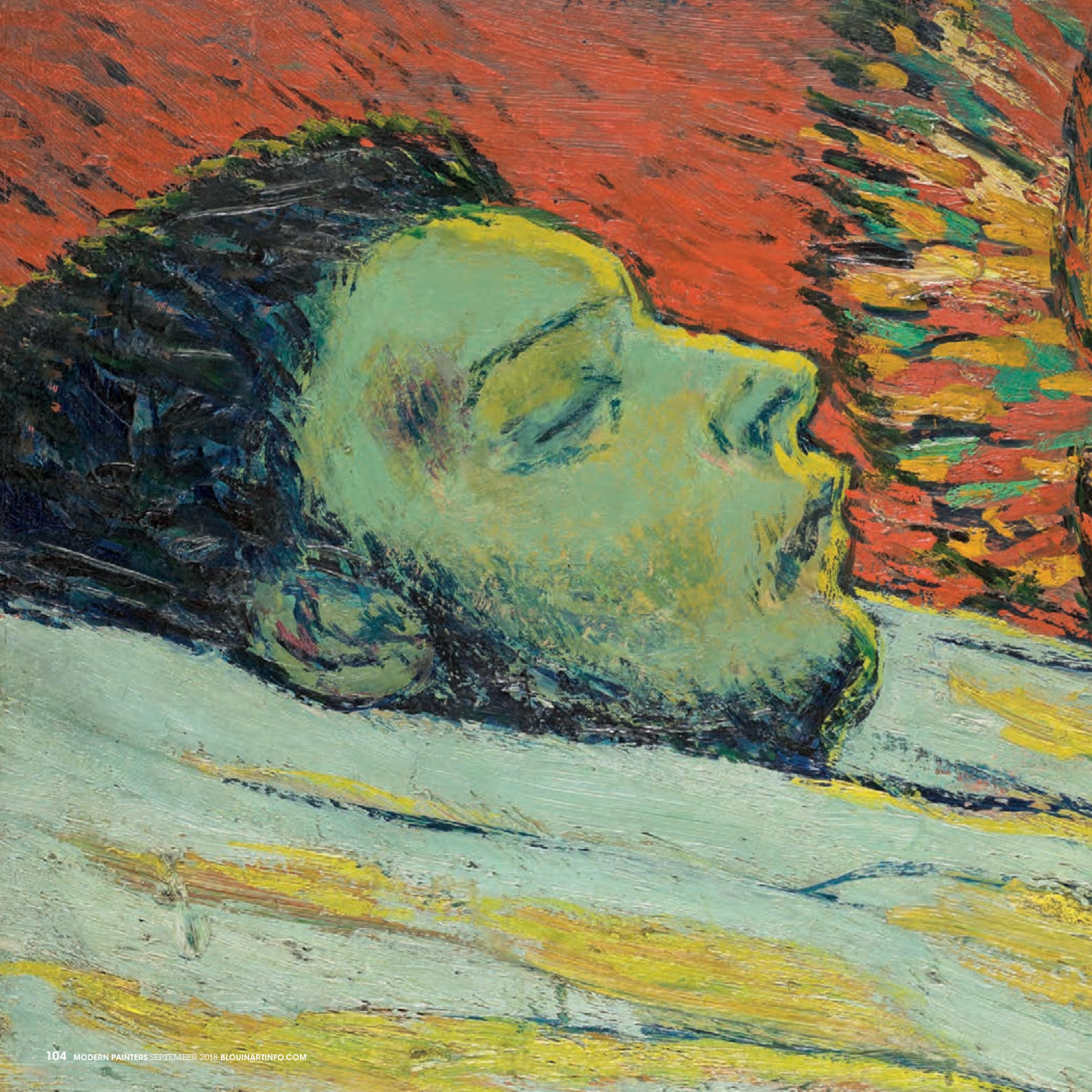
Speaking about Matisse, you have always mentioned him amongst your highest inspirations?

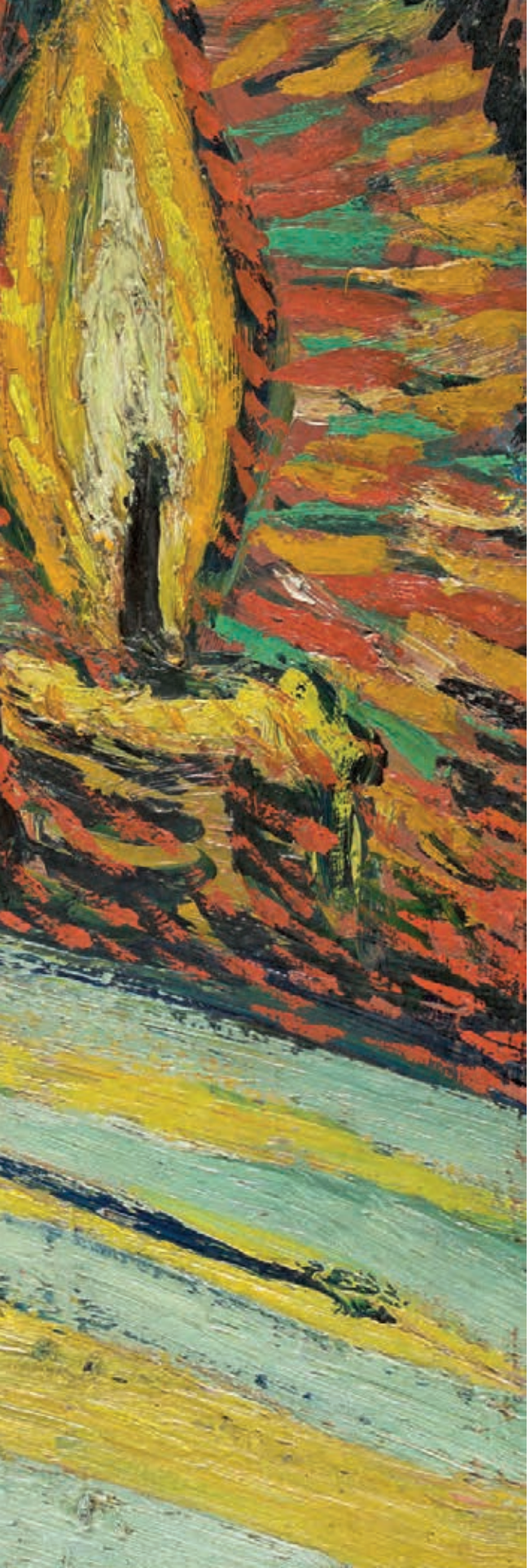
Yes but never directly. I have always admired his colors, and the outlines of his work. I have also used the window theme. I developed it, I used it and still do. I know what I owe the modern masters. Take Picasso, I look to him enormously, with eagerness. What he did for portraits, I can do for painting. 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 exhbitions was coordinated by Marie Maertens for Ceysson & Bénétière, Josée Bienvenu, Emmanuel Barbault, Turn Gallery, and OSMOS in New York.* MP





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

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

BY 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. "Fillette 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. "Fillette" is now one of some 300 works on display in the Musée d'Orsay blockbuster fall exhibition: "Picasso: Blue and Rose" (through Jan. 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

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

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

year before "Les Demoiselles d'Avignon," 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 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 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

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

PHOTO © RMN-GRAND PALAIS (MUSÉE D'ORSAY) / HERVÉ LEWANDOWSKI © SUCCESSION PICASSO 2018

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. 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

THE DEATH OF CASAGEMAS WAS A TERRIBLE BLOW TO THE YOUNG PABLO, AND IS WIDELY CONSIDERED TO BE A TRIGGER FOR HIS BLUE PERIOD

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 cafe 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

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

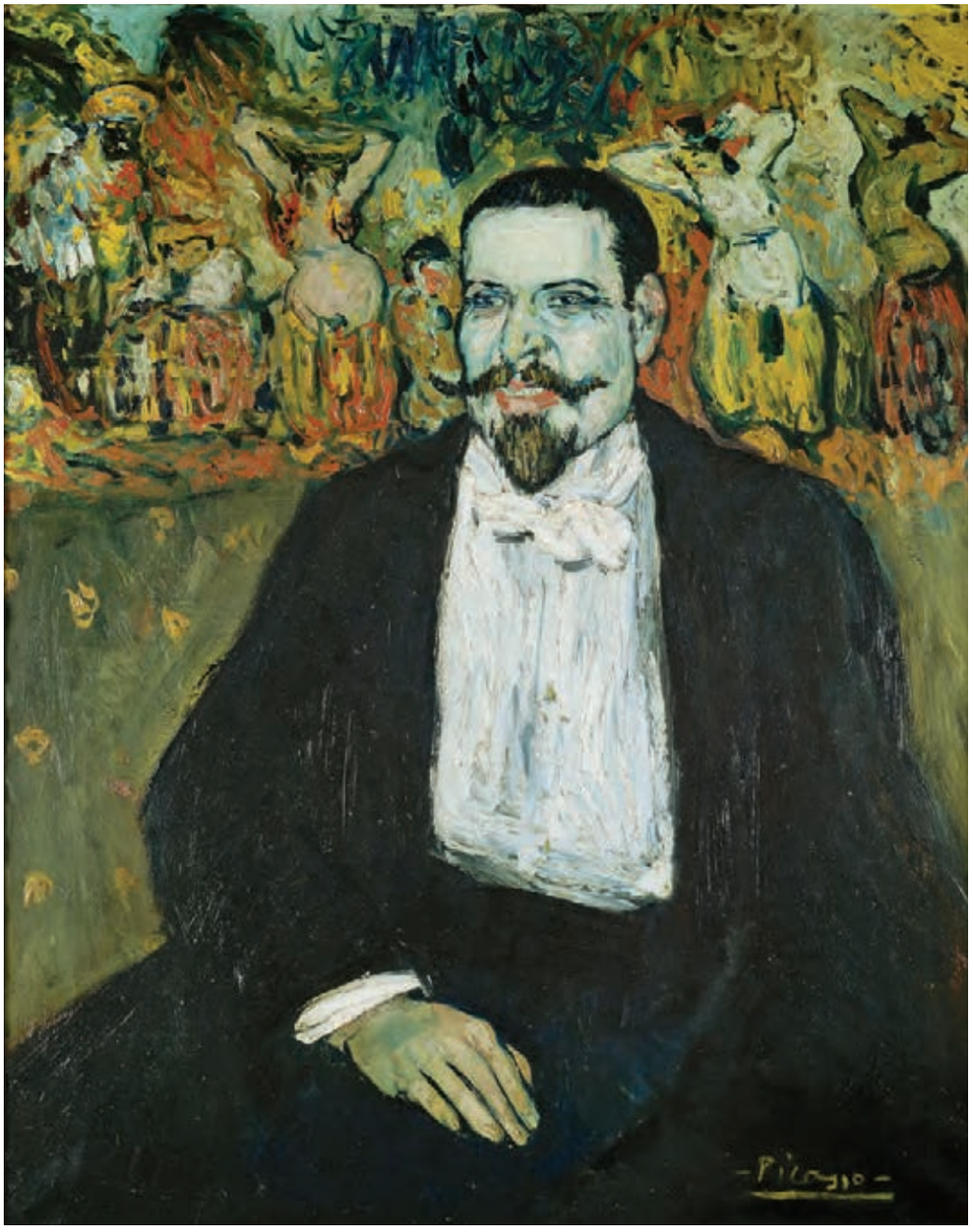


PHOTO © CENTRE POMPIDOU, MNAM-CCI, DIST. RMN-GRAND PALAIS / BÉATRICE HATALA © SUCCESSION PICASSO 2018

"Arlequin assis," 1901, oil on canvas, 83,2 x 61,3 cm, The Metropolitan Museum of Art, New York.

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 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." MP

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Jorge Pardo, "Tecoh," 2016 - 2011, site-specific project at Tecoh hacienda, Yucatan, Mexico.

CREATIVE CONFUSION

AS AN ARTIST, JORGE PARDO IS HARD TO DEFINE, AND HARDER TO PIN DOWN. TRANSCENDING CATEGORIES, HIS LATEST PROJECTS CONFIRM HIS VERSATILE GENIUS

BY SARAH MOROZ

Jorge Pardo

Jorge Pardo is the kind of artist whose practice is hard to neatly fold into a single sentence, unless it's a run-on. He has reinvigorated, and fully furnished, a 19th-century hacienda in the northern Yucatan jungle, "Tecoh"; added Minimalist yet vivid decor into a liturgical parish in Leipzig; suffused undulating forms into the Latin American Galleries of LACMA; sprinkled bubblegum-bright tiles throughout the ground floor of New York's Dia building; created towering public sculptures in Liverpool whose stalks were punctuated by illuminated Plexiglas spheres. His impactful early work was a single-story residential structure at 4166 Sea View Lane made for the Museum of Contemporary Art in LA, which he later moved into.

Born in Cuba and raised in the US, Pardo's home base for the past 10 years has been Mérida, Mexico. This locus has influenced Pardo precisely because "there's not a lot of art here," he said. The polychromatic work he produces can evolve without distractions in the immersive tropical context (barring his regular jaunts to New York City to see his daughter). His relationship to pattern — the optics he fashions using a vibrant palette — is based on perpetual experimentation. Rearranging and rearranging paint chips in a way that imbues an inherent playfulness, "I'm always looking at color relationships," he said.

On the phone from his studio, the affable Pardo refuses to intellectualize his work, recognizing instead the meandering curiosity that motivates his creativity. He studied at Art Center College of Design in California (Mike Kelley was one of his advisers) but, he countered, "I read so much theory when I was a kid, it was ridiculous," adding: "we were force-fed." Instead: "I tend to privilege what I was thinking, not necessarily what I was trying to achieve," he said. "I don't like the artist being an 'authority.'"

Although his aesthetics evoke something beautiful and whole, cohesion is not his priority. "I wanted to make an object that would resist a certain critical formalization," he once told author Lane Relyea during an interview. "I wanted to make a work that would impose a lot of different critical modes." He reiterated: "I'm not particularly interested in formal questions — I don't know how to believe in that." As an artist, "your only contract with the viewer is to literally just show them something," he said. "It's not to be a 'sculptor' or 'painter' — it's a vastly open thing." His work has been reviewed in the art, design, and architecture sections, respectively. He relishes creating what he deems "interesting confusion": "I hate that everybody thinks they know what art is."

His process is about finding a way to "instrumentalize a more speculative idea," he said. "I'm interested in how architecture can address aesthetic issues in a way that has a kind of dissonance — not this perfect configuration, but rather an unraveling." When he himself views art: "I want to try to understand how artists think," he stated, not "focus surgically on the work." He loves Abstract Expressionist painting for this reason. "The 1960s was the best time since the Renaissance," he marveled. "It blew everything up and made it difficult to manage what an artwork could be."

"Difficult to manage what an artwork could be" is a badge of pride that describes his own work just as well, including two new projects being unveiled this fall. One is a 30-room hotel plus two adjacent private residences in the south of France — a carte blanche commission by art patron Maja Hoffmann — that will open in October. In addition to its hospitality function, it will host artists from the LUMA Arles artist residency program. Christened L'Arlatan, it is a transversal work where each surface and feature has been visually accounted for by Pardo himself, from the lighting schemes to the sinuous staircases to the swimming pool to the most minute fittings like the door handles. "Everything's always on display," he said, and all the elements "have an

Reinstallation of LACMA Latin American Galleries, Los Angeles, USA.

exhibition quality by default." It's a monumental means of examining, as Pardo put it, "what happens to an image when it moves from the gallery." The beauty is amplified by comfortable and functional pieces ("I like props! I think they're interesting instead of distractions," Pardo said), which balance quotidian pragmatism and splendid savoir vivre.

Like his astonishing "Tecoh," Pardo designed L'Arlatan within the parameters of a historic site. Once a 15th-century palace, vestiges of its past remain with restored wooden beams and weathered stone. The bygone references provided a context from which to pivot: "as an artist, you have a choice of using the context in the physiognomy of the work," Pardo said. "I tend to think that those historical realities are a counterpoint to the gestures I made." Pardo, who had to consult with a historian and with batiment de France architects (who moderate construction on heritage buildings), noted: "That process is not in my control. I tried to establish an aesthetic that was not correlated to those histories." Indeed, L'Arlatan had a "deep complexity in terms of process," he said, which involved "making decisions that I'm loosely tethered to, so I can see them." Ultimately, distance was his aspiration, a constant process of trying to appreciate the work of his own hand as if it had not been made by his own hand. He rhetorically wondered: "how do you make yourself the viewer?"

The 60,000-square-foot floor provided "an organizing principal" for the totality of the space. "The floor becomes an image," he said, which provides "an intimate way to disperse the pattern — every time you move, the pattern is slightly different." That optical evolution has a kaleidoscopic fluidity. Yet L'Arlatan remains elusive as a totality: complete access is impossible, compromised by private use. Pardo isn't troubled by it. "I like this notion of contingency. In an ideal world, the hotel is available as an empty place, to see

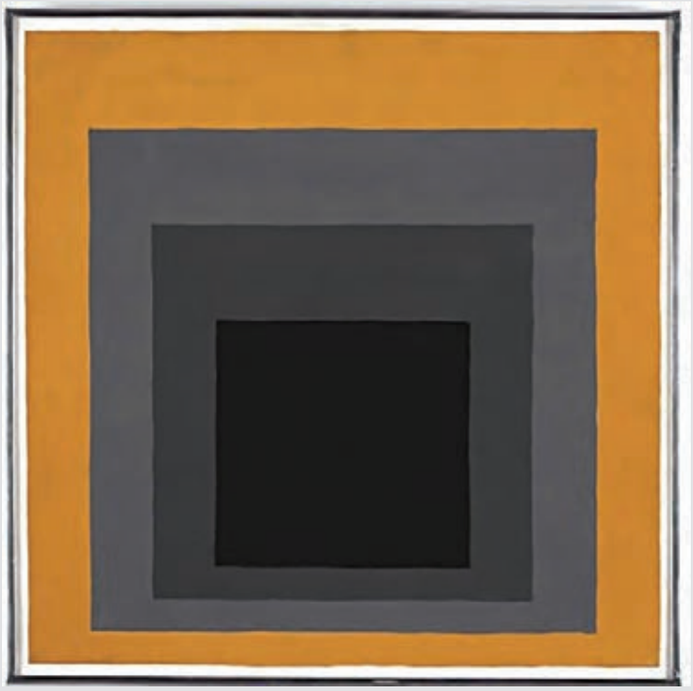
Jorge Pardo,
"Untitled,"
(Alma Thomas "Carnival of Autumn Leaves" 1973, Charline Von Heyl "Blue Eye" 2008, Joan Mitchell "Salut tom" 1979, Junko Chodos "In the forest for Amida Buddha 26" 1994, Jorge Pardo "Untitled"), 2018.

Jorge Pardo, "Untitled," (Alma Thomas "Untitled (Stripe composition)" 1971, Charline Von Heyl "Lost Keeper" 2017, Junko Chodos "Lift the curtain" 2013, Joan Mitchel "To the Harbormaster" 1957, Jorge Pardo "Untitled Río Lagartos" 2018, Jorge Pardo "Untitled La Camargue" 2018), 2018.

the logic between how it's put together. That hotel will never be seen that way; it will be consumed in parts. I don't see that as hiding anything. There's no frustration if there are bits and pieces of pleasure." He noted: "That happens with art in general: the experience is partial anyways." "I don't think the role of the artist is to tell people what to look at," he added.

His second autumn project is a gallery exhibition (on view September 15-October 27) at neugerriemschneider in Berlin. Having worked on a macro environment like L'Arlatan, the shift in scale seems like a potentially whiplash transition. "It was freeing not to have the long development time," he said, relieved to have fewer decision-making tasks required by envisioning a monumental space. "It's difficult to locate the intention of the gesture when there are so many decisions." In addition to more than 50 ceiling-suspended lights at varying heights, he created canvases using diverse hand techniques: a process of "layering" that involved sketches on the computer, adding lines in Illustrator, then further painting and lasering. The artistic exercise was a test: "what would be an interesting way to paint motion — without making images of people moving?" He sourced from specific works by painters, all of them women: Alma Thomas's 1971 "Untitled (Stripe composition)," Charline Von Heyl's 2017 "Lost Keeper," Junko Chodos's 2013 "Lift the Curtain," Joan Mitchell's 1957 "To the Harbormaster." Racial diversity is part of the palette: white, black, and Asian skin tones double as what he deems "working with gradation," becoming "ethnically charged, in a funny way." But, he said, "you would never know this when you look at the painting." In fact, he hopes "it's so convoluted that it's hopefully not the point." MP

Curated by BlouinShop



JOSEF ALBERS | **Homage to the Square**
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The Art of Living, Curated by Our Editors

Sabine Weiss,
"Manifestation,
New York, Etats-Unis," 1955,
gelatin-silver print,
24 x 30,5 cm,
Collection Centre
Pompidou, Paris.

© CENTRE POMPIDOU, MNAM-CCI/PHILIPPE MIGEAT/ DIST. RMN-GP © SABINE WEISS

THE PHOTOGRAPHER AS HISTORIAN

"I DID NOT CREATE ANYTHING," SABINE WEISS SAID BEFORE AN EXHIBITION OF HER WORK AT THE POMPIDOU CENTER IN PARIS. "I WAS SIMPLY A WITNESS OF WHAT I SAW."

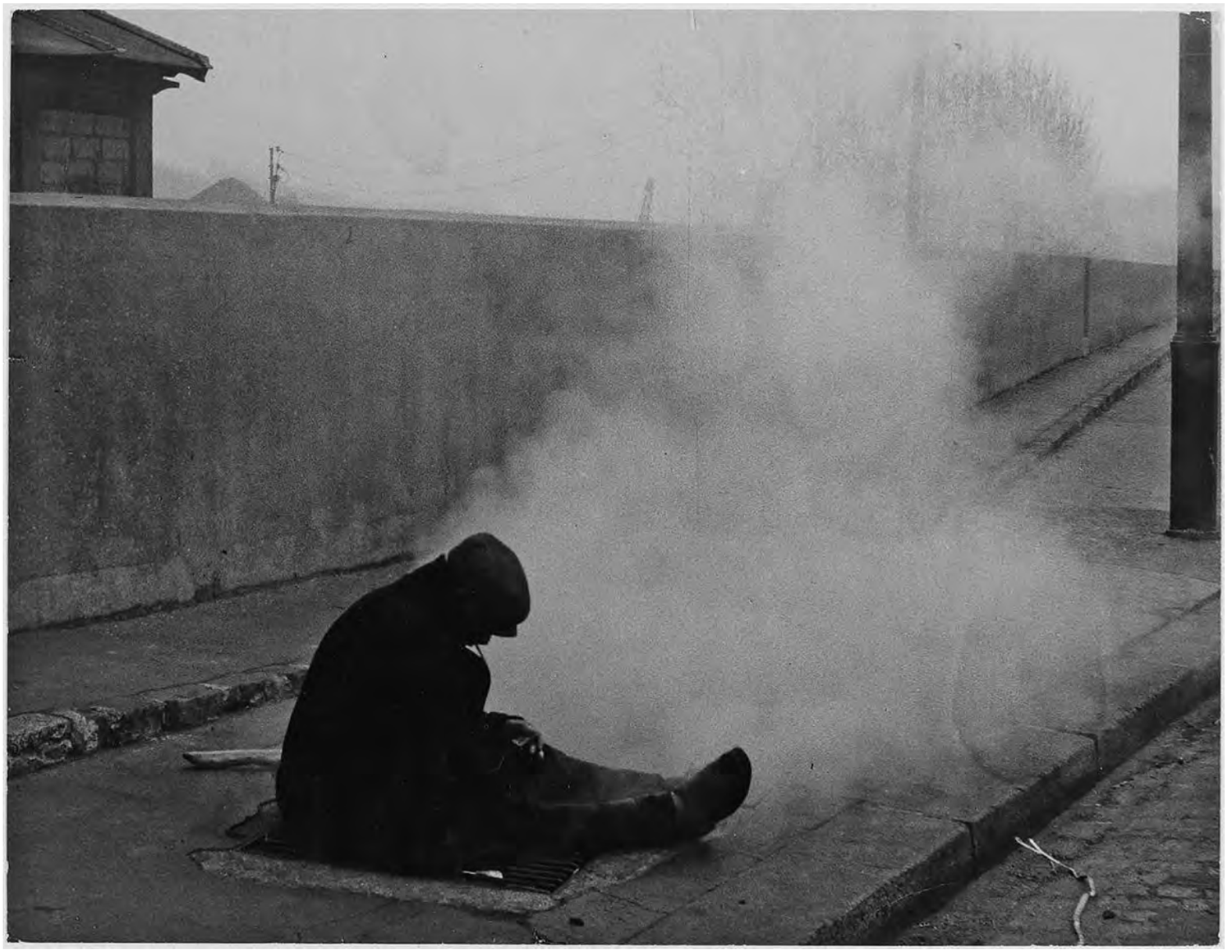
BY CODY DELISTRATY

Many have tried and failed to categorize the photography of Sabine Weiss. Is she a photographer of children, capturing youthful innocence, like in her midcentury 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 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

Sabine Weiss



Sabine Weiss, "Paris, France," 1952, gelatin-silver print, 21 x 27,4 cm, Collection Centre Pompidou, Paris.

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 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

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.

ALL IMAGES: © CENTRE POMPIDOU, MNAM-CCI/PHILIPPE MIGEAT/DIST. RMN-GP © SABINE WEISS

LEFT: Sabine Weiss, "Paris, France," 1953, gelatin-silver print, 29,9 x 20,2 cm, Collection Centre Pompidou, Paris.

Sabine Weiss, "Place de la Concorde, Paris, France," 1953 , gelatin-silver print, 30,4 x 20,1 cm, Collection Centre Pompidou, Paris.

Sabine Weiss, "New York, Etats-Unis," 1955 , gelatin-silver print, 23,3 x 30,3 cm, Collection Centre Pompidou, Paris.

cobblestones, an umbrella flashed upwards, puddles of rain in front of her? It feels below her level of 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 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 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. MP

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.

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

ART INTO ARCHITECTURE

OLAFUR ELIASSON WANTED HIS FJORDENHUS DESIGN TO REFLECT OPENNESS AND INCLUSIVITY IN A TIME OF FEAR AND AVOIDANCE

BY LOUISA ELDERTON

PHOTO: ANDERS SUNE BERG. 2018 © 2018 OLAFUR ELIASSO

Olafur Eliasson and Studio Olafur Eliasson, Fjordenhus, 2009-2018, Vejle, Denmark, Client: Kirk Kapital.

Olafur Eliasson with Sebastian Behmann.

PHOTO: DAVID DE LARREA REMIRO / STUDIO OLAFUR ELIASSON, 2018

There's a sci-fi element to Olafur Eliasson's first architectural project, Fjordenhus. A building rising from the calm waters of Vejle Fjord in Denmark, it recalls the grandeur of a historical church with its double-height arched windows, which, taken together, form undulating lines that surge around the structure, echoed in the subtle waves below. It feels futuristic, composed of four intersecting cylinders, compact pistons of energy. At 28 meters in height, it appears as a towering monolith or an unusual iceberg emerging from the sea. In other words, it's both recognizable and otherworldly.

The artist's first building, it carries with it his signature investigation of how the body interacts with space and what we sense in the process. Discussing his interest in embodied experience, Eliasson said in an interview: "Many of my works are spatial in their language, but the content is about human perception, the body, and psychology. When I was offered the opportunity to work within architecture, I took the same content — the form was just modified." He underlined that "a lot of the architectural solutions were solved in the same way as when I make art."

Commissioned by the investment company Kirk Kapital as its new headquarters, Eliasson worked on the building's design with the architect Sebastian Behmann, with whom he founded the Berlin-based Studio Other Spaces (SOS) in 2014. "For the client it was very important that it had a strong artistic element," said Eliasson, which led to this being at once an example of architecture, art, and design (even the building's furniture and lights have been conceptualized by SOS). Behmann described how before collaborating with Eliasson he "felt limited within the profession of architecture to do what I wanted to do. The dialogue between art and architecture allows for a greater vocabulary." Indeed, for Eliasson, art and architecture are "overlapping" and "can amplify each other," so that ultimately, "there is an opportunity to give the user the authority to co-produce the narrative of what they experience."

Although a private company, Kirk Kapital agreed that the building's design should also grant public access to the ground floor. After the viewer crosses over a footbridge, the entrance envelops him or her within a shelter from which to experience the surrounding waters and the rippling light that reflects off its surface. Discussing the challenge of mediating public and private space amid overarching political agendas, Eliasson said: "We live in a time where there's a lot of interest in promoting fear, populism and polarization. It terrorizes public space into being a more fear-driven space where you're more likely to reject than include a stranger." He believes that "art and architecture needs to [apply] the agenda of, if not dismantling those defenses, then exposing the fact that we are tense, stressed, rejecting and defensive. One way of doing that is to use, for instance, organic materials, porous materials that are highly tactile and talk to your sensual skin."

"We cannot mistakenly think that public space is just what's left in between all the different types of private and functionalized space"

As such, rather than employing hard, cold "rejective" matter such as polished granite, he chose forms that would change with the weather and temperature, where the color would shift when it rains, for example.

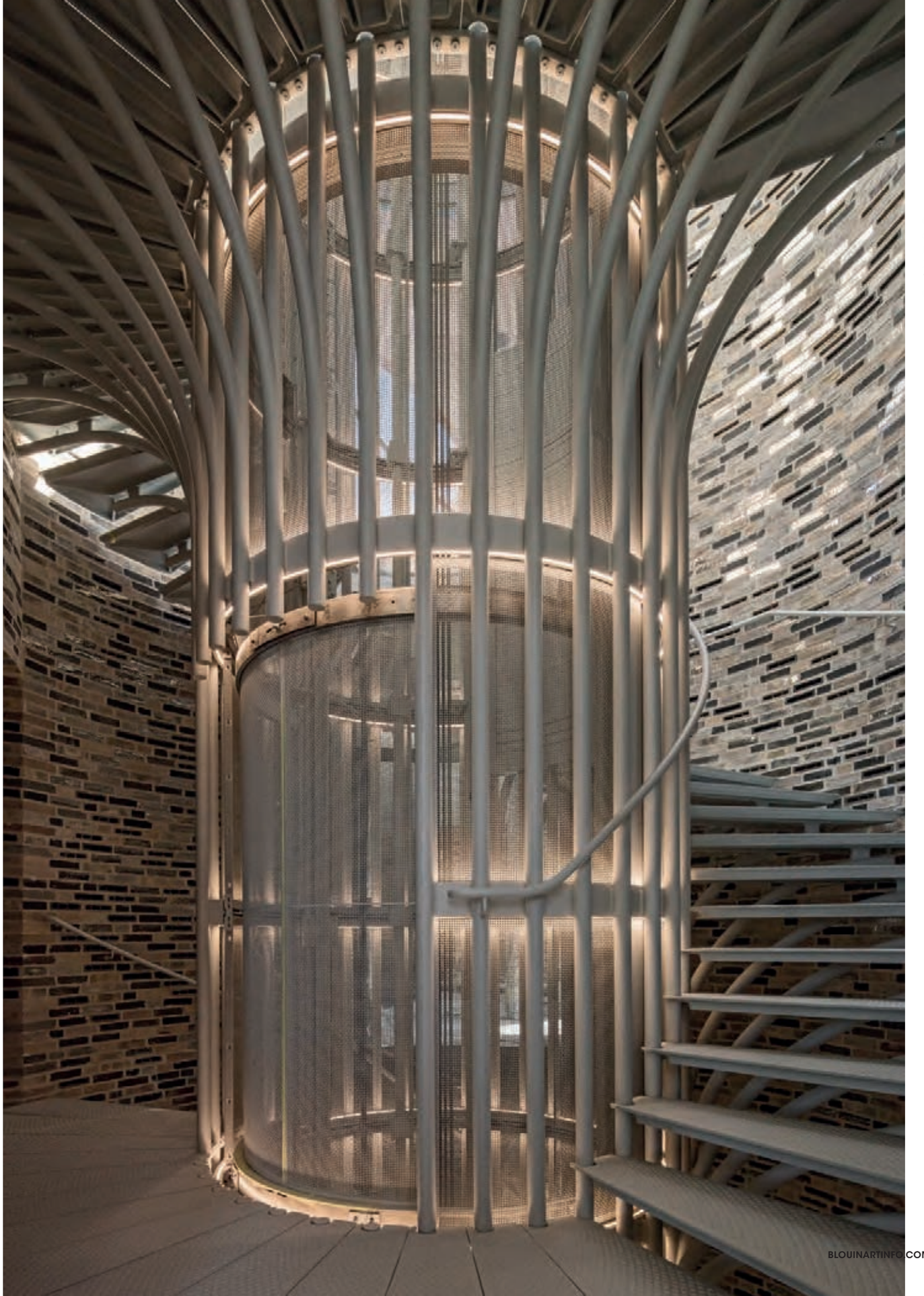
It was precisely this concept of hybridizing private and public space that influenced the way in which Fjordenhus developed to include an "aesthetic or a non-functional area" on the ground floor, where you're simply allowed to experience the atmospheric conditions. "For me it was very important that Kirk Capital wanted to give something back to the city," said Eliasson, continuing, "this public commitment was about their relationship to a sense of belonging; that was inspiring to me." Initially, it was planned as a destination point at the end of the jetty (which was designed by Günther Vogt).

Discussing the importance of free access, Behmann emphasized: "There are certain types of buildings that ask to be public — town halls or civic buildings — Fjordenhus has some of that shape and meaning. People can spend time there; they don't have to spend money. They can bring their own drinks and swim."

This issue of public vs. private space is ever intensifying, as property markets continue to boom in major capital cities while public access and human rights diminish. How does this

Olafur Eliasson, "Cirkelspejl," 2018, aluminum, mirror, brass, LEDs, in three parts, 85 x 204 x 204 cm, Fjordenhus, Vejle, Denmark.

PHOTO: ANDERS SUNE BERG, 2018 KIRK KAPITAL © 2018 OLAFUR ELIASSON



Olafur Eliasson
and Studio Olafur
Eliasson, Fjordenhus,
2009-2018,
Vejle, Denmark,
Client: Kirk Kapital.

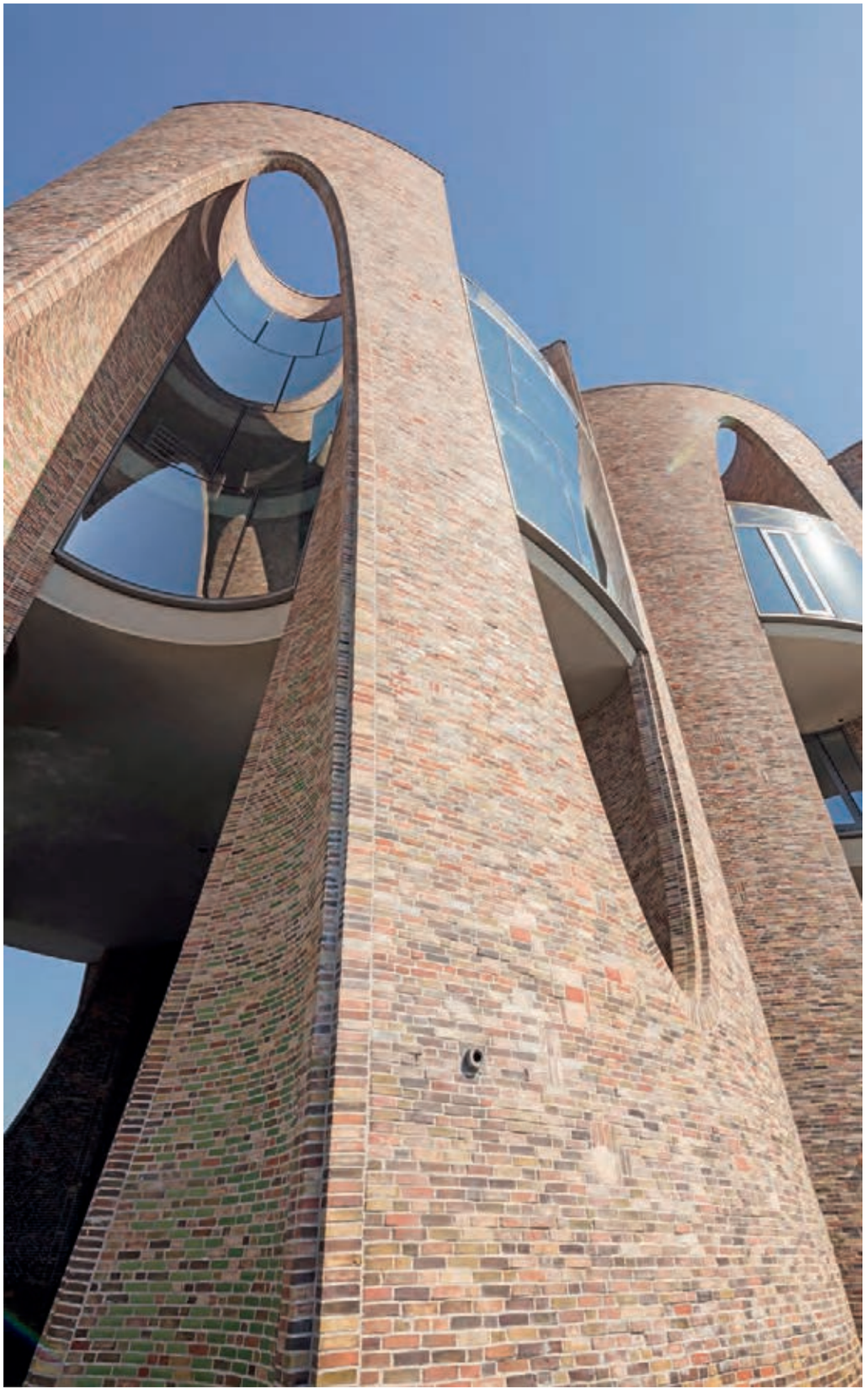
PHOTO: ANDERS SUNE BERG, 2018 © 2018 OLAFUR ELIASSON

Olafur Eliasson and Studio Olafur Eliasson, Fjordenhus, 2009-2018, Vejle, Denmark, Client: Kirk Kapital.

PHOTO: ANDERS SUNE BERG, 2018 © 2018 OLAFUR ELIASSON

Olafur Eliasson,
"Den indre himmel,"
2018,
stainless steel, paint
(white), aluminium,
steel, acrylic, light
bulb, heliostat,
control units,
275 x 353 x 353 cm,
Fjordenhus,
Vejle, Denmark.

Olafur Eliasson and Studio Olafur Eliasson Fjordenhus, 2009-2018, Vejle, Denmark. Client: Kirk Kapital.



"I hope Fjordenhus can be an example of how to create value with its content"

physical reality impact our psychological sense of belonging, our sense of community and inclusivity? Eliasson is interested in "the fact that it's a struggle to simply claim our sense of belonging to public space. We cannot mistakenly think that public space is just what's left in between all the different types of private and functionalized space. We forget that you and I own the public space together, we also pay for it through our tax; we shouldn't deprive public space from its great agency. That agency is the democratic values upon which our society is built."

Behmann, who is interested in architecture from the 1960s and 1970s, has studied how certain civic societies produce specific kinds of public spaces. Citing The Centro Cultural São Paulo as an example (conceived in the 1970s, built in 1982), which was commissioned by the Municipal Cultural Department and placed atop an old railway, conceived to combine offices with a public library, hotels, exhibition spaces, music venues and a shopping center. "Public space is not just empty space and it's not enough to simply provide space; it must be connected to the society who will use it."

Is a building more valuable if presented as an artwork? Might the property market become conflated with the art market, and if this strengthens the privatization of housing, how will this affect average people and their right to move and exist freely within the urban environment? For Behmann, "Fjordenhus can hopefully make a difference in the perception of what is quality in architecture and in space [in terms of] what it actually means for civic society, the community — for the whole area, and the region. I hope Fjordenhus can be an example of how to create value with its content." MP

FUNCTION AND ART

AN INTERVIEW WITH RON ARAD

BY CONNOR GOODWIN

PHOTOGRAPHY BY ASA BRUNO

Ron Arad,
"Looming Lloyd,"
1986, aluminum,
15 x 8 x 4 inches,
38 x 20 x 10 cm.

Ron Arad has a bit of a bad-boy reputation in the art and design world. From the moment he walked out of an architect's office and into a scrapyard, he has defied expectations and boundaries. It was there in a London scrapyard in 1981 that he salvaged the parts for the "Rover Chair," a car seat set in a curved steel frame that catapulted him into the world of design. In a recent interview, he discussed his shows at Friedman Benda in New York and Vitra Design Museum in Germany, both of which feature his earlier work; playing with standard forms; and his greatest tool: the pencil.

To begin, your show "Fishes & Crows" at Friedman Benda features some of your earlier works from 1985-1994, pieces like "Cone Screen," 1985, and "Looming Lloyd," 1986. Can you tell us more about your show at Friedman Benda?
Have you seen the show?

I did, yes.

So maybe you can tell me because I haven't seen it (laughs). I've seen photographs. It's funny because there's a show at Vitra [Design Museum], "Yes to the Uncommon!" and there's a lot of similarity between the two shows because they refer more or less to the same period.

What period would that be?
You know, like "mid-80s" on.

When I went to Vitra, I saw the ugliest looking Big Easy that I had ever made. But it was so ugly it was delightful. There was something genuine about it because I was just finding ways to do things like that.

Ron Arad, 1951,
"Big Easy,"
Volume 2 for 2, 1989,
stainless steel,
40 x 76 x 36.3 inches,
101.6 x 193 x 92.2 cm.,
Edition of 20.

COURTESY OF FRIEDMAN BENDA AND RON ARAD. PHOTOGRAPHY BY DANIEL KUKLA

COURTESY OF FRIEDMAN BENDA AND RON ARAD. PHOTOGRAPHY BY TIMOTHY DOYON

Ron Arad,
installation view.

"I didn't know that my fooling around in the workshop was going to produce museum pieces"

And I definitely didn't know what I was doing. I didn't know that my fooling around in the workshop was going to produce museum pieces. Next to this ugly piece, I saw the most beautiful Big Heavy. I was very jealous of Vitra for having it.

Looking at the pictures from Friedman Benda, I do have some things that I'm a bit jealous of. I wish I had the "Spanish Made," 1990. I wish I had the "Wild Crow," 1990.

You mentioned looking back on some of your earlier work and seeing this piece you thought to be terribly ugly, but that there was a certain pleasure in this....
But you know that when I say "the ugliest thing" I exaggerate…

Of course. But I was wondering if now, as a seasoned designer, you ever look back on your earlier work and cringe?
Not a lot. But you know sometimes you do something for a client who says can you make me a bedside table with a light. Yes, we did it, but we never thought it would go to an auction or become public. This is something to do with that period and that time. So cringe maybe, but also there's some charm in it.

I noticed you have a continued fascination with chairs. Can you talk about how your chairs developed over time? From the Rover to the Big Easy chairs; from hammered steel to decorative paint.
The "Rover Chair" is actually what sucked me into the world of furniture design. If someone suggested to me, "You're going to design furniture" a week before that, I would have laughed at them.

Anyway, I walked out of an architect's office in 1981,

COURTESY OF FRIEDMAN BENDA AND RON ARAD

Ron Arad,
"Spanish Made,"
1990,
patinated and
polished steel
with lead weights,
51.25 x 35.5 x 35.5 in,
130.2 x 90.2 x 90.2 cm,
Edition of 20.

Ron Arad,
"Prototype for Eight
by One," 1991,
polished steel,
54.33 x 13.39 x
34.65 in,
138 x 34 x 88 cm,
Prototype.

ALL IMAGES: COURTESY OF FRIEDMAN BENDA AND RON ARAD. PHOTOGRAPHY BY DANIEL KUKLA

Ron Arad,
"Wild Crow," 1990,
mirror polished
stainless steel,
patinated mild steel,
63 x 45 x 27.25 in,
160 x 114.3 x 69.2 cm.

Ron Arad, "Cone Screen," 1985, mild steel, 84.75 x 78.75 x 31.5 in, 215 x 200 x 80 cm.

COURTESY OF FRIEDMAN BENDA AND RON ARAD. PHOTOGRAPHY BY DANIEL KUKLA

"I don't care about boundaries. I don't care about breaking boundaries. Because I don't have boundaries. I do things that are completely not design and I have no problem with it"

I think, and made my way to the scrapyard. I always had the idea of taking amazingly and lovingly designed leather car seats and, instead of letting them rot in a scrapyard, I could make domestic furniture out of it. Those days, I was thinking more of Readymades and Marcel Duchamp and Picasso's bicycle seat with the handlebar, more than I was thinking about Jean Prouvé.

Some time later, I read in a magazine called Blueprint, an interview with Rolf Fehlbaum who was the owner and director of Vitra [Design Museum], that Ron Arad was one of the most interesting designers to come out of London, before I knew I was a designer.

That sort of exercise sucked me into this world. The problem in the '80s with furniture design was that the modern chairmakers of the '50s like Jacobsen… they had a lot to rebel against. We didn't. To do a new piece of furniture, you have to have a good reason to do it. You have to have something that's genuinely new about it.

You seem to be very keen on the new and making room for what's next. Where do you think that stems from?

A very low boredom threshold. I once said that boredom is the mother of creativity. Google it. It became a very popular quote.

It's also curiosity. Asking yourself: what if I do this, what if I do that. What if I don't do this. Curiosity is the fuel. And if you're lucky, other people are curious enough of what you're doing to allow you to continue doing it.

That said about boredom, there seems to be something special about chairs that continues to fascinate you. What is it that keeps drawing you to this form?

I mean we all know more or less the size of the chair, the height, the inclination of the seat. It's not neuroscience to make a comfortable chair. It's easy, it's not as difficult as people think. It's a form that is there, waiting for you to do something exciting with it. The form is given. It's like a form in poetry or a sonata in music. We all know the structure, but yet there's excitement in tweaking it and doing something exciting and new with it.

I'd like to talk about your work process. How does that unfold exactly? Do you have a daily routine when you step in the workshop?

I don't have a routine. I'm a bit like a pinball. How do I work? I sketch and I talk. I have very good people around me that are good at modelling and developing with me and also good conversations. But the pencil, whether its a pencil on the tablet, or a lead one. The pencil is still my main tool. And then my mouth as well.

I know early on a lot of people talked about bad blood between those in design and those in the art world. Do you still think there's that fissure or has that dissolved over time?

I don't think it's dissolved. People like to know exactly what compartment something belongs to. Even if I painted the "Mona Lisa" tomorrow, there will be enough people that will say "designed by Ron Arad."

I don't care about boundaries. I don't care about breaking boundaries. Because I don't have boundaries. I do things that are completely not design and I have no problem with it. And I do things that are completely design. I did some chairs and their destination is to be sold in a furniture shop and produced by the industry.

My next show in L.A. [in September], for example, is in a new gallery called "Over the Influence." There's nothing functional there. It is all art. But it's part of the spectrum of what I'm interested in and what I'm doing. It's not that I dropped this and did something else. For me, it is of the same sort of world. But in the end, there are two types of things. There's tedious things. And there's charming things. And that is a division that I am interested in. MP

PREVIEWS & REVIEWS

Not-to-be-missed shows this month

LONDON

Christo and Jeanne-Claude: Barrels and the Mastaba 1958-2018

If you happened to be enjoying the unusual heatwave that has hit London this summer by taking a dip in the Serpentine, you might have found yourself at a certain moment cast in the shadow of a looming and alien presence on the usually empty surface of the lake. A 20-meter high trapezoid has come to nest on the water, a stone's throw from the Serpentine Galleries that are responsible for this unusual sighting in the heart of Hyde Park and the capital. Throughout the day it shimmers and changes color, reflecting and refracting the summer sun off its kaleidoscopic surface of pink, red and blue dots. Closer inspection reveals it to be 7,506 painted barrels stacked one on top of the other. Titled the "London Mastaba," the work is the mastermind of the artistic duo Christo and Jeanne-Claude, and it is their first major public artwork in the UK. It was produced with the help of the Serpentine Galleries and will remain floating in situ until September 9.

The "London Mastaba" is impressive in size and scale. Its job is to dwarf and to generate awe. This, of course, is not surprising coming from an artist whose name has become synonymous with gigantic environmental artworks that transform the land-or cityscape in which they temporarily take shape. Working together since 1961 and until Jeanne-Claude's death in 2009, the pair has displayed an impressive penchant for persuasion and negotiation. They have wrapped buildings ("Wrapped Reichstag," Berlin, 1971-95), bridges ("The Pont Neuf Wrapped," Paris, 1975-85), and even the perimeter of entire

"Christo and Jeanne-Claude: Barrels and The Mastaba 1958-2018," installation view, Serpentine Gallery, London, (19 June–9 September 2018).

"Christo and Jeanne-Claude: Barrels and The Mastaba 1958-2018," installation view, Serpentine Gallery, London, (19 June–9 September 2018).

islands ("Surrounded Islands," Biscayne Bay, 1980-83). The premise is ingenuously simple and the effect is always striking. "Barrels and the Mastaba: 1958-2018" however, currently presented at the Serpentine Gallery, looks to a lesser known strand of the artists' work, but which is no less important to their thinking about scale and form.

The barrel's integral role as both form and object in Christo's practice dates back to 1958 when he first began working with it, and it has retained a fascination — bordering on obsession — for the artist through to today. Inside the Serpentine Gallery itself, the exhibition charts this genesis through myriad sketches, drawings, collages and models as well as independent sculptural installations, such as "Wrapped Oil Barrels," 1958-59, one of the earliest examples of Christo's predilection for this ready-made material. Stacked one on top of another, these have a distinctly totemic quality to them but also seem to make a nod to Modernist precursors. Brancusi's "Endless Column" would not be amiss as a precedent. Yet, for Christo, the references date several millenia back. Known as "mastaba," the term originates some 6,000 years in ancient Mesopotamia and, in Arabic, means "bench," the functionality mirrored in the trapezoidal form that is naturally created through these stacks.

"Christo and Jeanne-Claude: Barrels and The Mastaba 1958-2018," installation view, Serpentine Gallery, London, (19 June–9 September 2018).

Just how long the "mastaba" has been a dream vision of sorts for Christo is evident in the exhibition, which presents the artists' unrealized proposals as well as those that succeeded in attaining a short lifespan. Amid the realized projects, "Wall of Barrels — The Iron Curtain, Rue Visconti, Paris, 1961-62" is the most overtly political. The work consisted of barricading a narrow street in Paris with stacked barrels, in what was interpreted as a thinly veiled critique of the Berlin Wall, which had been recently constructed; it was also created within the context of Christo's own status as a refugee in the French capital and the protests against the Algerian War that were taking place at the time. Among the most grandiose visions is a proposed sculpture for Abu Dhabi. If it were ever to be completed, and judging from the precision of Christo's engineering-like sketches, it would be the largest sculpture in the world, consisting of 410,000 barrels.

Back outside, the "London Mastaba" renders swimmers and boaters alike miniscule. It's tempting to insert a political discourse into this piece — the ecological impact and geopolitics that these barrels (and what might have been their content) allude to is not difficult to miss — but part of me can't help thinking that this wishful reading may be misleading. Ultimately, this is an exercise in form, to which Christo has remained loyal for the past six decades. And despite the grandiosity of scale, it is by nature ephemeral; come September, the "mastaba" will linger as a memory on the once-again still surface of the Serpentine.

– ANYA HARRISON

LONDON

"Lucy Dodd: Miss Mars" at Sprüth Magers

Miss Mars is a feisty fireball. She takes crap from no one. Miss Mars might also be "only two inches tall, but she's definitely a superhero; a tiny being with humongous powers." Welcome to the multiverse of the New York-based artist Lucy Dodd. "Miss Mars" is also the title and subject of Dodd's debut show in London at Sprüth Magers, on view from October 2 to November 17, and it promises to deliver not just a superhero punch but a loving caress, too.

Dodd is a natural storyteller, and her stories — or better, myths — go from the microcosmic to the cosmic in a nanosecond. The series of new paintings and works on paper that she brings to London are tied spiritually to the (now defunct) George and Dragon pub in East London; the legend of St.

Lucy Dodd, "Open Plan," installation view, Whitney Museum of American Art, New York, March 17-March 20, 2016.

Lucy Dodd, "Lake in the Sky," installation view, Sprüth Magers, Berlin, 29 April-17 June 2017.

TOP: PHOTOGRAPHY: BILL ORCUTT
BOTTOM: PHOTOGRAPHY: TIMO OHLER

Lucy Dodd, "May Flower: Lucy Dodd, David Lewis," installation view, New York, March 25-May 20, 2018.

Lucy Dodd, "May Flower: Lucy Dodd, David Lewis," installation view, New York, March 25-May 20, 2018.

George; Dodd's own English heritage; motherhood; St-George-cum-Mars (translated into the language of universal myth); and the female side of St. George/Mars, an elemental spirit connected to nature. Ergo, Miss Mars. At the bottom of it all is an ongoing reflection about painting, specifically "dealing with the fact that I'm a woman painter in this day and age and the question of what do I have to offer?," Dodd said in an interview. "How do I make painting in this male-dominated world, so what I have to offer is the large, powerful aspect of the feminine."

Enter Dodd's canvases, on which these psychological battles play out between male, female and celestial energies, replete with all manner of organic goodness: squid ink, avocado, yerba mate, kombucha scobies. The list goes on. Rubbed, sprayed, smeared or stained onto the often large-scale, canvases that Dodd works with directly on the floor of her studio or another space, they undergo an alchemical transformation and impregnate the raw linen with their scent and pigment. Like her subject matter, Dodd's choice of painting materials is dictated by "a deep yearning to be closer to nature," she said. "The first marks are always ones that I'm directly connected to, whether it's food or something very grounding from the earth. At the moment, this includes avocado rinds, onions and tulip extract. And then I introduce the outer "pollutants": the fluorescents and man-made pigments." Initially she gives them free rein, allowing the range of consistencies to spill itself out and affect the canvas, before taking back control and guiding the work to completion. You could call it a ritualistic dance, of sorts.

Being confronted with Dodd's canvases is likely to evince a guttural, visceral reaction. Not content with hanging on walls, they often venture directly into gallery space, blocking pathways, demanding attention. Some also display a fantastic wonkiness, due to the unusual shapes of the canvases, and look like they've been caught mid-flight, about to go spiralling off in another direction. As a result of their impressive scale, their purposely in-your-face poise is difficult to sidestep. "Painting has its own unique language. You stand in front of it and have a reaction. Or not," Dodd said. Yes, her works are in a sense aggressive and pushy, but their colors and energy (remember Miss Mars) are ultra-feminine. "It's connected to the emotional body," Dodd added, "which is confronted within the scale of the painting. So, in that way, they're forceful and reactionary to the time, space, country, elements within which I'm working." Miss Mars has spoken. Bam. **– ANYA HARRISON**

BOTH IMAGES: COURTESY OF LUCY DODD AND DAVID LEWIS, NEW YORK

LONDON

Videogames: Design/ Play/ Disrupt at V&A

Arcade Backpack, UCLA games lab,

PHOTO BY ROBIN BAUMGARTEN

For a long time considered the niche domain of predominantly male (pre-) teens, videogame culture in the 21st century has seeped into the wider public domain. One need only think of the recent World Cup, where a number of players celebrated their goals by miming moves from the popular game "Fortnite" to supporters' delight: a coded language for the initiated. Is this just a passing phase, and what to make of it?

For Marie Foulston, one of the curators of "Videogames: Design/ Play/ Disrupt" at London's V&A Museum, on view through February 24, 2019, it's rather part of a "broader cultural shift of awareness and engagement with videogames as a contemporary design discipline." As a natively digital design discipline, she said, it has benefited from the "democratization of access to tools and distribution — from Broadband to smartphones and social media — that have radically impacted ideas and aspirations of what can be achieved through videogames."

Divided into three sections, the displays are a convergence of designers' notebooks, artwork and early prototypes sourced from museums, designers and player communities; as well as DIY arcade cabinets and newly commissioned immersive AV installations. Together, they work to unpack and break down the inherent mysteries behind videogame production and position the discipline firmly as an extension of the creative design field. Focusing on ground-breaking games from the mid-2000s to today — from Nintendo's "Splatoon," 2015, and "Game of Thrones" to lesser-known works by independents, such as Nina Freeman's 2014 short-form "how do you Do it?" — the exhibition aims to imbue "a newfound appreciation for the discipline," said Foulston, "to broaden and push the conversation beyond the assumptions and stereotypes that overshadow it." And in highlighting the processes behind games' creation as well as the wider social and cultural references that inspire designers, it points to the more expansive ways and increasing seriousness with which institutions are approaching this still-young field.

What is sure to be one of the exhibition's key highlights is René Magritte's painting "Le Blanc Seing" (The Blank Signature) from 1965. Magritte and videogames? Yes. The optical illusion of the surrealist painting, in which a woman on horseback rides through a forest both in front of and behind the trees, directly influenced the parallax scenography in Cardboard Computer's magical realist adventure game "Kentucky Route Zero," 2013. Created by a trio of U.S.-based designers whose backgrounds in visual arts, new media and music incorporates influences as diverse as "Brutalist architecture, Gothic literature, painting, performance and scenography" into their world of videogaming, according to Foulston, means that the aesthetic and emotional experiences of "Kentucky Route Zero" are just as indebted to "the experimental cinema of Michael Snow, in particular 'Wavelength' [1967], and 'The Cabinet of Dr. Caligari.' "

And for those who still cling to the notion that videogames are predicated on the goal-oriented structures of "Tomb Raider" or the more benign format of "Minecraft," the show includes a good measure of games that tackle sensitive or difficult subjects, from the political to the intimate. The aforementioned "how do you Do it?" by Nina Freeman is one of a series of short "vignette"-like games in which the designer often explores sex and relationships. In this semi-autobiographical game, which is one of a number of playable exhibits, players are put in the role of a curious 11-year-old girl who uses her toys as plastic surrogates to explore the idea of sex. On the opposite side of the spectrum,

"Blue Sky Concept, The Last of Us," 'The Last of Us' is a trademark of Sony Interactive Entertainment LLC.Created and developed by Naughty Dog LLC.

Molleindustria's "Phone Story" is a satirical game for smartphones that challenges players to confront the negative effects of consumerism. Banned from Apple's App Store upon its release for its depiction of child violence (in actuality, an image of children mining coltan in the Congo), for Foulston it "questions what subjects we consider videogames to be capable of undertaking and, if we take into account Apple's response, makes us think twice about the factors that influence those decisions." And even 'conventional' titles like "The Last of Us," which come from the well-tread genre of post-apocalyptic, zombie survival games, are firmly embedded in the real world: its aesthetic is in part influenced by Robert Polidori's photographs of New Orleans after the devastation wrought by Hurricane Katrina. From sex to globalism and economic exploitation, "Videogames" sets itself on the path of proving that this field is far more than just a dose of light entertainment.

– ANYA HARRISON

"No Man's Sky," - developed by Hello Games Ltd. All rights reserved.

Georg Baselitz,
"Sandteichdamm,"
2009,
oil on canvas,
250 x 300 cm.

PANTIN

"It Comes in Waves," Group Show at Thaddaeus Ropac Gallery

After exhibitions like Gagosian Gallery's recent "Critical Dictionary," which used the ideas of the provocative French philosopher Georges Bataille to bind together artworks that ranged from the 15th to 20th centuries, the conceit of mounting shows centered on ideas rather than artists has begun to take hold in Paris. On until September 29 at Thaddaeus Ropac's gallery in Pantin on the outskirts of the city, "It Comes in Waves" is the next in this de facto series, pushing the boundaries of who or what can tie together an exhibition, this time using waves — their historical symbolism, their effects on perception — to bring together 16 artists who, in one way or another, have explored the motif and its manifold meanings in their works.

The wave is a powerful conceptual symbol, depicted perhaps most famously in the woodblock print "The Great Wave off Kanagawa" by the Japanese ukiyo-e painter and printmaker Katsushika Hokusai, but which has also been notably employed by the likes of Gustave Le Gray in "The Great Wave, Sète" and Gustave Courbet in "The Stormy Sea." The image of the wave implies natural power but also the fluidity of space and time, the transitory nature of life. The wave can be inviting and awe-inspiring as in Hokusai's depiction or aggressive, even brutally melancholy, as in Le Gray and Courbet's interpretations, often also implying or underlining existential truisms of repetition and eternity.

Curated by Pierre-Henri Foulon, who's in charge of the gallery's editorial and digital content, and Oona Doyle, its curatorial and communications assistant, "It Comes in Waves" has a decidedly young and dynamic feel. Many of the paintings on show use a drip technique, as in Georg Baselitz's "Sandteichedamm," a messy flood of colors for which the dripping creates an impression of movement. The show also includes works

Wolfgang Laib, "Passageway, Inside-Downside," 2011-12, 52 brass ships, rice each ship, 13 x 15 x 56 - 76 cm.

by Miquel Barceló, Rosemarie Castoro, Elger Esser, Valie Export, Anselm Kiefer, Wolfgang Laib, Sigmar Polke and Lawrence Weiner, among others. But the standout artist of the group is the 78-year-old American Pat Steir. Her "Three Times Waterfall" painting and a pair of her "discs" — metallic, wall-mounted semi-orbs that look similar to Anish Kapoor's works and are painted with swirling colors — face one another in one of the gallery's middle rooms and appear to be portals to other dimensions.

Kiefer's untitled painting falls in line with his recent, molten-metal works, and there's an installation by Laib in which handfuls of brass boats "float" on rice beneath one of Weiner's word sculptures. But Steir's works define the central conceit of the exhibition: waves are paths to new perceptions, whirling and shifting they open up new ways of seeing otherwise flat canvases, flat surfaces, flat ideas.

It's not exactly a surprise that the gallery has decided to emphasize her works. Over the past two years, the septuagenarian artist has finally had her market prices catch up to her skill and critical acclaim. Since the beginning of her career, Steir has worked between Conceptual art, Asian Art, and even French philosophy to create artworks that depart from the Abstract Expressionist trends of her time. She created "second realities" in installations throughout the 1970s, using her inspirations of Buddhism and Taoism to bounce between abstraction and figuration, forever looking to represent the transcendental — in expansive installations but also in depictions of seascapes and waterfalls. In March 2017, her market leapt to where it's long deserved to be when her "Four Yellow Red Negative Waterfall" sold at Sotheby's London for £680,750, well above its £200,000 estimate. (Also that spring, her "The Brussels Group: Misty Mountain Waterfall" and "Gold and Silver Moon Beam" each went for $396,500 at Sotheby's New York, each on a $150,000 estimate.)

Some of that market change is explained by the fact that the Lévy Gorvy Gallery recently began representing her in New York, but it also speaks to a growing interest in art that more explicitly questions and undermines common notions of perception.

Anchored by Steir, "It Comes in Waves" is an exhibition that purports to take on the task of exploring waves throughout history but ends up exploring perception — how waves take us to different worlds, how looking at one of Steir's works evokes the feeling of the work itself bending, of how the movement of water forever reflects the movement of time, of eternity, of, perhaps, art itself.

– CODY DELISTRATY

LOS ANGELES

Larry Bell, Inside the Box at Hauser & Wirth

Larry Bell isn't the only Contemporary artist who creates cubes.

Peter Alexander, Jeppe Hein, David Smith, Claire Morgan, Sabine Marcelis, Sol LeWitt, Pia Franco — these artists have crafted cubes for decades, making the classic geometric shape one of the most common and popular motifs in art.

But practically no one has sustained the art of the cube for as long as Bell has. He has made the cube the center of his practice since the early 1960s.

Through Sept. 23, Hauser & Wirth Los Angeles is presenting "Larry Bell. Complete Cubes." It's the gallery's first solo exhibition for the LA-and Taos, New Mexico-based artist in his hometown.

Bell is a fixture of the California Light and Space movement, taking cues from onetime instructor Robert Irwin and working alongside James Turrell, John McCracken, Doug Wheeler and Craig Kauffman from the '60s until today.

Having spent a couple of formative years in New York, he's also associated with East Coast Minimalism and is considered a forerunner for California Minimalism.

The exhibition at Hauser & Wirth Los Angeles — a sizeable complex in LA's Arts District that used to be a flour mill — takes advantage of the open space in the North A Gallery. About 24 cubes are lined up in rows, starting with small-scale cubes from the 1960s that range from 2 x 2 x 2 inches to 8 x 8 x 8 inches. These early works are made of cold mirror

Larry Bell, "Eclipse," 1965, vacuum coated and etched glass, chrome plated brass, 31.1 x 31.1 x 31.1 cm / 12 1/4 x 12 1/4 x 12 1/4 in.

COURTESY LARRY BELL AND HAUSER & WIRTH

with chrome banding, vacuum coated glass with chrome-plated brass, and coated glass and metal. They appear rather delicate; in fact, Bell once nicknamed them "heartbreakers" for their cost and fragility.

According to Hauser & Wirth, "Complete Cubes" is the first exhibition to organize Bell's glass cubes by scale, with an example of every size the artist has produced from the early 1960s to the present.

Some of the cubes are clear glass, solid black or translucent gray; others have designs etched or silkscreened onto them, such as ovals or smaller squares that make certain sides look like chessboards.

As one progresses down the rows of cubes, they subsequently get larger and also appear to get more complex. In works such as "Untitled," 1965-66, the silicon monoxide coated glass carries a fuzzy gray color, but also offers hints

of the color spectrum — blue, green, yellow, orange and red.

"Cube 24-2-92," 1992, is made of Inconel and silicon monoxide-coated glass, and is larger at 24 x 24 x 24 inches. It features a cross-hatched pattern on the exterior that almost looks like fabric covering a human figure.

Other designs look like puzzles, with pieces that may or may not fit into each other, depending on the viewer's perspective.

Though he's approaching 80, Bell is still active and productive today, and a series of large-scale works created specifically for this presentation extend explorations that were introduced in his 2017 Whitney Biennial installation "Pacific Red II."

A separate gallery room with beige-white carpet houses "RWB in Venice Fog," 2018 — three frost-paneled cubes that exceed human size at 72 x 96 x .5 inches each (it's not exactly clear where the .5 inch measurement factors in).

The frosty, opaque cubes each contain rectangular boxes. One is red and is dubbed "Red Poppy"; one is white and is called "Optimum White"; the third is blue and has "Lapis" in its title.

These works are the highlight of the show, and because of the soft carpet, frosted, ice-cube-like glass and high, exposed wood ceilings, there's certainly a "cool" feeling here, even during LA's recent, sweltering 100-degree heat wave.

At first glance, "Larry Bell. Complete Cubes" may appear monotonous. How much can an artist really say by limiting his output to cubes?

But this exhibition demonstrates range, diversity, determination and a certain undeterred vision for what the cube can truly express — which surprisingly, is a lot. "Complete Cubes" is an impressive expression of the possible aesthetics of the form.

Hauser and Wirth Los Angeles is presenting "Larry Bell. Complete Cubes" through September 23. The gallery is at 901 E. 3rd St., Los Angeles. More information: hauserwirth.com.

– RICHARD CHANG

Larry Bell, "Untitled," 1985, vacuum coated glass with chrome plated metal framing, 26 x 26 x 26 cm / 10 1/4 x 10 1/4 x 10 1/4 in.

COURTESY LARRY BELL AND HAUSER & WIRTH. PHOTO: GENEVIEVE HANSON

WASHINGTON

Women Making Metal the Medium

Cheryl Eve Acosta, "Fossilium," 2015, collar with copper and organza, 4 x 11 x 13 in.

COURTESY OF THE ARTIST; © CHERYL EVE ACOSTA; PHOTO BY GENE STARR PHOTOGRAPHER: GENE STARR

"Heavy Metal" at the National Museum of Women in the Arts is primarily concerned with metal as a medium: its properties, history, and many aesthetic forms. With over 50 works of art, this exhibit first aims to show the full expressive possibilities of metal, and beyond that, to demonstrate the ways in which metal art, typically seen as a masculine pursuit, transcends gender stereotypes. It's not an exhaustive catalog, but its broad approach makes a compelling case for the surprising elasticity of metal as a means of expression.

On view from June 28-September 16 at the museum in Washington, D.C., the show features 20 emerging or underrepresented artists working with metal as their chosen medium. These artists were sourced in collaboration with local outreach committees across the globe. The geographic spread of artists is matched, if not surpassed, by an impressive diversity among the works of art in terms of form, techniques, and types of metal. "Heavy Metal" is the latest and largest installment of Women to Watch, a biennial exhibition series at the museum.

More often than not it seems the works of art were selected for their unique visual qualities above all else. Unfortunately, that priority seemed to override questions of critical substance. Often, when I was done marveling at the technical mastery of the medium in a given work, there was little left to ponder. That said, a few of the pieces do critically engage the history of metalworking, its gendered social history and relation to the idea of "women's work."

Within metalworking there are various disciplines that have been stereotyped as men's or women's territory, historically speaking. "Fine art" in terms of metal for the most part consists of large-scale sculptures, made mostly by men (Louise Bourgeois standing out as one of the exceptions). "Decorative" or "craft" art concerns more "delicate" works of art like jewelry and is associated with women. The "Heavy Metal" show makes an effort to deconstruct these socio-historical categories.

Cheryl Eve Acosta in particular does some heavy-lifting to take apart the notion that decorative art is a lower art form. Viewing Acosta's sculptural jewelry is almost like peering out of a submarine porthole. Working with highly malleable copper, Acosta creates oceanic-themed jewelry with startling deep hues of blue, as seen in the brooches of "Ciclos," 2015, and undulating shapes reminiscent of seashells, fish scales, and small trumpets, as seen in the necklace "Palomino," 2015. Acosta's other copper series, best exemplified by "Fossilium," 2015, uses a unique organza fabric to create a thin, translucent film that glistens like skin salted by the ocean.

Whereas Acosta's oceanic jewelry is whimsical yet elegant, the design work of Swedish artist Petronella Eriksson almost looks like kitchenware for woodland elves and does not help to make the case for jewelry as fine art. Drawing inspiration from the forests of her native Sweden, a long branch serves as a handle to a silver pot with a squiggly root while a tea kettle rests on still more squiggly silver roots. Eriksson's pieces would fit in well on Pinterest or at a Comic-Con afterparty.

Amid the surprises, some artists went the other direction, emphasizing metal's obvious qualities — durability, monochromatic color, and hard angles.

Alice Hope, "Untitled," 2016, used Budweiser tabs, 6 ft. diameter, private collection.

Blanca Muñoz, "Bujía," 2013, stainless steel, 10 1/2 x 23 1/2 x 21 1/2 in.

These pieces were often rigid: both conceptually and formally. "Collapse," 2014, by Serena Porrati and "Maelstrom," 2011, by Beverley Penn cast natural objects into metal in unconvincing commentaries on the environment. In "Maelstrom," 2011, Penn cast a thistle-like plant in bronze to create a sprawling, mandala-like sculpture, giving an obligatory nod to the changing environment and need to preserve diverse plant life. Inspired by the "endless cycle of mining," "Collapse," 2014, appears like a rock but is actually a combination of discarded metals melted and recast into a mold modeled on a rock. In the end, both pieces bear little conceptual weight and whatever commentary they might be making comes off more like a shrug than a pointed statement.

One of the most visually striking and thought-provoking pieces was "Untitled," 2016, by Alice Hope. Featured front and center, the giant, red, circular maze-like installation greets visitors as they first enter the exhibit. It almost looks like a target that's been hit in the bullseye one too many times and had its guts spilled onto the floor. The installation is composed of used Budweiser beer tabs, which conjures up all kinds of hilarious images of Hope creating this piece. Beyond its striking visual qualities, it also provides a commentary on the repetitive nature of "women's work," i.e. activities like sewing or ironing. Repetition was a theme explored elsewhere in the show, in works like "Tethered," 2014, by Paula Castillo, but the relationship between repetition and women's labor was articulated most strongly by Hope.

In a largely monochromatic show, a few artists like Rana Begum, Bianca Muñoz, and Alice Hope used color to great effect. Begum used light to imbue her work with a potential energy as in the case of "No. 161," 2008, an installation with bright yellow stalks of aluminum beams leaned against the wall at various angles in contrast to the clean, right angles of the beams themselves. The neon color and precarious position of the beams make it seem as if they might be whisked off at any moment by a team of construction workers.

The iridescent steel sculpture by Muñoz entitled "Bujía," 2013 also draws on the power of light to produce a sense of movement. The light activates different colors on the iridescent paint coating the mesh steel similar to the effect of sunlight on oily water.

Oddly enough, "Heavy Metal" at its best and worst created a sense of weightlessness. The most compelling pieces seemed to transcend their substance, but the displays of virtuosity often lacked the weight of a big idea.

– CONNOR GOODWIN

LEFT: COURTESY OF MARLBOROUGH GALLERY MADRID; PHOTO © ARTURO MUÑOZ; RIGHT: PHOTO BY JENNY GORMAN PHOTOGRAPHER: JENNY GORMAN PHOTOGRAPHER: ARTURO MUÑOZ.

DATEBOOK

Not-to-be-missed shows this month

LOS ANGELES

Turning a Page at the Getty Research Institute

Books are repositories of knowledge, first and foremost, but they also can be works of art — a kind of blank canvas that provides artists the opportunity to serialize their ideas, to challenge signification and simply to play.

"Artists and Their Books/Books and Their Artists," at the Getty Research Institute in Los Angeles features book-oriented works by more than 40 Contemporary artists and is on view through October 28. Among those featured are Ellsworth Kelly, Anselm Kiefer, Barbara T. Smith, and Wei Tan.

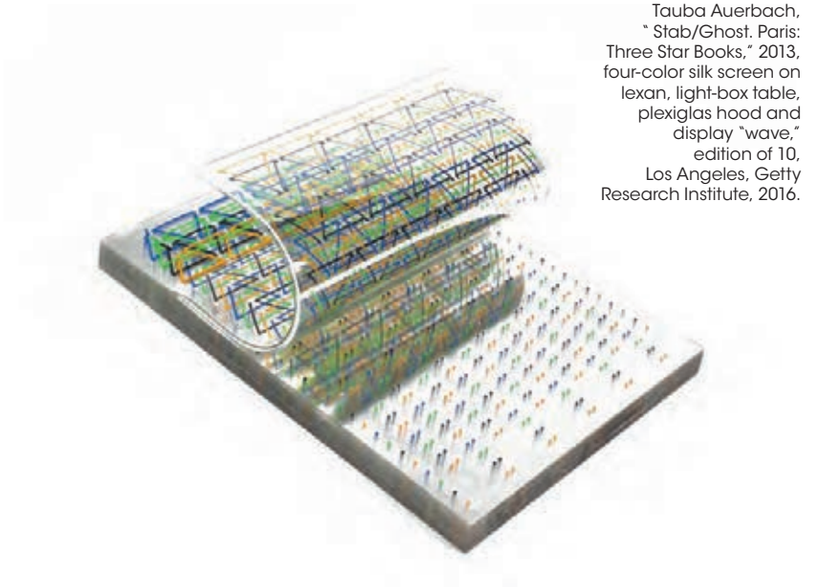
In addition to being a part of most people's lives, books "are also an essential medium for Contemporary art — both as a tradition to be challenged and a form for experimentation — as much as sculpture, painting, and other classic forms of artmaking," writes the museum.

"This highly visual and experiential exhibition focuses on artists' books that can be unpacked, unfolded, or read in alternative ways. Some are made to be shown on the wall or displayed as sculptures or installations. The exhibition highlights the myriad incarnations and innovative roles for books in contemporary culture."

The display includes books, multiples, and unique objects that vary in shape and materials used. These are created to be viewed and interacted with in different ways. "For example, 'The Philosopher's Stone,' 1992, a unique book-object by Barbara Fahrner and Daniel E. Kelm, is a geometric paper egg that holds nuggets of wisdom to be revealed as corners are turned down and intricately drawn panels filled with handwritten text are unfurled. Once fully taken apart, it is no easy feat to put the angular 'pages' of this book-inspired paper sculpture back together," the institute says.

More information: www.getty.edu

Beth Thielen, "Why the Revolving Door: The Neighborhood, the Prisons," 1992, monoprint, pencil, edition of 20, Los Angeles, Getty Research Institute.



Tauba Auerbach, " Stab/Ghost. Paris: Three Star Books," 2013, four-color silk screen on lexan, light-box table, plexiglas hood and display "wave," edition of 10, Los Angeles, Getty Research Institute, 2016.

Jérôme Schlomoff,
"Georg Baselitz," 1989.

Thomas Adel,
"Marina Abramovic,"
1994.

BERLIN

Artists on Both Sides of the Lens

"Artist Complex — Photographic Portraits from Baselitz to Warhol," through October 7 at Museum für Fotografie in Berlin, 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, Brassaï, 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 idea of the artist is often associated with ingenuity, creativity and freedom of composition, while Carl Gustav Jung defined a 'complex' as a structure of feelings, thoughts and memories," the museum writes. "This structure centers around a significant factor in the psyche and determines our thoughts and actions. Artist Complex brings the two concepts together, and investigates the artist as a visual phenomenon, composed of a particular set of ideas and motifs, shown in the photographic portrait."

On display are works by popular and lesser known artists and includes pieces that go against the norms of portraiture by photographers such as Christopher Makos, who provocatively portrayed Andy Warhol in drag.

"Artist Complex" includes self-portraits, disguises and caricatures, studies of artists at work and of their tools and finally portraits of artists with their work.

More information: www.smb.museum/en

Ken Heyman,
"Roy Lichtenstein,"
1964.

TOP LEFT: © JÉRÔME SCHLOMOFF, 1988. RIGHT: © THOMAS ADEL. BOTTOM: © KEN HEYMAN

Stella McCartney, "Ensemble, " Winter 2017.

© STELLA MCCARTNEY

LONDON

At the V&A, Showing How Fashion and Nature Go Together

"Fashioned from Nature" traces the complex relationship between fashion and the natural world since 1600, through a display of around 350 unique objects, including a pineapple fiber clutch-bag, a cape of cockerel feathers, and Emma Watson's Calvin Klein dress made from recycled plastic bottles. The show is on view through January of 2019.

"From stunning botanical embroidery to earrings made from birds of paradise, the relationship between nature and fashion is complex and often controversial," the museum writes. "This exhibition will take you on a journey through centuries of fashion that have drawn inspiration from and plundered the natural world — through to the contemporary innovators who are directly addressing the issues caused by the industry."

The exhibition also illustrates how fashionable clothing repeatedly draws on the beauty of nature for inspiration, with examples of garments from luxury brands such as Christian Dior, Christopher Raeburn, Dries van Noten, Philip Treacy, and Stella McCartney.

"Fashioned from Nature" also focuses on the larger environmental issues that have impacted fashion and vice versa. It explores how fashion's processes and constant demand for raw materials damage the environment. At the same time, it looks into the role of design in creating a more sustainable fashion industry.

"Our 1,600 to 1,900 sections present the most commonly used fabrics (cotton, linen, silk, and wool), controversial materials like whalebone and mother-of-pearl, and intriguing alternatives such as spun glass, vegetable ivory, and pineapple fiber. A pair of earrings from 1875, formed from the heads of two real honeycreeper birds, and an 1860s muslin dress decorated with around 5,000 parts of jewel beetle wing cases highlight the popularity of using animal parts in fashion," the museum says.

More information: www.vam.ac.uk

Tony Oursler, "Pinned," 1996, collection Stedelijk Museum Amsterdam, Gift of Helen van der Meij-Tcheng, Londen/Amsterdam, 2015.

AMSTERDAM

Stedelijk Museum Celebrates the Gift of Art

The ironically named "True Luxury" exhibit at the Stedelijk Museum rolls out a survey of works donated to and purchased by the museum between 2012 and 2018. On view September 22 through March 3 of next year, the show includes 35 works that have never previously been shown in the museum, a large installation and a film debut.

"The title of the exhibition at the Stedelijk is taken from the installation "Echte luxe is niets kopen / True luxury is buying nothing" by the Dutch artist Erik van Lieshout, who gifted the work to the museum in 2016," the Stedelijk says in its description of the show. "It is an ironic reference to the reality that, in a time of shrinking museum budgets and skyrocketing prices on the international art market, collections rely on magnanimous donors to expand their holdings."

"Although the exhibition spotlights recent acquisitions, several clear thematic threads leap out, such as an engagement with new technology, digital culture and the repercussions of globalization," the museum says. "Among the show's highpoints is the space-filling installation by Erik van Lieshout, the imposing video installations of Arthur Jafa and the donation of the archive of the former Canadian artist collective General Idea, including their graphic work, mail art, multiples, invitations and publications."

More information: www.stedelijk.nl

"14-piece Toilet Service," about 1750, unidentified sterling silver, gilt, cut glass, Gift of Alan and Simone Hartman and Harriet J. Bradbury Fund.

TOP: STEDELIJK MUSEUM AMSTERDAM. BOTTOM: PHOTOGRAPH © MUSEUM OF FINE ARTS, BOSTON

BOSTON

Art Through Casanova's Eyes

"Casanova's Europe: Art, Pleasure, and Power in the 18th Century" opens a window on the dynamic world of mid-18th-century Europe, its people, ideas, and artistic style. It's on view at the Museum of Fine Arts in Boston through October 8.

The exhibition features a display that consists of "more than 250 paintings, sculptures, decorative arts, textiles, works on paper and musical instruments from museums and private collections throughout the US and Europe," the museum says. "The exhibition is structured by the chronology and geography of the life of Giacomo Casanova (1725–1798), whose 12-volume autobiography, 'The Story of My Life,' is unrivaled as a chronicle of 18th-century European society."

Casanova mingled with a who's who of the era, ranging from aristocrats like Catherine the Great to intellectuals like Voltaire and Benjamin Franklin, the museum says. Casanova was a notorious womanizer, a libertine, and a cheat. His behavior toward women was particularly scandalous, but it was his disregard for religion that ultimately landed him behind bars. "The exhibition addresses themes such as travel, the intersection of sex and power, theatricality and identity, and the pleasures of fine dining, and conversation. It also reveals a culture of excess on the brink of revolution, one characterized by pleasure seeking, movement across boundaries and self-invention — ideas that continue to resonate nearly three centuries later," the museum says.

The works on view at the exhibition has been lent by more than 35 European and American institutions, including the National Portrait Gallery in London, Musée du Louvre, and the Metropolitan Museum of Art.

More information: www.mfa.org

BILBAO

"Javier Téllez: Shadow Play" at Guggenheim

"Shadow Play" — a survey of video art, installations and other forms of moving image by the Venezuela-born Javier Téllez — is on view at the Guggenheim, Bilbao through November 17.

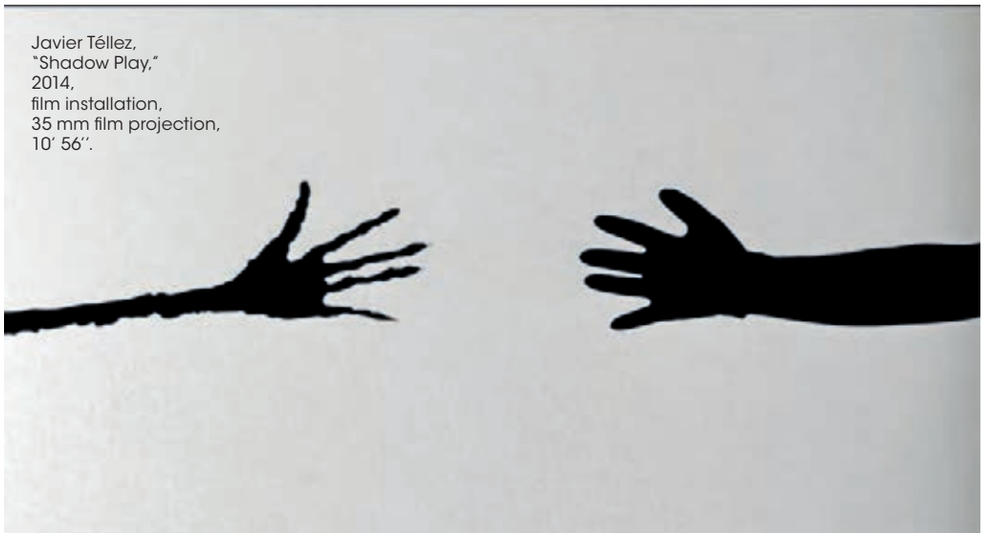
Two stirring works — "Bourbaki Panorama" and "Shadow Play" — are highlighted in the exhibition. Both works are the result of the artist's collaboration with refugees seeking asylum in Switzerland.

"In a single space, this exhibition articulates two pieces created in 2014 for the Kunsthaus Zürich. In 'Bourbaki Panorama,' a group of refugees moves in a circle inside one of the most important panoramic works in the history of European art," the museum writes. "This great cultural monument depicts the exodus across the Alps of 87,000 French soldiers who were seeking asylum following their defeat by the Prussian troops, an event seen as the birth of Switzerland's vocation as a haven for refugees. In 'Shadow Play,' which lends its title to the exhibition, the projected shadows of the actors narrate certain scenes from their difficult, life-changing journeys. Like the panoramas of the 19th century, shadow play drama is one of the precursors of cinema, although it has also been a part of human history for many thousands of years. Through the stories told by the refugees with their hands and bodies, we gain an insight into the immemorial archetypes of exile: destruction, oppression, censorship, misery, and death."

The work of Téllez (b. 1969) investigates the history of the moving image — its icons, social norms, and specific relational forms — while it systematically tackles institutional dynamics, disability, and mental illness as states of marginalization and cultural invisibility, the museum says.

More information: www.guggenheim-bilbao.eus

Javier Téllez "Shadow Play," 2014, film installation, 35 mm film projection, 10′ 56″.



Javier Téllez, "Shadow Play," 2014, film installation, 35 mm film projection, 10′ 56″.

Javier Téllez, "Shadow Play," 2014, film installation, 35 mm film projection, 10′ 56″.

ALL IMAGES: COURTESY OF THE ARTIST AND PETER KILCHMANN GALERIE, ZURICH © JAVIER TÉLLEZ

Johannes Girardoni, "Resonant—Red Violet," 2018 resin, pigment, virtual spectro-sonic refrequencer, 51 x 51 x 3 ½ in. (130 x 130 x 9 cm.), Johannes Girardoni Studio.

Johannes Girardoni, "Dripbox—Titanium White," 2018, beeswax, pigment and wood, 42 x 48 x 9 in. (107 x 122 x 23 cm.).

Johannes Girardoni, "Metaspace V3," 2013/2018, aluminium, fiberglass, resin, wood, LEDs, and sensors with spectro-sonic refrequencer, 108 x 168 x 108 in (274.3 x 426.7 x 274.3 cm.).

BOTH: COURTESY OF JOHANNES GIRARDONI STUDIO

LONDON

"Sensing Singularity" at Lévy Gorvy

Johannes Girardoni's "Sensing Singularity" at Lévy Gorvy in London is the first solo exhibition of the artist in the UK and it's on view through September 15. In this series, Girardoni has dedicated the last two decades of his practice to a complex and precise exploration of the limits of perception through material and light, the gallery says.

"Shifting between disciplines — sculpture, installation art, and photography — his work is concerned with creating new definitions of space through digital and analogue technology."

The artist said, "I concern myself with a new reality: we are at a point in our culture where technology and human perception are about to merge — this is a sensory singularity."

The exhibition will feature three distinct bodies of work, including new sculptures and a monumental "Metaspace," which collectively explore the relationship between material and light. His latest interactive installations incorporate a third element: sound. It will demonstrate Girardoni's two decade-long engagement with perception, inviting visitors to experience new definitions of space, sound, and color through experiments with analogue and digital media.

Girardoni (b.1967) is an American sculptor and installation artist best known for his investigations at the intersection of sculpture and painting, through which he explores the continuously shifting relationship between reality and image, according to the gallery. The works are often examinations of phenomenological processes, where a hollow or empty space — a tangible emptiness — turns out to be the actual center of the work.

More information: www.levygorvy.com

LONDON

Anni Albers Retrospective at Tate Modern

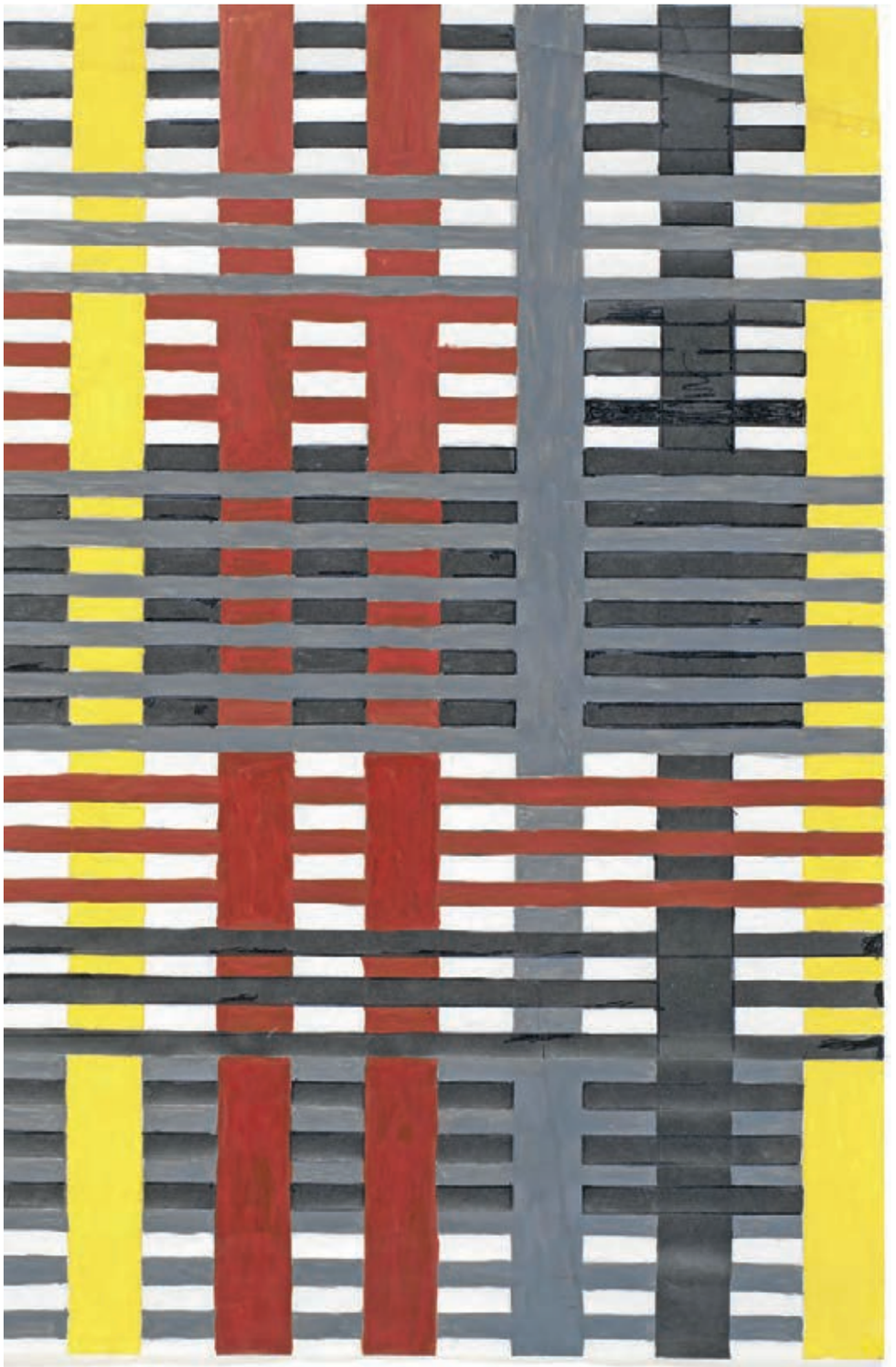
The first major retrospective of works by Anni Albers is coming to Tate Modern.

Opening October 11 and running through January 27 next year, the show presents her most important works, drawn from major collections in Europe and the US. It highlights Albers' (1899-1994) influence and significance. Several of the works on display are being shown in the UK for the first time.

In her work, she combined the ancient technique of hand-weaving with concepts of Modern and Contemporary art. "Featuring over 350 objects including beautiful small-scale studies, large wall-hangings, jewelry made from everyday items, and textiles designed for mass production, this exhibition explores the many aspects of Albers's practice — such as the intersection between art and craft; hand-weaving and machine production; ancient and modern," the museum writes. The show also highlights the artist's lesser known commissions which reflected her long-standing interest in the relationship between textiles and architecture. "The exhibition design takes inspiration from the artist's own writings, such as her seminal essay 'The Pliable Plane: Textiles in Architecture,' 1957, in which Albers advocates 'a new understanding between the architect and the inventive weaver,'" the museum adds.

She studied at the Bauhaus where she met her husband Josef Albers and other modernist artists such as Wassily Kandinsky and Paul Klee. According to the museum, "though the Bauhaus aspired to equality between the sexes, women were still discouraged from learning certain disciplines including painting. Albers began weaving by default, but it was in textiles that she found her means of expression, dedicating herself to the medium for the majority of her career."

More information: https://www.tate.org.uk/



Anni Albers, "Study for an Unexcuted Wallhanging," 1926, gouache with pencil on reprographic paper, 30.8 x 22.2 cm.

Maria Lassnig (1919–2014), "Selbstporträt als Prophet," 1967, oil on canvas, 125 x 105,2 cm., Hamburger Kunsthalle.

HAMBURG

Talking Contemporary in Hamburg

A group show at Hamburger Kunsthalle, "Again and Against," brings together a variety of well-known Contemporary artworks from the early 1960s to the present day. Curated by Brigitte Kolle, the exhibition focuses on international Contemporary art from the early 1960s to the present day, also creating a platform for dialogue and comparison. It's on view through December 9.

"The title of the collection 'Again and Against' indicates the two basic principles of the exhibition: repetition and contradiction," the museum says. "In the process of comparative viewing, unsuspected relationships and astonishing common features come to the fore, while the distinctive character of each artistic signature remains. The collection permits the discovery, new discovery and rediscovery of significant works of Contemporary art held in the Hamburger Kunsthalle's collection."

The show features works by Georg Baselitz, Vajiko Chachkhiani, Tony Cragg, Peter Doig, David Hockney, Annika Kahrs, Mike Kelley, Maria Lassnig, Richard Long, Wolfgang Mattheuer, Olaf Metzel, Sigmar Polke, Neo Rauch, Gerhard Richter, Pia Stadtbäumer, Cy Twombly, Stephan von Huene, and Haegue Yan. "In the process of comparative viewing unsuspected relationships and astonishing common features come to the fore, while the distinctive character of each artistic signature remains," the museums says. "The collection presentation 'Again and Against' permits the discovery, new discovery and rediscovery of significant works of Contemporary art held in the Hamburger Kunsthalle's collection."

More information: http://www.kunstmeile-hamburg.de/en/

Vincent Fecteau, "Untitled," 2014, mixed media collage, 6 x 5 x 1 3/4 in./ 15 x 13 x 4 cm.

LOS ANGELES

Papier-Mâché at Matthew Marks

Over the past 20 years, Vincent Fecteau has developed a unique style of sculpture using painted papier-mâché, and recent works are featured in his first exhibition in Los Angeles more than a decade. The show at Matthew Marks Gallery in Los Angeles is on view through September 29.

As Fecteau has described it, "There are forms or curves that I can only imagine making out of papier-mâché. It's amazingly flexible and endlessly additive and reductive."

Arranged on pedestals, the sculptures include some of the artist's largest works to date, yet they retain the uncertain sense of scale that is a central component of his art: "I long for the form that exists free of so-called understanding and that operates in a purely abstract, maybe unconscious way. Yet this utopian desire hinges on an idea of abstraction that not only might be impossible but, in the end, might even be undesirable."

The show also includes several of his collages, installed on the wall. "They combine images (clippings from architecture magazines, photographs by the artist) with materials such as cardboard and found pieces of wood or rope to create shallow reliefs. The effect is often an ambiguous sense of depth and an oscillation between abstract and domestic space," the gallery says. "Like his sculptures, they admire the notion of the impossible: 'I've often fantasized about making a form that would be so incomprehensible that it couldn't be seen.'"

More information: www.matthewmarks.com

All images: Nicole Miller, "Still from Athens, California," 2016. 'Nicole Miller: Athens, California,' March 14–September 9, 2017.

ALL IMAGES: COURTESY OF CALIFORNIA AFRICAN AMERICAN MUSEUM

CALIFORNIA

Art From Life in an African-American Community

"Athens, California," a video installation by Nicole Miller, explores life in a mostly poor African-American and Latino town in southern California. It's at the California African American Museum through September 9.

Miller's works are an examination of themes relating to African-American topics such as subjectivity, self-representation, and agency.

The exhibition "Athens, California" gets its name from her 2016 installation by the same name. For the installation, Miller visited the unincorporated community of Athens in the southern region of Los Angeles County, which is predominantly populated by black and Latino residents and cited as one of the region's most dangerous neighborhoods.

"In this immersive, 3-channel video installation, Miller weaves together personal interviews and accounts from a diverse range of students from the area, many from Washington Prep High School," writes CAAM, an affiliate of the Smithsonian. "For many of these young people, sharing their stories constitutes an active gesture toward building empathy with others with similar life experiences."

Miller's installation questions whose voices are amplified and whose might be silenced, raising questions about knowledge, power, and a person's right to be heard. The exhibition is curated by Naima J. Keith, deputy director and chief curator at the museum.

More information: https://caamuseum.org/

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The Art of Living, Curated by Our Editors

Left:
Donald Judd, Architecture Studio, Judd Foundation, Marfa, Texas.

Right:
Donald Judd, 5th Floor, 101 Spring Street, Judd Foundation, New York.

Donald Judd, Library, 3rd Floor, 101 Spring Street, Judd Foundation, New York.

SAN FRANCISCO

Take a Seat with Donald Judd at SFMOMA

"Donald Judd: Specific Furniture" at the San Francisco Museum of Modern Art shines a light on the groundbreaking design work by the American artist — and gives visitors a chance to sit on some of his furniture.

About 30 pieces of furniture and 25 drawings, along with eight newly created Judd designs are on display at the museum through November 4.

"Judd's rigorous research and exploration of form and scale in his artworks extended into his interests in design and architecture. Truly a spatial practice, Judd's holistic approach to the objects that he created and surrounded himself with is evident in his refined, if not nuanced, works," said Joseph Becker, associate curator of architecture and design at SFMOMA. "We are excited to offer visitors the unique opportunity to understand Judd's furniture by presenting eight pieces that can be sat on before and after viewing the exhibition."

"Specific Furniture" examines his furniture designs and practice, which he referred to as "specific objects" while bringing together the designs he owned and admired. It also shows newly fabricated examples of his pieces that are there to sit on.

Judd's designs were created out of a need for simple and functional furniture, developed in response to what he saw as an absence of good and available pieces. From tables to desks and chairs to beds, Judd created a diverse group of distilled yet functional furniture originating from basic utilitarian forms.

More information: www.sfmoma.org

Marie Guillemine Benoist (1768-1826), "Portrait de femme noire," 1800, oil on canvas, 81 x 65 cm, musée du Louvre, Paris.

PHOTO © RMN-GRAND PALAIS (MUSÉE DU LOUVRE) / GÉRARD BLOT

NEW YORK/PARIS

Black Models in Modern Art

The Wallach Art Gallery at Columbia University and the Musée d'Orsay have partnered to present "The Black Model: From Géricault to Matisse." The changing modes of how artists, both white and black, depicted subjects of African origin, a common theme in the development of Modern art, is explored in this exhibition. The show will be on view at the Wallach from October 24, 2018 to February 10, 2019, and will then be expanded at the Musée d'Orsay from March 26 to July 14, 2019.

"By adopting a multidisciplinary approach, between art history and the history of ideas, this exhibition looks at aesthetic, political, social and racial issues as well as the imaginary that reveals the representation of black figures in the visual arts, the abolition of slavery in France (1794) to the present day," write the organizers of the show.

The exhibition focuses on three periods: The New Painting period, and Matisse's discovery of the Harlem Renaissance; the beginnings of the avant-garde of the 20th century and the successive generations of post-war and Contemporary artists.

The exhibition is held in two different locations, one at the Wallach Art Gallery, New York, and the other at Musée d'Orsay, Paris. In New York, the exhibition focuses specifically on the black female figure, beginning with the works of Édouard Manet from 1960s. In Paris, a brother realm of black figure is explored, beginning with works by Marie-Guillemine Benoist and Jean-Louis André Théodore Géricault at the start of the 19th century.

More information:
http://www.musee-orsay.fr/

BERLIN

What Is a Real Rembrandt? Answers in Berlin

Because of the nature of Rembrandt's studio — with a long progression of talented students and assistants coming and going — it has long been a challenge to determine the authenticity of some of the works attributed to the master. An exhibition at the Kupferstichkabinett (Museum of Prints and Drawings) on view through November 14 shares the results of recent research that has led to a fundamental reappraisal of the Dutch master's drawings.

His drawings have, many times, been mixed up with the works of his disciples and assistants who worked in the same style.

"From Rembrandt's Workshop: Drawings from the Rembrandt School," showcases about 100 of the best drawings by artists in Rembrandt's circle as well as several originals by Rembrandt.

"In recent years, the authenticity of Rembrandt's drawings has greatly exercised the few experts working in this field — with astonishing results: More than half of the drawings listed as autograph in the magisterial catalogue raisonné compiled between 1954 and 1957 by Otto Benesch the Viennese art historian, and director of the Albertina, are now regarded as works by students and assistants. This has a major impact on the Kupferstichkabinett of the Staatliche Museen in Berlin, whose holdings of drawings by Rembrandt, his school, and his circle are among the world's largest," the museum says.

A small selection of Rembrandt originals, including works from the museum's own collection, and loaned items from other museums, is also shown. The exhibit invites visitors to take a closer look at the subtle similarities and differences between the works by Rembrandt and his school.

More information: www.smb.museum

Carel Fabritius, "Junges Paar zu Pferde," Feder in Braun.

Gerbrand van den Eeckhout, "Susanna and the two elders," 1635, Feder in Braun.

TOP: N© STAATLICHE MUSEEN ZU BERLIN, KUPFERSTICHKABINETT / DIETMAR KATZ. BOTTOM: © STAATLICHE MUSEEN ZU BERLIN, KUPFERSTICHKABINETT / JÖRG P. ANDERS

Carlo Scarpa, "Querini Stampalia Lamp," 1962, steel, muntz metal and brass, 18 x 24.5 x 61 cm.

Carlo Scarpa, "Red-orange Sommerso bowl," 1936, 21 x 12 x 10 cm.

ALL IMAGES COURTESY REPETTO GALLERY

LONDON

Carlo Scarpa's Pursuit of "The Shape of Light"

"The Shape of Light," a show of about 20 glass sculptures by Carlo Scarpa, is on view at Repetto Gallery in London, September 26-October 26.

Curated by Marco Arosio and Paolo Repetto, "The Shape of Light" aims to display what the gallery describes as Scarpa's "polyhedral genius — together architect, artist and designer" through a display of works spanning his career. This includes works from the '30s and '40s like a very rare Crescita sculpture, the Querini Stampalia lamp, and a large cross from the Brioncemetery complex that he designed.

There will also be a selection of drawings from the '60s and '70s; some furniture, cutlery and other small objects. The exhibition includes photographs: some portraits of the artist and ones of his Brion cemetery complex. A catalog with texts by Marco Arosio, Charles Hind, Giulio Paolini and Paolo Repetto will be available.

During his career, Scarpa (1906-1978) wanted to touch and give shape to light, the gallery says. "For Scarpa the only valid art and architecture, the only one worthy of admiration was the one he knew how to sing," the gallery says. "Music and architecture, for him, were tied with the same capacity to captivate the man in the magical sphere of harmony: that secret order, profound, whole, capable, through the sight and the hearing, of letting us perceive for an instant, at least for an instant, the ecstatic experience, the gateway of the prison of self, the exit from the world, into the intuition of the absolute beauty as immortality."

More information: www.repettogallery.com

Left: Carlo Scarpa, "Crescita," 1968, milled and gold steel sculpture with cubes inside every dihedron, 168 x 44 x 33 cm.

Right: "Cavalletto," 1950, mahogany wood, drawn steel, brownish muntz metal, 260 x 74 x 64 cm.

NÓS Architectes,
"Moving Dunes," 2018,
truncated spheres in mirror,
polished steel, acrylic paint.
produced in collaboration with MU.

"Moving Dunes,"
2018,
NÓS Architectes in
collaboration with MU.

MONTREAL

"Moving Dunes" — A Mirage in Montreal

Each year, the Montreal Museum of Fine Arts showcases new installation, proposed and built by local designers. This year's installation, "Moving Dunes" by NÓS Architects, is inspired by the museum's exhibition "From Africa to the Americas: Face-to-face Picasso, Past, and Present." This year marks the seventh edition of the installation tradition and it will be on view until October 28.

"Moving Dunes," dresses the museum's Avenue du Musée in an expressive veil of dunes, created from "an anamorphosis of distorted patterns." "The presence of the dunes — motifs distorted by an illusion called anamorphosis — gives Du Musée Avenue an expressive dimension," says MBAM.

"Through anamorphosis, we wanted to add virtual amplitude to Du Musée Avenue. This optical illusion creates a sense of imbalance and, in so doing, establishes a new relationship between the observer and his environment; a nod to the approach used by cubist painters inspired by non-Western art," explains Charles Laurence Proulx, an architect at NÓS Architects.

During a walking journey, the visitor will navigate among reflective spheres mirroring the built environment of the MBAM, which is comprised of unique architectural and historical pieces.

"Moving Dunes is a mirage in the heart of Montreal," says MBAM.

More information: www.mbam.qc.ca

BOTH IMAGES: PHOTO MMFA, DENIS FARLEY.

Rebecca Belmore, "tarpaulin," 2018, installed at the Art Gallery of Ontario.

TORONTO

Rebecca Belmore in the Spotlight

Art Gallery of Ontario (AGO) presents "Rebecca Belmore: Facing the Monumental," a wide-ranging retrospective of the Canadian artist's three-decade-long career. The exhibition, running through October 21, features photography, sculpture and media installations.

Belmore has been making politically aware art for more than 30 years. Rooted in the political and social realities of indigenous communities, Belmore's works make evocative connections among bodies, land, and language.

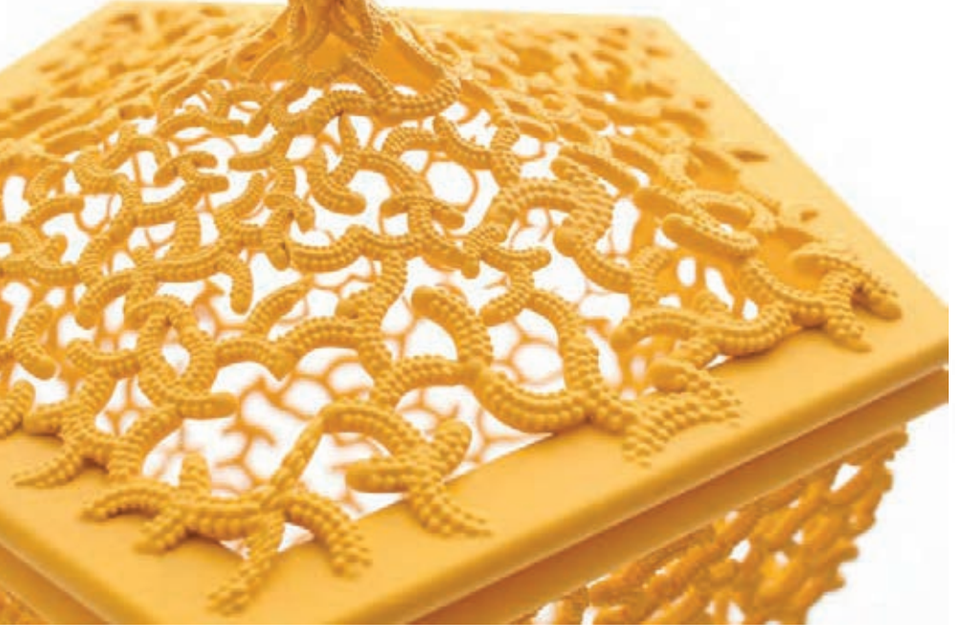
"Facing the Monumental," curated by Wanda Nanibush, the curator of indigenous art, marks the debut of three new large-scale Belmore works. Spread over the Vivian and David Campbell Centre for Contemporary Art at the museum's fifth floor, the exhibition extends through a series of satellite installations into several galleries within the museum and out onto the intersection of Queen and Bay streets in downtown Toronto.

"Belmore's powerful works reveal a compelling duality: her lyrical representations of human dignity, the beauty of youth, a sleeping subject, the power of water or the quieting effect of snow are all images that exist in contrast to the turmoil of our world. Her art asks us to consider where we are, and what we face in our future," said Nanibush. "These works, seen in isolation, are beautiful. The facts they address, the questions they ask and the violence they reflect on — that is what is political."

More information: https://www.ago.net

Rebecca Belmore, "Biinjiya'iing Onji (From Inside)," 2017, hand-carved marble, 143 x209 x 209 cm., National Gallery of Canada, purchased 2018.

BOTH: © REBECCA BELMORE



Michael Eden, "Vermiculé II," 2018, unique object made by Additive Layer Manufacturing from a high quality nylon material with a soft mineral coating.

AYLESBURY

Shape-Shifting With Michael Eden

Specially commissioned works by Michael Eden are showcased by the Adrian Sassoon gallery in an exhibition at Waddesdon Manor, Aylesbury, in England. "Form & Transform," one of the most ambitious shows by the artist so far, is a theatrical presentation of digitally printed pieces that draw on historic objects. The artist has worked with 3D scans to reimagine the objects at Waddesdon's collections in the present-day settings, the gallery says. The exhibition runs through October 21, at Waddesdon's Coach House Gallery.

The unique and stunning pieces on display are a result of technological innovation, use of revolutionary machinery, the application of high-tech digital science, and extraordinary levels of skill.

"Three-dimensional printing has given me the freedom to create works of art impossible with the wheel and clay," says Eden.

"The new work makes connections that span time and cultures and explores the relationship between different periods of design and architectural style. Eden draws inspiration from the long tradition of materials being used to imitate other materials, and the abundance of ornamentation characteristic of Waddesdon's 18th-century collections and 19th-century architecture," the gallery says.

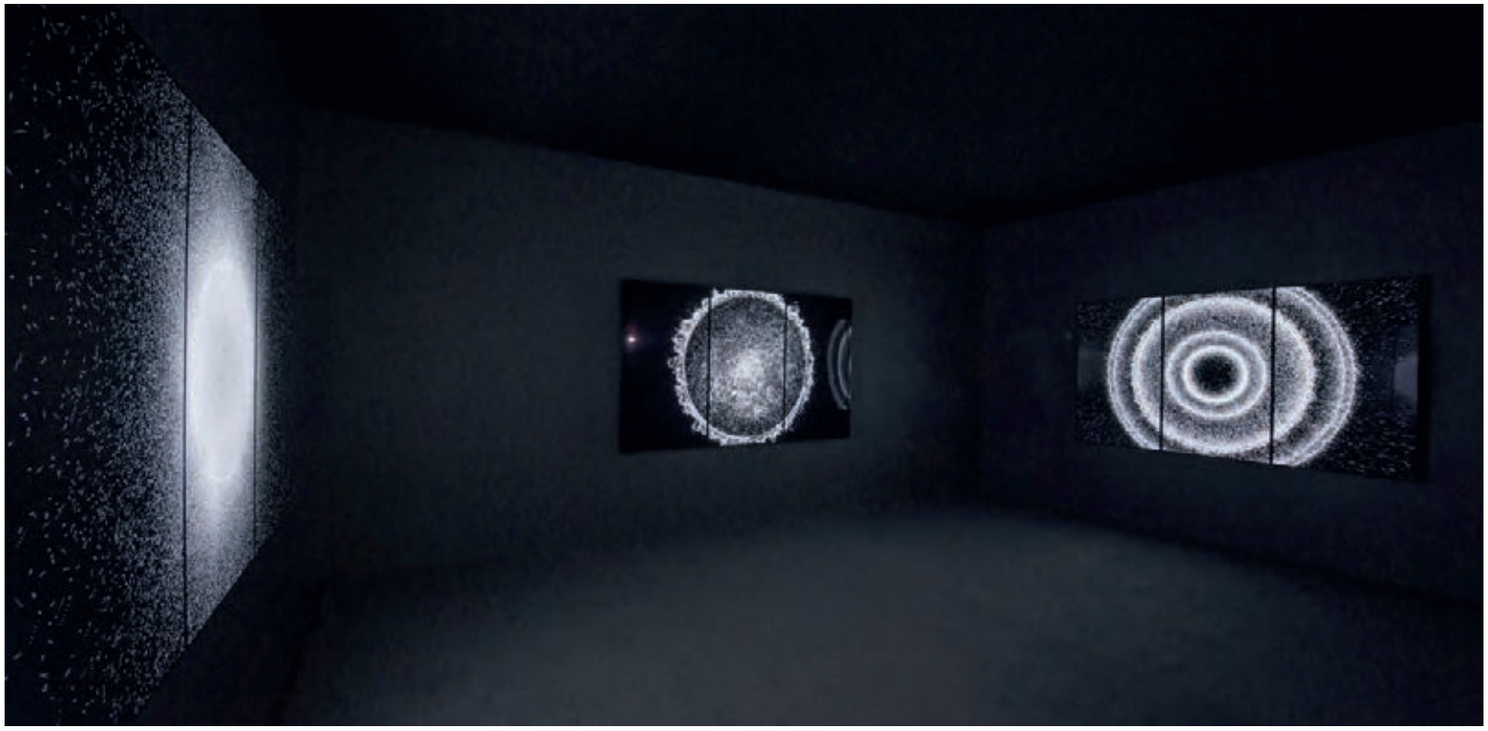
For the exhibition, Michael Eden presents his pieces among the objects and furniture from the Manor and its stores, thus revealing the different ages and styles that have inspired them.

More information: https://www.adriansassoon.com/

Michael Eden, "Putti-Cuvette," 2018, unique object made by Additive Layer Manufacturing from a high quality nylon material with a soft mineral coating.

Michael Eden, "Coccolith Vase and Nautilus II," 2018.

ALL IMAGES: © MICHAEL EDEN. IMAGE COURTESY OF ADRIAN SASSOON, LONDON



Installation view of "Leo Villareal: Escape Velocity 12/F," H Queen's, 80 Queen's Road Central, Hong Kong, July 21– September 7, 2018.

HONG KONG

Leo Villareal's Adventures in Light at Pace

"Escape Velocity," new light works by Leo Villareal, is on view at Pace's H Queen's gallery in Hong Kong through September 7.

"Villareal works with pixels and binary code to create rhythmic, non-repeating and random compositions in light," says the gallery. "Firmly rooted in abstraction and the psychology of perception, his work is purposefully open-ended and ethereal, encouraging viewers to draw their own interpretations."

Three large 'Cloud Drawings' and an edition of small 'Cloud Drawings,' and three new triptych works, are among the works on display. "Composed on a square array of LED lights arranged in columns, each 'Cloud Drawing' has its own unique, randomized sequence that evokes natural phenomena through abstract patterns and emergent, unexpected behaviors of monochromatic light," Pace writes.

Villareal (b. 1967, Albuquerque, New Mexico) focuses on identifying the governing structures of systems and is interested in base units such as pixels and binary codes, the gallery says. His installations use artist-created code, which constantly changes the frequency, intensity, and patterning of lights through sequencing. This will be the artist's first solo exhibition in Asia and his second exhibition with Pace since joining the gallery in 2016.

More information: www.pacegallery.com

Installation view of "Leo Villareal: Escape Velocity 12/F," H Queen's, 80 Queen's Road Central, Hong Kong, July 21 – September 7, 2018.

BOTH: PHOTOGRAPHY BY COW LAU CHUN YUEN. COURTESY PACE GALLERY © LEO VILLAREAL. COURTESY PACE GALLERY

"Bowl," Iran, 15th-century, stonepaste, diameter: 22.5 cm, collection Gemeentemuseum Den Haag.

THE HAGUE

Inspiration from Islam at the Gemeentemuseum

"Splendour and Bliss — Arts of the Islamic World" at the Gemeentemuseum Den Haag in The Hague, the Netherlands includes an extensive selection of Islamic art from the museum's collection, which will be on view for the first time. The collection consists of glass and metal objects, rugs, and wooden doors, all dating from 900 to 1900. The show is on view September 8-March 3, 2019.

In conjunction with the exhibition, groups of writers, chefs, and musicians took up a challenge to create set of stories, poems, recipes and music that are inspired by the art on display. Literature and the Arabic script are important in the world of Islam, and so too are music, eating and drinking together.

Koran texts, prose and poetry, and calligraphy are striking features of Islamic art. Six writers, including established names like Kader Abdolah and Rodaan al Galidi, as well as emerging writers with roots in the countries of origin of the objects were asked to write a short story or poem. Likewise six chefs and six musicians were asked for creations based on their inspirations from the show.

"It's really inspiring to see these people's personal and artistic responses to our magnificent collection," says museum Director Benno Tempel. "They reveal it to be a collection full of bliss and show what fabulous stories lay hidden in the artworks. This highlights a side of Muslim culture that is rarely considered in the public debate: the exuberance and the positive message of Islamic art."

More information: www.gemeentemuseum.nl

"Tile panel," Iran, 1220-1300, stonepaste, height 45.7 cm, Gemeentemuseum Den Haag.

BOTH : GEMEENTEMUSEUM DEN HAAG

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"White| Black," work by Miquel Barceló, Louise Bourgeois, Jean Dubuffet, Jacob El Hanani, Keith Haring, Rashid Johnson, Robert Longo, Jean Paul Riopelle, Joaquín Torres-García and Andy Warhol, through September 28

Casey Kaplan
121 W 27th St,
New York, NY 10001
+1 212 645 7335
info@caseykaplangallery.com
caseykaplangallery.com
Judith Eisler: "Riffs. Jarman's Caravaggio," September 6-October 20

Cheim & Read
547 W 25th St,
New York, NY 10001
+1 212 242 7727
gallery@cheimread.com
cheimread.com
Joan Mitchell: "Paintings from the Middle of last Century, 1953-1962," September 6-October 27

DC Moore Gallery
535 W 22nd St,
New York, NY 10011
+1 212 247-2111
info@dcmooregallery.com
dcmooregallery.com
Barbara Takenaga: "Outset," September 6-October 6

David Nolan Gallery
527 W 29th St,
New York, NY 10001
+1 212 925 6190
info@davidnolangallery.com
davidnolangallery.com
Ian Hamilton Finlay, September 13-October 27

Di Donna
744 Madison Avenue,
New York, NY 10065
+1 212 259 0444
info@didonna.com
didonna.com
Surrealist, Post-War and Modern Art

Edward Tyler Nahem Fine Art
37 W 57th St,
New York, NY 10019
+1 212 517 2453
info@etnahem.com
edwardtylernahemfineart.com
Modern, Post-War and Contemporary Masters

Edwynn Houk Gallery
745 Fifth Ave,
New York, NY 10151
+1 212 750 7070
info@houkgallery.com
houkgallery.com
Vintage photographs by the leading figures of the Modernist movement
Brassaï | Paris by Night: Vintage Prints from the Collection of Madame Brassaï, September 13-October 27

Galerie Buchholz
Fasanenstraße 30, 10719 Berlin
+49 30 88 62 40 56
post@galeriebuchholz.de
galeriebuchholz.de
Florian Pumhösl, and Atsuko Tanaka, extended through September 1
Richard Hawkins: "Collage Paintings, Gesture Paintings," September 14-October 13

Galerie Daniel Templon
30 rue Beaubourg,
75003 Paris
+33 1 42 72 14 10
info@danieltemplon.com
danieltemplon.com
Georges Mathieu: "Les années 60-70" at 30 rue Beaubourg, September 8-October 20

Galerie Eigen + Art
Auguststraße 26,
10117 Berlin
+49 30 280 6605
berlin@eigen-art.com
eigen-art.com
Birgit Brenner, September 6-October 13

Galerie Greta Meert
13 Rue du Canal,
1000 Brussels
+32 2 219 14 22
galeriegretameert.com
"Wiggle: A Sculpture Show," September 6-October 20

Galerie Hans Mayer
Grabbeplatz 2,
40213 Düsseldorf
+49 211 132 135
galerie@galeriehansmayer.de
galeriehansmayer.de
Keith Sonnier: "Abaca Code," September 7-October 27

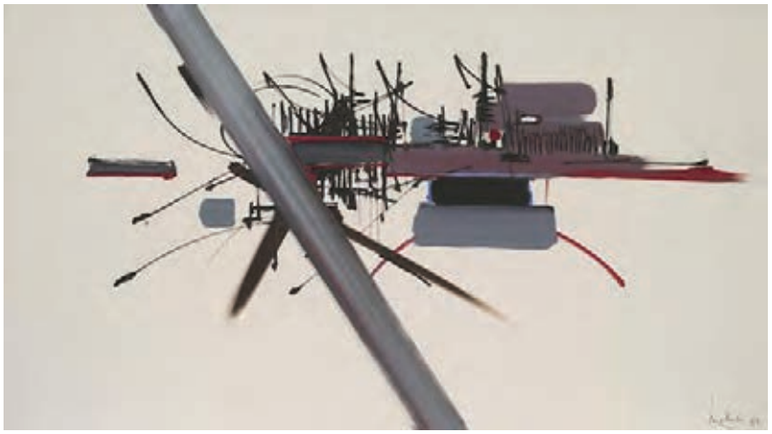
Galerie Isabella Bortolozzi
Schöneberger Ufer 61,
10785 Berlin
+49 30 26 39 49 85
info@bortolozzi.com
bortolozzi.com
Michaela Eichwald, September 8-October 13

Galerie Jocelyn Wolff
78 Rue Julien Lacroix,
75020 Paris
+33 1 42 03 05 65
galeriewolff.com
Santiago de Paoli, September 1-October 14

Galerie Karsten Greve
5, rue Delelleyme,
75003 Paris
+33 1 42 77 19 37
info@galerie-karsten-greve.fr
galerie-karsten-greve.com
Qiu Shihua: "Impressions," September 1-October 6

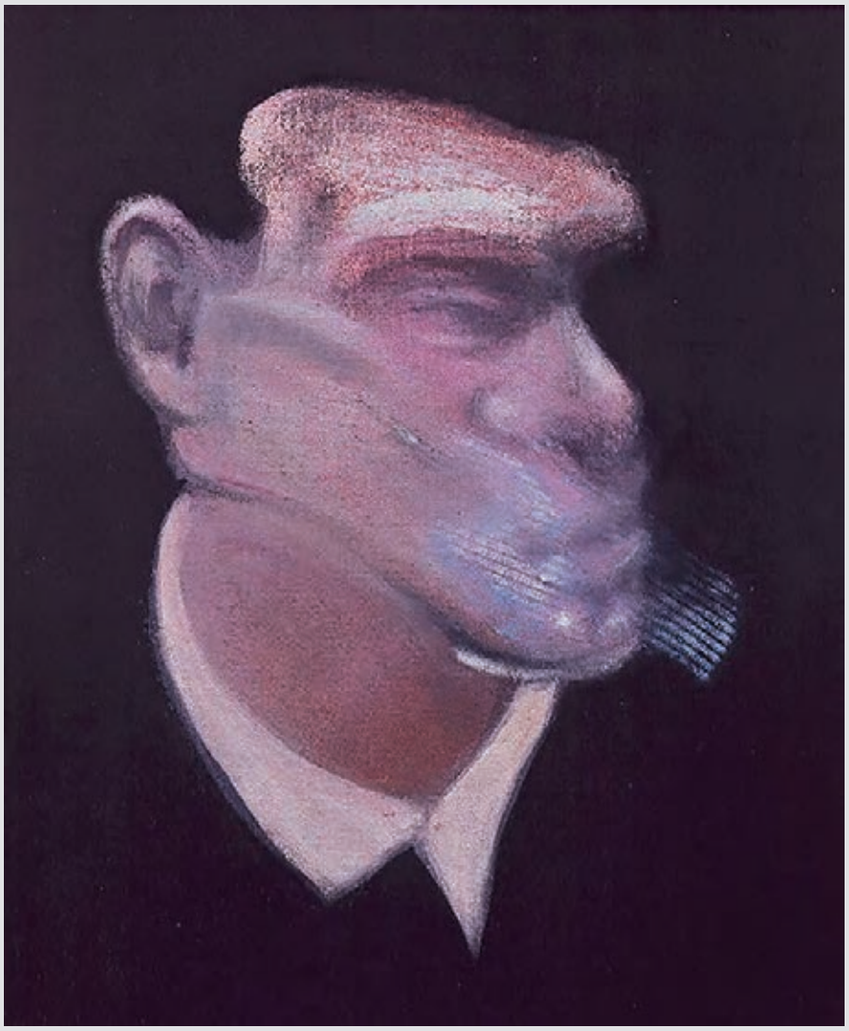
Galerie Krinzinger
Seilerstätte 16,
1010 Vienna
+43 1 5133006
galeriekrinzinger@chello.at
galerie-krinzinger.at
Group Show curated by Jérôme Sans, September 14-October 25

Galerie Lelong & Co.
528 W 26th St,
New York, NY 10001
+1 212 315 0470
art@galerielelong.com
galerielelong.com
Petah Coyne: "Having Gone I Will Return," September 13-October 27



GEORGES MATHIEU *Torque*, 1965, oil on canvas, 25 5/8 X 45 5/8 INches at Galerie Daniel Templon, Paris

Curated by BlouinShop



FRANCIS BACON | Study for Portrait of John Edwards
RICHARD NAGY

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Galerie Lahumière
17, rue du Parc Royal,
75003 Paris
+33 1 42 77 27 74
galerie@lahumiere.com
lahumiere.com
"Weaving Braiding: Villa Datris Isle-sur-la-Sorgue," through November 1

Galerie Martin Janda
Eschenbachgasse 11,
1010 Vienna
+43 1 5857371
galerie@martinjanda.at
martinjanda.at
Works by David Bestué, Sean Lynch, Eulàlia Rovira and Adrian Schindler, Batia Suter, curated by_Latitudes, September 14-October 13

Galerie Max Hetzler
Bleibtreustraße 45, Berlin
Goethestraße 2/3, Berlin
+49 30 34 64 97 850
info@maxhetzler.com
maxhetzler.com
Louise Bonnet at Bleibtreustraße 45, September 14-October 27
"True Stories, a Show Related to an Era - The Eighties," at Goethestraße 2/3, September 14-October 27

Galerie Nagel Draxler
Weydingerstraße 2-4,
10178 Berlin
+49 30 40 04 26 41
berlin@nagel-draxler.de
nagel-draxler.de
Dominik Sittig: "Memoriorama," through September 9
Mark Dion, John Miller, September 15-October 27

Galerie Nathalie Obadia
3 rue du Cloître Saint-Merri,
18 rue du Bourg-Tibourg,
75004 Paris
+33 1 42 74 67 68
nathalieobadia.com
Rina Banerjee: "Native Naked..." at Cloister Saint-Merri, September 8-October 27
Meuser: "Trocknen lassen" at Bourg-Tibourg, September 8-October 27


GABRIEL OROZCO on view at Marian Goodman Gallery, New York

Galerie Nordenhake
Lindenstrasse 34,
10969 Berlin
+49 30 20 61 48 3
berlin@nordenhake.com
nordenhake.com
Paul Fägerskiold, September 14-November 17

Galleria Continua
#8503, 2 Jiuxianqiao Road
Chaoyang District 100015
Beijing, China
+86 10 5978 9505
beijing@galleriacontinua.fr
galleriacontinua.com
Michaelangelo Pistoletto: "Oltre Lo Specchio," through October 21

Gladstone Gallery
515 W 24th St
530 W 21st St
130 E 64th St
New York, NY
+1 212 206 9300
info@gladstonegallery.com
gladstonegallery.com
Ugo Rondinone: "drifting clouds," at 24th Street, September 22-October 27
Ugo Rondinone: "drifting clouds," at 21st Street, September 22-November 3
Banks Violette, at 64th Street, September 15-October 27

Hauser & Wirth
23 Savile Row,
London W1S 2ET
+44 207 287 2300
london@hauserwirth.com
hauserwirth.com
On Collecting. Panza Collection Archives," September 4-15

Howard Greenberg Gallery
41 E 57th St,
New York, NY 10022
+1 212 334 0010
info@howardgreenberg.com
howardgreenberg.com
Jungjin Le: "Opening" and "The New Beginning for Italian Photography: 1945-1965," September 12-November 10

Lehmann Maupin
501 W 24th St,
536 W 22nd St,
New York, NY 10011
+1 212 255 2923
newyork@lehmannmaupin.com
lehmannmaupin.com
Liza Lou: "The Classification and Nomenclature of Clouds," at 24th Street, September 6-October 27
Suh Seok, at 22nd Street, September 8-October 27

Luhring Augustine
531 W 24th St,
New York, NY 10011
+1 212 206 9100
info@luhringaugustine.com
luhringaugustine.com
Simone Leigh, September 8-October 20

Marian Goodman Gallery
24 W 57th St,
New York, NY 10019
+1 212 977 7160
newyork@mariangoodman.com
mariangoodman.com
Gabriel Orozco, September 12-October 27

Marianne Boesky Gallery
509 W 24th St,
New York, NY 10011
+1 212 680 9889
info@boeskygallery.com
marianneboeskygallery.com
Dashiell Manley, September 6-October 20

Matthew Marks Gallery
523 W 24th St,
522 W 22nd St,
526 W 22nd St,
New York, NY 10001
212-243-0200
info@matthewmarks.com
matthewmarks.com
Paul Sietsema, at 523 W 24th Street, September 14-October 27
Anne Tuitt: Paintings, at 522 W 22nd Street, September 14-October 27
Suellen Rocca: Drawings, at 526 W 22nd Street, September 14-October 27

Metro Pictures
519 W 24th St,
New York, NY 10011
+1 212 206 7100
michael@metropictures.com
metropictures.com
B. Wurtz: "Domestic Space," September 6-October 20
Catherine Sullivan: "The Startled Faction (a sensitivity training)," in the Upstairs Gallery, September 6 – October 20


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Michael Werner
4 E 77th St,
New York, NY 10075
+1 212 988 1623
newyork@michaelwerner.com
michaelwerner.com
Enrico David, September 8-November 24

Mitchell-Innes & Nash
534 W 26th St,
New York, NY 10002
+1 212 744 7400
info@miandn.com
miandn.com
Pope.L: "One Thing After Another (Part Two)," September 13 – October 27

Mnuchin Gallery
45 E 78th St,
New York, NY 10075
+1 212 861 0020
contact@mnuchingallery.com
mnuchingallery.com
Ed Clark: "A Survey," September 12-October 20

Monika Kiviniemi
monika@tyfonmail.com
kiviniemi.se

PACE
6 Burlington Gardens
London W1S 3ET
+44 20 3206 7600
info@pacegallery.com
pacegallery.com
Loie Hollowell: "Dominant/Recessive," through September 20

MONIKA KIVINIEMI *Two Different Greens*, acrylic on linen canvas, 188 x 212 cm, visit kiviniemi.se for details

Pace/MacGill Gallery
32 E 57th St, 2nd and 9th floors,
New York, NY 10022
+1 212 759 7999
info@pacemacgill.com
pacemacgill.com
Irving Penn: Paintings, on the 2nd floor, September 13-October 13
Harry Callahan: "Sticks and Stones," on the 9th floor, September 13-October 13

Peter Blum Gallery
176 Grand St,
New York, NY 10013
+1 212 244 6055
art@peterblumgallery.com
peterblumgallery.com
Joyce J. Scott, September 27-November 10

Paula Cooper Gallery
New York, NY
+1 212 255 1105
info@paulacoopergallery.com
paulacoopergallery.com
Paula Cooper Gallery will temporarily move our primary gallery to 524 W 26th Street, opening in October
Programming will continue at our 521 W 21st Street location, as well as in our vitrine space at 529 W 21st Street
Please contact the gallery for forthcoming exhibition information

Regen Projects
6750 Santa Monica Blvd,
Los Angeles, CA 90038
+1 310 276 5424
benthornborough@regenprojects.com
regenprojects.com
Lari Pittman: "Portraits of Textiles and Portraits of Humans," September 15-October 27

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

Sadie Coles HQ
1 Davies St, London W1K 3DB
62 Kingly St, London W1B 5QN
+44 20 7493 8611
info@sadiecoles.com
sadiecoles.com
Martine Syms: "Grand Calme," September 6-October 20
Talk and perfromance: Monday, October 1st at 5pm

Simon Lee Gallery
12 Berkeley St,
London W1J 8DT
+44 20 7491 0100
info@simonleegallery.com
simonleegallery.com
"Toward Infinity: 1965-1980," through September 7
Gary Simmons, September 13-October 20

Sperone Westwater
257 Bowery,
New York, NY 10002
+1 212 999 7337
info@speronewestwater.com
speronewestwater.com
Malcolm Morley: "Tally-ho," sixth solo show devoted to the late London-born artist, September12-October 27

Sprüth Magers
Oranienburger Straße 18,
10178 Berlin
+49 30 28 88 40 30
info@spruethmagers.com
spruethmagers.com
Andro Wekua, Senga Nengudi, Kara Walker, through September 8
Gary Humel, Robert Irwin, Mika Rottenberg, September 29-November

Van de Weghe Fine Art
1018 Madison Avenue, 3rd flr,
New York, NY 10075
+1 212 744 1900
info@vdwny.com
vdwny.com
Modern, post-war and contemporary European and American artists

Van Doren Waxter
195 Chrystie St,
New York, NY 10002
+1 212 982 1930
info@vandorenwaxter.com
vandorenwaxter.com
Aiko Hachisuka and John Williams, September 5-29

Victoria Miro Gallery
Gallery I and II: 16 Wharf Rd,
N1 7RW London
Mayfair: 14 St. George St,
W1S 1FE London
+44 20 7336 8109
victoria-miro.com
Adriana Varejão, through September 8
Francesca Woodman: "Italian Works," September 15-December 15

Washburn Gallery
177 Tenth Ave,
New York, NY 10011
+1 212 397 6780
jwashburn@earthlink.net
washburngallery.com
Richard Stankiewicz: "Sculpture from the 1950s-1970s," September 13-October 27

White Cube
144-152 Bermondsey St,
SE1 3TQ London
25-26 Mason's Yard,
SW1Y 6BU London
+44 207 930 5373
enquiries@whitecube.com
whitecube.com
Julie Mehretu, at Mason's Yard, September 21-November 3
Doris Salcedo, at Bermondsey, September 28-November 12

Winston Wächter Fine Art
530 West 25th St,
Ground Floor,
New York, NY 10001
+1 212 255 2718
nygallery@winstonwachter.com
winstonwachter.com
Tracy Rocca, September 6-October 20

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

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