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ART HAUCTION

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Reed Krakoff's
Well-Designed Life

Italian
Masters

The Power
of Influence

Eileen
Gray

DESIGN
ISSUE

Fashion designer
and collector
Reed Krakoff in his
Upper East Side
town house.



NEW YORK

SPERONE WESTWATER

FABIO VIALE: "STARGATE"

● For his first solo exhibition in New York, Italian artist Viale spent years creating each magnificent oversize marble sculpture. Banal objects such as paper bags, tires, and a milk crate are rendered mysterious and significant in white marble, addressing notions of physicality and the void. "I sacrificed the marble by removing a vast majority of it," the artist says. "What you're left with is this outer shell." The market for Viale's work has been mainly in Europe, though Sperone Westwater has placed

sculptures in the U.S. and Australia. Several of the nine works in this exhibition sold for prices ranging from \$55,000 to \$220,000, with others placed on reserve at press time. In 2010 Viale's work *Progetto Cavour*, a commemorative monument, was commissioned by the office of the Italian president for his headquarters at the Quirinale in Rome. The sculptor also received the Henraux Foundation Award first prize in Querceta, Italy, in 2012.

Thank you and Goodbye, 2012. White marble; 2 parts, each 71 x 35½ x 39½ in.

I 34



LONDON

SADIE COLES HQ

SARAH LUCAS: "SITUATION CLASSIC PERVERY"

● The British artist, born in 1962, continued to cultivate her bad-girl creds with this recent show on the first floor of Sadie Coles's Burlington Place space. For this, the seventh in her "Situation" series of installations, Lucas assembled a bawdy blend of two dozen works, including sculptural pieces from as early as 1994, the *Untitled (Tit Chair)*, 2012,

made from stuffed hosiery in a variety of skin-toned hues, and a suite of hilarious and provocative C-prints of one of the artist's chair-based sculptures from 2009. The majority of the works were available for £45,000 to £140,000 (\$70–217,000). According to a gallery spokesperson, the exhibition was very well received, with "interest from an international range of clients as well as from institutions." Lucas used cement, nylon tights, mattress springs, plastic buckets, and cigarettes to create her "characters," as she refers to the sculptures. Her naughty but engaging creations dangled and drooped theatrically, adding to the exhibition's fun-house atmosphere. Last June a 2012 work made from tights, synthetic stuffing, and a wooden school chair, entitled *Tit Teddy Make Love*, sold at an auction of postwar and contemporary art at Christie's London for £46,850 (\$73,315), with buyer's premium.

Untitled (Tit Chair), 2012. Tights, fluff, wire, chair, 34½ x 37 x 29 in.

NEW YORK

CRISTINA GRAJALES GALLERY

CHRISTOPHE CÔME: "MATERIAL TRANSFORMATION"

● The gallery extended this exhibition of furniture by the Paris-based designer to accommodate interest from out-of-town buyers. By the end of the run, collectors from Memphis, Austin, Los Angeles, and Montreal flew to New York to view these new creations. Ninety percent of Côme's work is created on a commission basis to the specifications of his enthusiastic clients, a list that includes the designers and architects David Kleinberg, David Mann, and Steven Volpe, as well as art collector Beth Rudin DeWoody. In addition to placing several of these new pieces with collectors, the

gallery received 15 commissions during the course of the exhibition. Table lighting and sculptural mirrors began at around \$14,000; unique cabinets and tables made from materials such as iron, glass, enameled copper, onyx, Namibian marble, and lava tile ranged in price from \$40,000 to \$100,000. Frosted crystal sconces from the artist's "Triscota" series were available for \$6,000 to \$8,000. The wrought-iron frameworks of the artist's signature designs are often embellished and softened by the addition of long glass tubes and jewel-like discs. Because Grajales is the artist's exclusive representative, Côme's works are most visible in New York, and a planned 2014 hotel in the city's NoHo district will boast



Yellow Lava Cabinet, 2012. Iron and glazed lava tile, 34 x 37 x 19½ in.

a 17-foot decorative gate by Côme in its lobby. But his elegant designs can be seen worldwide as well: Architect Peter Marino, a committed fan, selected Côme's furniture for Chanel boutiques from Paris to Shanghai.

HONG KONG

BLINDSPOT GALLERY

223 (A.K.A. LIN ZHI PENG)

AND REN HANG: "EQUAL RELATIONSHIPS"

● The Hong Kong gallery's focus is on contemporary photography. Its name alludes to the fact that photography is underrepresented in the local art scene, and its market relatively underdeveloped in Asia. This is gradually changing as more overseas galleries set up shop and local venues warm to the medium. For this two-person exhibition, Lin Zhi Peng, known for his wildly popular blog, North Latitude 223, and Ren Hang, likewise known among artistic youth thanks to social media, presented grids



of photographs depicting members of their generation being playful, reportedly high on drugs, and often naked.

Affixed directly to the gallery walls, the photographs sold went mainly to European collectors. Gallery spokesperson Mimi Chun says this is likely because the provocative images are "too right-in-your-face for the Chinese taste." Hang's images are produced in two sizes, both in editions of 10; smaller ones are priced at SHK3,800 (\$500) and larger ones at SHK10,000 (\$1,300). Works by Peng are SHK10,000 (\$1,300) for a smaller print in an edition of 10, and SHK15,000 (\$1,900) for a larger print in an edition of five.

Hidden, 2006, by 223. Giclee print, edition of five, each 39¾ x 27½ in.

LONDON

PILAR CORRIAS

JOHN SKOOG: "SENT PA JORDEN AND FORÅR"

● Having graduated from the Stedelschule in Frankfurt just last year, Skoog is one of the gallery's youngest artists and the only one to work almost exclusively in film. Though this is his first solo gallery outing, his works have already

garnered notice at film festivals from Lisbon, Paris, and Turin to Skåne in his native Sweden. The Frankfurt-based artist presented two recent films in the gallery that were projected alternately on two screens one after the other, with five minutes of darkness in between. Both works were available in editions of five for £15,000 (\$24,000). *Sent på*

Jorden ("Late on Earth"), 2011, was filmed at dusk; it depicts a small town readying for the long Scandinavian winter. The second, *Förår*, 2012, is shot with the artist's slow-moving camera and narrative, and addresses memory as a kind of elusive and foreboding tide.

Still from *Förår*, 2012. HD digital film, 16 min. 32 sec.





CHENGDU, CHINA
A THOUSAND PLATEAUS

LIU CHUANHONG: "FAIRY DREAMS IN PEACH-BLOSSOM-VALLEY"

● This solo exhibition was a glimpse into one very talented man's bleak but beloved neverland. For several years beginning in 2000, when he was just 25 years old, the artist lived as a hermit in voluntary seclusion in the mountains of central China. He chopped wood, meditated, dreamed, and most of all, painted. Chuanhong continues to visit his mountain getaway where he confronts the lonely landscape in oil while proudly eschewing existing academic techniques. The resulting

depictions of China's mountains and forests, wrought mostly in black and gray, are fiercely realistic yet filled with emotion. They are particular favorites of Asian collectors, but the gallery reports that Chuanhong has a growing audience of European collectors as well. The haunting paintings, including mysterious night scenes, sell for between \$6,000 and \$12,000. The Guangdong Museum of Art, which opened in 2010 in Guangzhou, has several works by the artist in its permanent collection.

Scene 10 the North of Huxian Cave, 2012. Oil on canvas, 26½ x 29½ in.

NEW YORK
303 GALLERY

DOUG AITKEN: "100 YRS"

● Preparations for Aitken's recent exhibition entailed breaking through walls and digging a massive crater at the gallery's center for *Sonic Fountain* (all works 2013), a computer-controlled apparatus including a basin

Cage. Priced at \$400,000, at press time the piece was being considered for acquisition by a European museum. It is a close cousin to the artist's 2009 *Sonic Pavilion*, a glass-enclosed, 600-foot-deep, echo chamber dug into the earth at Bernardo Paz's Inhotim art park in Brazil. But the ambitious exhibition here also presented several works that require less commitment on the part of the buyer and are more suited to private collections. *MORE (shattered pour)* consists of the title word rendered in wood, foam, and broken mirror shards. The large wall work is one of the artist's "broken" signs, and like the photo-based light box entitled *100 YRS* and the black,



of water, microphones, and overhead pumps, that created a live symphony of drips and other sounds. "Doug wanted to see how far one can go within a gallery setting," said gallery director Cristian Alexa, "and we brought it to the next level by demolishing part of the [building's] structure itself." *Sonic Fountain* is a hypnotic work that evokes notions of history and time as well as the musical experiments of John

lavalike word piece *Sunset (black)*, it was created in an edition of four and was priced at \$225,000. Aitken is working with the San Francisco Museum of Modern Art on a citywide installation of *Empire*, a video trilogy begun in 2008, to be shown in various, as yet undetermined locations.

MORE (shattered pour), 2013. High-density foam, wood, and mirror, 63 x 48 x 7½ in.

BERLIN

BQ

DIRK BELL: "SCHÖN UND GUT"

● Although paintings and drawings remain at the center of Bell's practice, this show included sculptural objects such as steel grids and large letter blocks as well as installation elements in dialogue with the gallery space. Bell's new works, priced from €4,000 to €42,000 (\$5,200–\$55,000), continue his rumination on the linear, nearly abstracted alphabet seen in the exhibition "Soft Is Hard (Work)" at London's Sadie Coles HQ in 2012. For the Berlin exhibition, whose title is a German idiom meaning "Beautiful and Good," the artist plays with language and perception in clever bilingual ways, with *zs* becoming *ns* and wooden letters assembled to create bookshelves. The juxtaposition of the artist's



sculptural wordplay with his figurative watercolors made this show an exercise in aesthetics and linguistics. German collectors added works from the show to their collections.

DENKENDE, 2013. Steel, hinges, dimensions variable. Background: Life Is a Joke, Does Not Anchor Me to the Ground, 2013. Mixed media on canvas, 7 x 13 ft.



NEW YORK

PAUL KASMIN GALLERY

DEBORAH KASS: "MY ELVIS+"

● While still riding a wave of publicity and critical praise for her long-awaited retrospective that ran through January at the Andy Warhol Museum, in Pittsburgh, Kass, best known for appropriationist dialogue with Warhol, filled the main gallery here with a group of six-foot-tall homages to her

longtime avatar and muse, Barbra Streisand. In addition to the silkscreen images of Streisand in the male role of Yentl, evoking Warhol's canvases, several self-portraits of the artist in various Warholian disguises cannily navigated identity, authorship, gender roles, and hero worship. Early in the exhibition, half of the dozen available works had already found buyers—private

collectors as well as a U.S. institution—with a single Yentl image on canvas selling for \$85,000 and larger works such as *Double Double Red and Blue Yentl (My Elvis)*, 1993–2012, going for \$185,000. The sole Yentl painting on loan for the exhibition was a diptych, *Double Double Yentl (My Elvis)*, 1993, that had been in the Peter Norton collection. Hedge fund billionaire Daniel Loeb and his wife, Margaret, acquired it at Christie's in 2012 for \$62,500. Other owners of Yentl paintings by Kass include William Ehrlich (architect and cofounder of the limited-editions company Artes Magnus), and the Jewish Museum in New York.

Double Double Yentl (My Elvis), 1993. Silkscreen and acrylic on canvas, 72 x 144 in.

LONDON

BERNARD JACOBSON GALLERY

KURT SCHWITTERS: "COLLAGES AND ASSEMBLAGES 1920–1947"

● Mounted to coincide with the "Schwitters in Britain" show at the Tate, this exhibition focused on the period of the artist's "Merz" creations and comprised around 20 of his signature abstract collages, including several early works that had not previously been seen on the market. Partly out of financial necessity in the years just after World War I, and also as a reaction to what he perceived as elitist, artistic conventions, Schwitters utilized humble and discarded materials. Schwitters invented the "Merz" label—a

nonsense Dada syllable taken from an advertisement—to encompass the whole of his artistic practice, which included all manner of visual and performing art. More than 1,000 visitors attended the gallery exhibition during its first week, and several works by the German master sold within that time to private collectors for \$250,000 to \$450,000. The Sprengel Museum, in Schwitters's hometown of Hannover, maintains a comprehensive archive of his life and work that was invaluable to the gallery while researching the show, but resources and interest are growing in the U.K., where the Kurt Schwitters Society was founded in 2010.

Untitled (Katan or 703), ca. 1921. Fabric and paper on paper 6 x 4¾ in.

