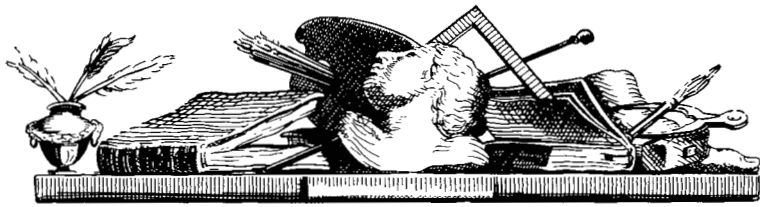


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## Museums

### Double boost for Zurich

*Kunsthhaus  
extension gets  
private collections*



Hubert Looser agrees to loans

Two major private collections of impressionist, modern and contemporary art are due to go on show in the David Chipperfield-designed extension of the Kunsthhaus Zürich, which is scheduled to open in 2017. The Zürich-based entrepreneur Hubert Looser is to transfer 70 works by abstract expressionist, minimalist and Arte Povera artists on long-term loan to the museum. These include six late works by Cy Twombly, a selection of wall-mounted sculptures by Donald Judd and nine pieces by Willem de Kooning, including a bronze sculpture, *Hostess*, 1973.

Meanwhile, the collection of the late machine-tool manufacturer E.G. Bührle, comprising more than 190 paintings and sculptures, will be exhibited in the new wing. Artists represented in the collection include Renoir, Cézanne, Picasso, Manet, Canaletto and Gauguin. The move will enable the Kunsthhaus Zürich to “stage the largest assembly of French impressionist painting in Europe, outside Paris”, a gallery spokesman says. The SFr206m (\$215m) extension is partly funded by the city of Zürich, which will provide SFr88m. The canton of Zürich will provide SFr30m. ■ G.H.

### Museum-style show before Phillips auction

Phillips de Pury's Park Avenue space is due to be turned over to a ten-day exhibition of art and design, followed by an auction, in October. *The Art Newspaper* has learned. The sale in New York is being put together for the auction house by the modern and contemporary design dealer Murray Moss, with the art financing company Art Assure Ltd, headed by Asher Edelman. According to Edelman, “the exhibition and sale will consist of 60 to 70 paired vignettes: Murray will be choosing works of art, objets d'art and design that complement each other.” The plan is to “rebuild” the interior of the space to create a preview that “will be like a museum show”, Edelman says, adding that he believes this “is a new kind of model” for selling art and design at auction. The sale date will be released when Phillips de Pury makes an official announcement next week. ■ J.M.

## Analysis

# Things that go pop: Jeff Koons's seesaw market

*He's the toast of Europe's museums, but his prices go up and down*

One American artist seems to be everywhere this year. At the Fondation Beyeler here in Basel, the acclaimed exhibition “Jeff Koons” opened on 13 May (until 2 September). The celebrations continue in Frankfurt on 20 June, when simultaneous exhibitions—one of his painting, the other of his sculpture—open at the Schirn Kunsthalle and the Liebieghaus Skulpturensammlung (until 23 September). A Koons retrospective is being organised by New York's Whitney Museum of American Art and the Museum of Contemporary Art, Los Angeles, which is due to open next year and will travel to the Centre Pompidou, Paris.

Works by Koons are for sale at Art Basel and in the saleroom. Christie's is selling a *Baroque Egg with Bow (Blue/Turquoise)*, 1994-2008, from the “Celebration” series, in its auction in London on 27 June. One of five differently coloured versions, it is estimated at £2.5m to £3.5m.

At Art Basel, Koons's principal dealer, Gagolian Gallery (2.0/B15), is showing a large painting: *Auto*, 2001. L&M Arts (2.0/B12) has a mirror piece, *Inflatable Yellow Flower*, 2011, priced at \$800,000. Richard Gray Gallery (2.0/E4) is offering a *Bikini (Jungle)* piece, 2001-06, for \$950,000, while the print publisher Carolina Nitsch (2.1/Q8) sold her remaining copies of a crystal archive print, *Untitled (Girl with dolphin and monkey)*, 2006, priced at \$60,000 (edition of 25).

“There is tremendous demand for Koons's works at collector and museum level,” says Larry Gagolian, who held his first solo show for Koons in 2001



Works including *Tulips*, 1995-2004, are drawing the crowds to Basel's Fondation Beyeler

and describes him as “a once-in-a-generation, transformative artist”.

He is also a divisive one. Some think he is one of the key artists of our time, for the technical perfection of his work, made by master craftsmen, and his branded, post-pop melding of high art with kitsch. Others can be damning. The critic Robert Hughes once wrote: “[Koons] has the slimy assurance, the gross patter about transcendence through art,

of a blow-dried Baptist selling swamp acres in Florida.”

Among his many admirers are heavyweight collectors. The owner of Christie's, François Pinault, devotes a room in his Venice space, the Punta della Dogana, to five works from the “Popeye” series, which Koons began in 2002. He also has a huge red *Hanging Heart*, 1994-2006. The Greek collector Dakis Joannou has almost 40 works, the Californian Eli Broad has a

couple of dozen, and the British artist Damien Hirst is also a collector: two of the vacuum-cleaner pieces on show in the Beyeler belong to him. Another fan is Ukraine's Victor Pinchuk, whose holdings include a magenta and gold version of *Hanging Heart*, for which he paid \$23.6m at Sotheby's New York in 2007. The all-time record for a Koons is \$25.8m, for a magenta *Balloon Flower*, 1995-2000, which sold at Christie's London in June 2008.

But Koons's market was hit after the 2008/09 financial crisis. In 2010, a blue *Balloon Flower* made just \$16.9m at Christie's New York, and in 2011, another *Hanging Heart* reportedly sold privately for just \$11m. In each case, the sums were far lower than previous levels.

“Koons was the poster-boy of the art boom in the early 21st century,” says the Christie's specialist Francis Outred. “His prices went up a lot because there was speculation, and because he is extremely perfectionist. The works took a long time to make, so sometimes they were only delivered after the financial crisis, and some buyers were caught short.”

This was the case with the previous owner of *Baroque Egg with Bow*: by the time it was delivered, the buyer's circumstances had changed, and it was quickly sold on to Christie's. Prices for these eggs have also softened. Previous examples sold for \$5.4m in 2009 and \$6.2m in 2011; Christie's estimate for its example, translated into dollars, is \$3.9m to \$5.4m.

Koons works in series: his first was “Inflatables” in 1979, and he has since made another 16, including the highly regarded “Equilibrium” in the 1980s, with basketballs floating in tanks, and “Banality” in 1988, including the famous *Michael Jackson and*

CONTINUED ON P2

## Arp foundations fall out over sculpture book

Two foundations responsible for the reputation and work of the late sculptor Jean (Hans) Arp (1886-1966) have strongly criticised a survey of the artist's works, produced in collaboration with a third Arp foundation based in Germany.

*Hans Arp: Sculptures: a Critical Survey*, published by Hatje Cantz, focuses on “the confusing discussion of replicas, posthumous casts, forgeries and casting rights”. The editor, Arie Hartog, who is an art historian, says the new survey “fills an information gap” by providing extra data on the actual and projected editions.

Two catalogues raisonnés of Arp's sculptures were published

in 1957 and 1968. The first was edited by Carola Giedion-Welcker and the second by Eduard Trier and Arp's brother, François Arp. These form the basis for the research of Kai Fischer, who compiled the new survey.

In the preface, Hartog says: “Whereas the first book [the 1957 catalogue] makes reference to editions only in its treatment of specific copies that had already been cast at the time of writing, the second book mentions the planned edition in bronze for every sculpture.” This has led to confusion, he says.

Crucially, the survey was compiled with only one of the artist's foundations: the Stiftung Hans

Arp und Sophie Taeuber-Arp in Remagen, Germany, founded in 1977 by the dealer Johannes Wasmuth in consultation with Arp's widow, Marguerite Arp-Hagenbach.

The publication has angered the Fondation Arp in Clamart, France, and the Fondazione Marguerite Arp-Hagenbach in Locarno, Switzerland. The former has issued a statement saying that it played no part in the production of the book and that “the opinions expressed are not those of the foundation”. Rainer Huben, the director of the Locarno-based foundation, says that he believes the promotional literature for the book gives the impression that

there is only one Arp foundation. “Several years ago, the three foundations agreed to work together on a catalogue raisonné, a long-term project, but this [new] survey was put together too quickly,” he says.

A statement issued by the Remagen-based foundation says that it has the largest collection of works by Arp and holds the copyright of all his works. “While it is regrettable that the French and Swiss foundations have not participated in the project so far, the information presented in the new publication is in no way invalidated by the lack of information from their archives.” ■ Gareth Harris

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## Sales report

## Collectors expect—and find—the best

Dealers upbeat as first waves of visitors to Art Basel put any economic worries aside

Over its 43 editions, Art Basel has assumed a position as the world's leading fair for contemporary and modern art. But, with the ongoing state of emergency in Europe's economy and competition presented by the growing number of art fairs, is this queen of fairs in any danger of losing its crown?

"We just didn't know what to expect—it's hard to find a balance between the news reports, which are in a constant state of doom, and reality," says Jaime Riestra, the director of Mexico's OMR gallery (2.1/N19). In the fair, most gallerists seemed perplexed, but pleased to report that the strange separation between the art market and the wider economy seems to be intact. "We are a bit surprised by how dynamic the market is," says Niklas Svennung, a partner in the Paris-based Galerie Chantal Crousel (2.1/J19), which sold works from Danh Vo's *We The People*, 2011, a piece-by-piece reconstruction of the Statue of Liberty, to buyers from more than 15 countries, who paid between €30,000 and €90,000 per segment.

While there were only three main art fairs in 1970 (of which Basel was one), the number of potential competitors today has exploded to almost 200 worldwide. Dealers and collectors at this year's fair overwhelmingly say that Art Basel need not worry about the younger pretenders. "This is the most established fair, and it shows. It's not trying to do anything new—it's just trying to do something well," says Timothy Taylor, the owner of the eponymous London gallery (2.0/A9), which sold works by

Brazil's Galeria Fortes Vilaça sold three editions of *Estanteria*, 2010, by Los Carpinteros, for €70,000

artists including Susan Hiller and Sean Scully.

The one new thing this year was the VIP openings. Now staggered over two days, rather than packed into one, it meant a change in rhythm. "The opening hours on the first day were sane. It returned to what it used to be like several years ago, before the population of VIPs multiplied so dramatically—and that made the difference between buying and not buying," says the art adviser Allan Schwartzman, who bought a work within the first ten minutes of the fair.

"It wasn't all about the first day," says Alessandra Ragazzo

d'Aloia, a director of Galeria Fortes Vilaça (2.1/J22), which sold three editions of *Estanteria*,

**“Things [priced] above \$5m are a lot less risky here”**

2010, a maplewood bookcase by Los Carpinteros, for €70,000 to Brazilian, Swiss and Belgian collectors. Some dealers, however, grumbled about a lack of energy in the first few hours.

This is a big-ticket fair and there were several million-dollar

sales, including Gerhard Richter's *A.B. Courbet*, 1986, at Pace (2.0/B20), which had an asking price of \$20m and was rumoured to have been bought by the US hedge-funder Steven Cohen. The gallery's president, Marc Glimcher, remained tight-lipped on this subject, but waxed lyrical about the fair itself. "There is a level of art that is hard to sell at any fair apart from Basel. Things above \$5m are a lot less risky here," he says.

Some galleries bought a number of substantial works at substantial prices. Most of these are in the modern section, notably the \$78m orange Rothko

from 1954 at Marlborough (2.0/D13), which had received offers from three different private collectors from North and South America and Switzerland, according to a gallery spokesman on Thursday. Also speaking on Thursday, Marzina Marzetti, a director of Helly Nahmad Gallery (2.0/E6), said: "It's still a little early for us. Works at this level tend to close by the weekend." Nonetheless, their sales included Picasso's *Untitled (2 June 1971)*, 1971, a work on paper for \$300,000.

Things moved more quickly in the contemporary sector. "This could be one of our record years," says Kristine Bell, a partner at David Zwirner (2.0/F5). "We sold work by more than 17 different artists—it is a real range," she says, with sales including a \$2.6m Donald Judd from 1981.

While you might expect the blue-chip galleries to fare well, "you would not think that the medium-investment level, like us—which takes more of a risk, would be doing so well," says Riestra of OMR. Its sales included four of the five editions of Artur Lescher's *ZU*, 2012, which found homes in Russia, Eastern and mainland Europe for \$45,000 each. Gallerists with more emerging programmes also seemed pleased. Hotel gallery (2.1/R10) had sold five out of six editions of *Arbeit*, 2012, a video piece by Duncan Campbell, for £20,000, with three going to museums. "This is not an easy stand, full of nice, abstract paintings—there are very few fairs where you can do this well with such work," says Darren Flook, the gallery's director. ■

Charlotte Burns and Riah Pryor

## Things that go pop: Jeff Koons

CONTINUED FROM P1  
*Bubbles*. "Koons reformulated and changed sculpture and reached his artistic pinnacle with 'Equilibrium' and 'Banality,'" says Outred, who believes that examples of Koons's best known works, such as *Michael Jackson and Bubbles*, *Balloon Dog*, 1994-2000, and *Rabbit*, 1986, would set new records if they came to market today.

The large-scale and decorative "Celebration" series, which includes hearts, balloon dogs and flowers, fetches the highest prices, but Rachel Lehmann, the co-founder of Lehmann Maupin Gallery (2.1/J9), who is also a collector of Koons's work, says: "It is important to distinguish between works in the post-'Celebration' series. Some of them have indeed lost value; the market is far more stable for earlier pieces." She says that, while everyone focuses on the post-"Celebration" series, there is material that is much less well

known. She cites the polychrome wood *Cherubs*, 1991, which sold at Christie's New York in May for \$722,500 (est \$800,000-\$1.2m).

Koons's paintings, which are generally linked to his sculptures, are less popular with collectors, and this is reflected in their prices. The record sum—\$5.1m for *Loopy*, 1999—was set at Christie's London in 2010. Gagosian does not give a price for the painting on show at the fair, but has shown abstracts priced in the \$2.5m range in the past.

Koons, speaking at the Beyeler on Thursday, told *The Art Newspaper* that he ignores the market and puts his paintings on the same level as his sculptures. "I'm very proud of them," he said. "I put energy into them." Asked whether he paints them himself, he gave a very Koonsian answer. "I articulate the fingertips of the different people I work with," he said. ■

Georgina Adam

## Liste, the fair for thirtysomethings

Since the downturn, buyers have fled to the perceived safety of the masterpiece market, or to branded names in the contemporary sector. The challenge for Liste, Basel's self-styled "young art fair" now in its 17th edition, is to galvanise interest in mid- to lower-priced works mainly by emerging artists. Will the current straitened economic climate squeeze out dealers with high overheads and potentially low profit margins?

The mood at Liste (until 17 June) was buoyant, with most participants emphasising that the 64-gallery fair still provides an essential platform for young artists and dealers, as well as an entry route into the market for budding collectors. "We have sold works to more new collectors this year, both established and emerging," says Anna Bolte of the Zurich gallery BolteLang (0/10/5). "Swiss collectors aged between 30 and 40 are moving in. But the climate is different

Zhou Yilun's *Smoking & Drink/Greet/Little Sun is Shown in the Rain*, (detail) 2012, at Liste

here, people in Switzerland have more money."

Her gallery had sold works including a sculpture by the German artist Daniel Gustav Cramer, whose work is in this year's Documenta in Kassel (until 16 September). A US collector bought *I/vC*, 2012, for €6,000.

Sales seemed sluggish on some stands, however, with six works by the Pakistani artist Fahd Burki, priced between €4,000 and €12,000, still available with first-time participant, the Dubai- and Lahore-based gallery Grey Noise (0/10/2), at the time of going to press on Thursday; Massimiliano Gioni, the associate director of New York's New Museum, had nonetheless expressed an interest in Burki's stark paintings on paper.

Meanwhile, the London-based collector Jason Lee was spotted eyeing the expressionistic works of Zhou Yilun at the Beijing- and Hong Kong-based Platform China gallery (0/9/7) on Thursday. Six pieces by the Chinese artist had been sold while a vast mixed-media work, *Smoking & Drink/Greet/Little Sun is Shown in the Rain*, 2012, priced at €40,000, proved a talking point among the predominantly young and trendy crowd. ■

Gareth Harris

Charles Ray Through June 23  
Matthew Marks Gallery, Los Angeles

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In the June main paper

Our current edition has 120 pages packed with the latest art-world news, events and business reporting, plus high-profile interviews (and a smattering of gossip)

**News** French government blocks export of Foucault archive, Royal Academy looks East, Jeddah's sculptures by Henry Moore, Miró and Jean Arp to be conserved



**Museums** Moscow to build Pompidou-style centre, Warsaw gets McDonald's before a new modern art museum



**Conservation** Islamic extremists threaten the Muslim tombs and treasures of Timbuktu



**Features** The new Barnes reviewed (and the saga to build it revisited), controversial art flourishes in conservative Gujarat

**Books** Franz Marc catalogue raisonné places his work in its full and proper context

**Art Market** The art-fair marathon is longer than ever, and brand-name galleries are getting bigger, but is the model sustainable?



**What's On** Documenta special: this year's creative director on how Kassel is a stage for its 13th edition

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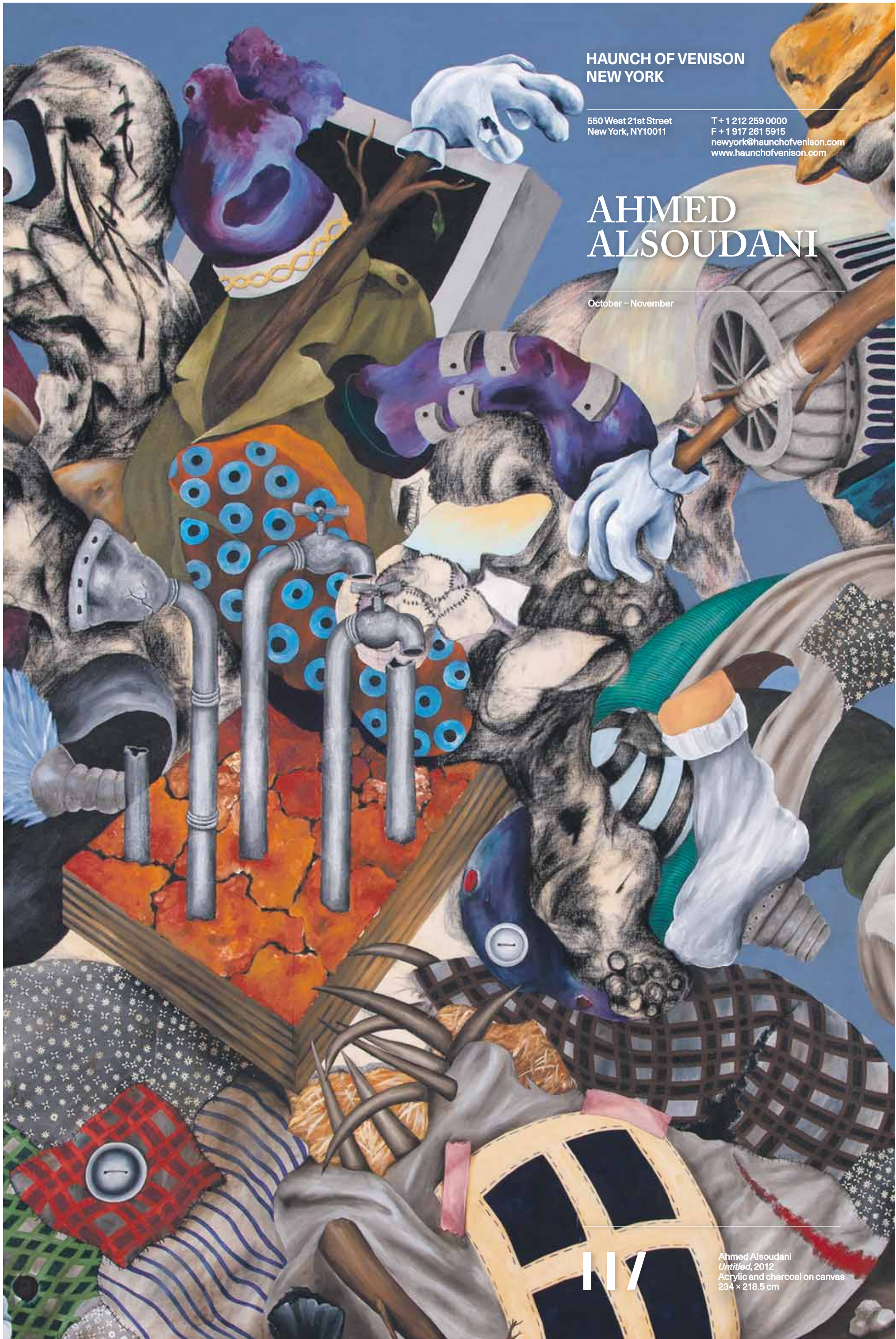
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## Arab Spring

## Death in Damascus as art takes to the streets

Graffiti artist killed in Syria and works erased in Egypt, but Tunisia's emerging democracy gains government funding for art

After the death of a Syrian graffiti artist in late April, Thursday's Art Salon talk about the impact of the Arab Spring on artists could not have been more timely. Speakers included Mohamed Afkhami, a Dubai-based collector, the Jerusalem-born artist Shadi Habib Allah, and Till Fellrath, director of Art Reoriented, a New York- and Munich-based curatorial consultancy. The forum, moderated by Princess Alia Al-Senussi, a London-based art patron, debated "the Arab Spring and its impact on artists", and among the concerns raised was the expectation that curators outside the region might put on Arab artists to make obviously topical and political work.

Artists, however, face other challenges. Since the Syrian uprising began in March 2011, at least 9,000 people have been killed. The plight of artists is of particular concern. Marc Mouarkech, the director of the gallery Espace Kettaneh Kunigk (Tanit) in Beirut, Lebanon, says that anti-government artists are forbidden from showing works in Syria, which prompted him to stage a recent show devoted to them. The pieces were smuggled into Beirut, around an hour's drive from the Syrian border. One of the artists, Hiba Akkad, told the NPR media organisation that she was threatened by pro-government forces after protesting in the Syrian capital, Damascus; her treatment at the hands of government loyalists prompted her to depict the bloodshed on the streets.

Some media reports state that artists have lost their lives in Damascus. According to NPR,



Hassan Khan's *Blind Ambition* (still) and Saādane Afif's *National* (Tunis), both 2012, were produced in the aftermath of the uprisings

Nour Hatem Zahra, an activist and graffiti artist, died at the end of April after security forces shot him in the leg. Many young artists like Zahra have used the walls of Damascus, Cairo and Tripoli to document the uprisings, and Egypt has played a key role in this phenomenon; even the tanks that rolled into Tahrir Square were reportedly daubed with slogans and motifs. The graffiti have since become a "logo used by the masses", says Fatenn Mostafa, the founder of Art Talks Egypt, a Cairo-based education and advisory firm.

A street art project was launched by the Goethe Institute in Alexandria last year, when the state-funded German body invited the collective Ma'Claim to paint murals depicting the revolution in the northern Egyptian city. Andreas von Chrzanowski, a Ma'Claim member who works

under the name Case, later stencilled a portrait in Cairo of Khaled Said, whose murder by two policemen in Alexandria in June 2010 prompted public outrage.

Questions were raised, however, over whether these street works would endure. "Graffiti are being whitened by the government, particularly if they are political. This happens mostly in Cairo, as graffiti have always been more political there than in Alexandria," says Daniel Stoevesandt, the director of the Goethe Institute. But Mostafa says that "street art is surviving in both Egypt and Syria. Some works were whitewashed by the Supreme Council of the Armed Forces. The production of new works has diminished, though."

So how do artists operate in the Middle Eastern countries that are now clawing their way towards democracy? Hassan

Khan, who lives and works in Cairo, has created *Blind Ambition*, 2012, a film that draws on the city as raw material. "The work does not want or claim to speak about this place. It rather seeks to tap into it, to engage it, to struggle with it and to use that as a springboard for creating something new," he says, adding

**“Everything is in turmoil in Tunisia, which is a laboratory for the Arab world”**

that *Blind Ambition* is silent except for the actors' voices, although it takes place in noisy public places in Cairo.

"The ambition I speak of is the ambition of each ego to become itself, to achieve a sense of its

own in relation to the Other; this is not achievable except through concrete social protocols. The film tries to witness those protocols and thus takes us back to the context of the city," says Khan, who stresses that his practice has not changed in light of the tumult.

There are green shoots in other parts of the region: the ministry of culture in Tunisia has backed an exhibition of contemporary art at the National Museum of Carthage in a move designed to boost Tunisia's cultural profile following the downfall in January last year of Zine El Abidine Ben Ali, the former president. More than 25 artists, including Kader Attia, Lara Favaretto, Saādane Afif and the Tunisians Fakhri El Ghezal and Ismail Bahri, feature in "Chkoun Ahna" (until 15 June), which means "who are we?" in Tunisian dialect.

The show has attracted high-

profile sponsors such as the French construction company Socobat and the Tunisian perfumery chain Kilani Fatales. This symbolises a new dynamic between art-world professionals and the government, says Khadija Hamdi, the exhibition's co-curator. "After the revolution, we knew we had to do something because we sensed that things would be easier to organise. So we went to the ministry. If representatives had turned us away, we would have asked why. We previously lived in fear of the dictatorship." But she strikes a note of caution about the pace of change. "An art scene is developing, but it's very much a work in progress."

The exhibition—the first in a biennial series called "Carthage Contemporary", planned by Hamdi and co-curator Timo Kaabi-Linke—provides a springboard for contemporary artists. A gallery weekend encompassing seven commercial spaces in the northern suburbs of Tunis, including Galerie El Marsa, is part of the project. Another biennial event, "Dream City", is due to launch its third edition in Tunis this September.

The photographer Meriem Bouderbala, who organised the Printemps des Arts fair held in La Marsa and Sidi Bou Said earlier this month, says that Tunisia is a testing ground. "We are in a period of transition. Everything is in turmoil in Tunisia, which is a laboratory for the whole of the Arab world," she told the online publication *Le Quotidien de l'Art*. "And artists and members of society are the most important links in the chain." ■

Gareth Harris

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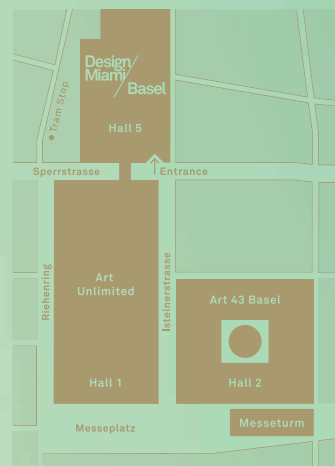
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## Trends

# The importance of being active

From guerrilla architecture to radical politics, socially aware art is an increasingly common response to volatile times

By Christian Viveros-Fauné

Do artists make or react to history? Hans Ulrich Obrist, the co-director of exhibitions and programmes and the director of international projects at London's Serpentine Gallery, and a man who has been called everything from the world's foremost super-curator to "the God of planet art", will entertain this and other auspicious questions during a talk at Art Basel on Saturday. The panel, titled "The Future of Artistic Practice: the Artist as Activist", promises to address one of the fundamental issues bedeviling the art world today—the role of the contemporary artist in increasingly volatile times.

The exchange, which is the latest in a series of Art Basel Conversations that Obrist has organised and moderated since 2010, will examine current problems surrounding what the curator calls "the social contract of art". Due to participate are the Israeli video artist Yael Bartana, the Chicago-based urban planner and artist Theaster Gates, the Egyptian cultural historian and artist Huda Lutfi and the Spanish activist and architect Santiago Cirugeda. Though they employ radically different media and strategies, each of these figures can essentially be described as an artist who is significantly engaged with events affecting the world at large. Previous panels organised by Obrist under the umbrella of "The Future of Artistic Practice" include "The School Makers" (2010), "The Artist as Urbanist" and "The Artist as Poet" (both 2011). A glance at the political and economic news currently assailing Europe and America suffices to declare Obrist's forthcoming round table as containing special, even urgent relevance for art today.

Obrist's titular prediction need not pinpoint tomorrow's dominant market trends to signal that he is onto a major art-historical development. World-shaking events such as the global financial crisis, the Arab Spring and the arrest and detention of Ai Weiwei have propelled politics and social movements to the fore of the creative imagination in a way not seen since the Aids crisis of the 1980s. As Obrist put it in January after helping to award the inaugural Visible prize to the Colombian art collective Helena Producciones: "We live in tumultuous times, and we have seen many examples of artists with a strong civic imagination at work in the recent political and social uprisings around the world." Conceived by the Italian artist and activist Michelangelo Pistoletto and the Fondazione Zegna, the €25,000 annual prize awards art that labours to generate responsible social change. The principles behind the prize are rooted in the mission animating Pistoletto's own foundation, the Cittadellarte-Fondazione Pistoletto—namely, that art should not be self-referential.

## Alternative viewpoints

Significantly, all of Obrist's panellists come to art-making from parallel disciplines or interests. This is one way in which these artists have avoided the increasing professionalisation and academicisation of the art world that is so decried by art industry insiders. The awarding of ever greater numbers of Masters and PhD degrees in the visual arts—a situation that became an "epidemic" around five years ago, according to the *New York Times* critic Roberta Smith—has additionally revealed an art world stuck on the "illusion that being an artist is a financially viable calling". Just before the global recession dashed thousands of



A temporary structure built in Barcelona in 2005 by Santiago Cirugeda, who exploits loopholes in building laws to create cheap housing and describes architecture as a political act

art-star dreams (and tens of millions of other, less high-flown ones), a modest global artistic response was already under way. Alternative art schools such as Mexico City's Soma and Berlin's temporary Unitednationsplaza sprang up—at times serving as alternative educational models, at others, as works of art in themselves. As Obrist said in a 2010 panel at Art Basel Miami Beach, what had once been a push to open artist-run spaces in the 1980s and early 90s became a movement to establish artist-run schools. Special emphasis was placed on "self-organisation" and on developing critical viewpoints as alternatives to the academy and the art market. One such artist-run college, New York's Bruce High Quality Foundation University (established in 2009 by the Bruce High Quality Foundation, an artists' collective), went so far as to condense its mission statement into a school motto: "Professional challenges, amateur solutions." Looking back, the growth in artist-run schools during this period seems like a warm-up for the overt activism that came afterwards.

Theaster Gates, whose urban reclamation in Chicago's South Side has led to four similar projects by the American artist in blighted inner cities throughout the US, as well as a large-scale installation at this year's Documenta 13, sees the advantage in having been formally trained in various disciplines. (Gates holds an MA in fine arts and religious studies from the University of Cape Town and a Masters in urban planning and ceramics from Iowa State University). The artist, who was made a Loeb Fellow (an honour awarded by Harvard University's Graduate School of Design) in 2010, says: "I think about what I do as a practice that lives in the real world. If that's

where I live, I can't avoid issues like economic injustice, housing injustice and cultural access." Asked to explain why he is attracted to real-world issues ignored by the vast majority of artists in the US and Europe, Gates pauses. "I think it's because I didn't go to art school," he says. "The language everyone references in the art world today wasn't initially my language. I was lucky in that I had to redraw for myself the idea of what it means to be a conceptual artist in America, especially one who is interested in civics and poor people."

A similar conversation with the mixed-media artist Huda Lutfi reveals a socially engaged artist

**“A genuinely activist art project has nothing to do with art's methodology. Activism can't just last a month, like an exhibition.”**

who has put much of her studio practice temporarily on hold to participate in the events unleashed by the Egyptian revolution. "As a cultural historian, my training has given me a depth of knowledge about art history and the region in which I live, but as a visual artist, I find myself increasingly involved in community work," she says. A self-described "gallery artist", Cairo-based Lutfi acknowledges the dichotomy that exists between her more traditional practice and that encountered in the more immediate work of newly prominent photographers and graffiti artists in Egypt. "As a professional artist, I feel I have to take more time to reflect on things, but right now

it is more urgent for me to be part of the revolutionary process. I find myself making work that refers to the police state, to repression, to the fact that the martyrs have yet to be vindicated." Explaining the new role artists have had to adopt to keep up with unfolding events, Lutfi says: "Artists in Egypt have become more responsive to the larger community since the start of the revolution in January 2011. Normal people do not go into galleries, so one has to go to them."

Santiago Cirugeda, a subversive "social architect" who takes advantage of loopholes in the zoning and building laws that regulate construction in cities such as Madrid to plot public parks and cheap housing, also sees benefits to an artistic activism that expands the frontiers of contemporary art. He says: "Many folks with new critical viewpoints, especially in the visual arts, do come from other disciplines, from other areas of knowledge, so of course this helps to open up new spaces for dialogue and activity." Still, this veteran of multiple gallery and museum exhibitions, who also participated in the 2003 Venice Biennale, is not shy of expressing his reservations about the limits of today's art world. "I understand architecture to be a political act, so I know that a genuinely activist art project has nothing to do with art's usual methodology. Activism can't just last a month or two, like an exhibition," he says. When asked how the deepening recession may still transform art's evolving approach to politics, Cirugeda responds cautiously. "It's true that the global crisis has reactivated creativity. In Spain and elsewhere, it has helped normal people recover their legitimate right to occupy the street, to insult bankers, to reprimand politicians—but it hasn't necessarily improved the old institutional discourses, especially in the field of art."

## The utopian grail

The Israeli video artist Yael Bartana was among the first artists to be invited to participate in this year's highly controversial Berlin Biennale by its curator, Artur Zmijewski. As part of her work for the Polish pavilion at last year's Venice Biennale, Bartana founded the Jewish Renaissance Movement in Poland, a political party that calls for the return of Jews of Polish descent to Poland. Although it marks a significant break with conventional artistic practice, the question remains as to whether Bartana's political organisation exists chiefly as an artistic stunt. "The idea," she says, "is to provoke new ideas, to speak about the possibility that there might be a new future for Jews and Poles—and that might also serve as an example for Palestinians and Jews to live together. I'm now actually in the process of seeing if there could be a real movement for a return." Artur Zmijewski says: "I don't know what the conclusion will be. We don't produce a work of art here; rather, an open situation. Some people have already said that the idea is absurd. Some said that this kind of Jewish renaissance movement has been functioning in Poland for a while. Others agree that the Jews should return."

Bartana's political party and the three-part film series that inspired it straddle a fine line between reality, fiction, propaganda, myth and politics—one that recalls the history and limits of utopian thinking while connecting with a new global wave of artistic activism. According to Obrist, the panel he has organised this week will serve as a way to reconsider certain traditional ideas around what many believe is the ultimate grail of activism. "Utopia is a very problematic idea," he says, "so I really want to talk to the artists on the panel about this. The philosopher Ernst Bloch said that utopias had been discredited in the 20th century, but utopian thinking had not." Obrist points to the work of his panellists as proof of a flourishing artistic activism in art today. "There is a desire right now among artists like these to reconnect with reality, to reflect on the question of the social responsibility of art." ■

□ "The Future of Artistic Practice: the Artist as Activist", part of Art Basel Conversations, is on Saturday 16 June at 10am

Theaster Gates works on *The Dorchester Project*, 2009, Huda Lutfi's *Lipstick and Moustache*, 2010, a still from Yael Bartana's film *Mur i wieza (wall and tower)*, 2009



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## Artist interview

# Warning: this art will self-destruct

Visitors to Philippe Parreno's Beyeler show get a copy of his "black garden" film. The DVD will expire but the plants live on

Philippe Parreno has been described as "permanently moving", and his work evades easy definition in its constant exploration of how art can and should be experienced. The Algerian-born, Paris-based artist is best known for two collaborative works that use film to examine notions of portraiture and the representation of individuals. *Zidane: a 21st-century Portrait*, made with the British artist Douglas Gordon in 2006, is composed of footage shot from 17 different cameras trained on the French footballer Zinedine Zidane during a match between Real Madrid and Villarreal. For *No Ghost Just a Shell*, 1999, Parreno and the French artist Pierre Huyghe bought the copyright for the Japanese manga character Anlee and invited artists to make work in response to this off-the-peg avatar. More recently, Parreno has been working alone, but for his solo show at Basel's Fondation Beyeler this month, he has enlisted landscape architects, digital technicians and even a medium for two new films, which feature an all-black garden and Marilyn Monroe.

**The Art Newspaper: Why did you make a film about Marilyn?**  
**Philippe Parreno:** It started with a little book that a friend sent me of fragments from her notebooks—and what I liked was her handwriting. The book was published because this year people are celebrating her death,

and in my work I am interested in celebration. I was interested in the idea of celebrating a dead person, of trying to portray a ghost. Why are ghosts interesting? Because they are unfinished, heterogenous. Marilyn Monroe represents the first time that the unconscious killed the person—her image killed her. So we had to use an image to bring her back.

**The film is shot from Marilyn's point of view, but you never see her; her writing and her voice are generated by machines.**

Yes, there is an uncanniness to the whole mise-en-scène. I am using biometry in the same way that they use biometry to identify a person—by voice, handwriting and eye recognition. The three ways to identify a person are [achieved] by three algorithms: there is one mathematical mechanism for recreating the voice, one for the handwriting, and the third is embodied in a new digital camera that uses the same algorithm I'm using for the handwriting. So the camera becomes her eyes looking around the room. I found it interesting that a little equation could recreate something resembling a human, something quasi-human. We are entering the uncanny valley [a hypothesis in robotics suggesting that near-lifelike robots provoke revulsion in humans].

**Your fictitious evocation of Marilyn's room at the Waldorf Astoria is also very cinematic.**  
 The idea of cinema as exhibition is another aspect. The room at the Astoria that I have recreated



© Paris, Canada, Creano

**Parreno has created a garden of black plants for one of his two new films (below, *Opening Shot*, 2011)**

is basically an exhibition space, so when you enter the room at the Beyeler, you will have the feeling that you are entering two exhibition spaces, one containing the other. So it's also echoing this early form of cinema, which was a circus act or phantasmagoria where there was weird lighting and the projection of smoke. Conjurers would summon some kind of ethereal presence; they would attempt to bring back the dead. In *Marilyn*, the viewer almost inhabits Monroe's body—similar to the way in which your film *June 8, 1968*, 2010, was shot as if from the perspective of the coffin of Bobby Kennedy. Exactly. It is also the second

time that I have taken a dead American hero [as my subject]. I always like to do things that come in pairs. I guess one pair was Anlee and Zidane; another is *June 8, 1968* with *Marilyn*. Another pairing is my film *Boy from Mars* [2003], where I built the architecture as the set for the film, and *Continuously Habitable Zones* [2011], the film of a black garden that I have made with the Fondation Daimler and the Fondation Beyeler. Both are science-fiction films that leave their set behind to continue to exist in reality. The landscape is this sort of residue. It survives the making of the work.

**For *Continuously Habitable Zones*, you have created a garden made of black plants, with the sound coming from microphones buried in the earth and inserted in the plants.**

The black garden is a Frankenstein-like creature. I built this garden in Portugal in order to shoot the film, but although the work of art is the film, this weird, mad landscape has survived the shooting and lives on, like its waste or excess. So you have this work, which will enter into collections and will be historicised and archived, but there is something that is left over, that leaks out of the work and has its own life. I am more and more interested by this idea that there is something left unfinished and incomplete—just like a ghost. **You consider the exhibition to be as much a work of art as the individual pieces within it, so how will you orchestrate the rooms at the Beyeler?**

Until I have finished the films, I am not completely sure; without the performers, you can't do the choreography. But I will explore the idea of making the works leak out beyond their specific time and place. One way I am choreographing and extending the exhibition beyond its three-month run is by giving each visitor who comes to the museum a DVD of both films, so when they leave the museum, they will take the

## Biography

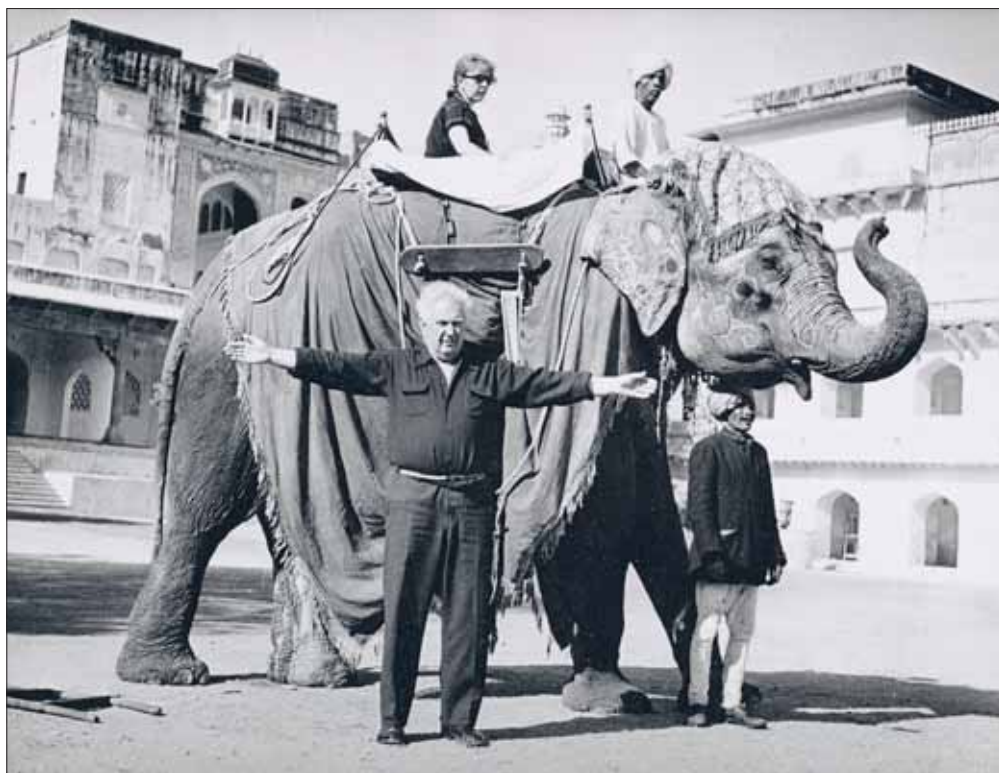
**Born:** Oran, Algeria, 1964  
**Lives and works:** Paris  
**Represented by:** Pilar Corrias, London; Air de Paris, Paris; Friedrich Petzel Gallery, New York; Esther Schipper, Berlin  
**Selected solo exhibitions:** 2012 Fondation Beyeler, Basel, Switzerland 2010 Serpentine Gallery, London 2009 Centre Georges Pompidou, Paris  
**Selected group exhibitions:** 2011 "Art of Communication", National Museum of Contemporary Art Korea, Seoul 2009 "Il Tempo del Postino", Art Basel 2007 52nd Venice Biennale, Italy  
**Selected collaborations:** 2006 *Zidane: a 21st-century Portrait*, with Douglas Gordon 1999-2003 *No Ghost Just a Shell*, with Pierre Huyghe and numerous artists (various venues)

exhibition with them and extend the pictures in space and time. But each DVD will be coded so that at a certain time they will erase themselves and not be playable any more. It's a bit like having two creatures that can come and live in your computer for a while, and then die. **Whether in your films or in other works, such as the sculptures of Christmas trees that function as works of art during every month except December, you always seem to be concerned with exploring and manipulating notions of the timeframe and presentation of works.**

I believe that this works for all works of art: paintings also come with a timeframe and a time protocol. We believe that a painting is forever but, of course, it is the museography that decides. If you go into the reserves of the Musée d'Orsay, you will see things that people never see, and all these things were supposed to be forever. A work doesn't exist until you rediscover it. It's always through our reading of history that we rediscover and reinvent what we see. ■

## Louisa Buck

□ "Philippe Parreno", Fondation Beyeler, Basel, until 30 September  
 □ The full version of this interview appears in the June edition of *The Art Newspaper*. For a free copy, go to stand Z7



Alexander and Louisa Calder in India, 1955. Alexander Calder papers, 1926-1967, Archives of American Art, Smithsonian Institution.

# Calder

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Courtesy of the Pilar Corrias Gallery, the Esther Schipper Gallery and Philippe Parreno

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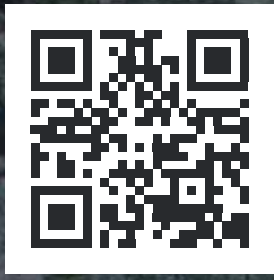
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The core of the matter: Michelangelo Pistoletto's *The Apple of Concord*, 2007, is on show with Galleria Continua (2.1/M20)

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A work in five parts by Hiroshi Sugimoto, on show with Gallery Koyanagi (2.1/124), includes *Five Elements: North Pacific Ocean, Ohkurosaki, 2011*



Alicja Kwade's *In Circles, 2012*, at Johann König, Berlin (U58), adds the effect of a funhouse mirror to Art Unlimited



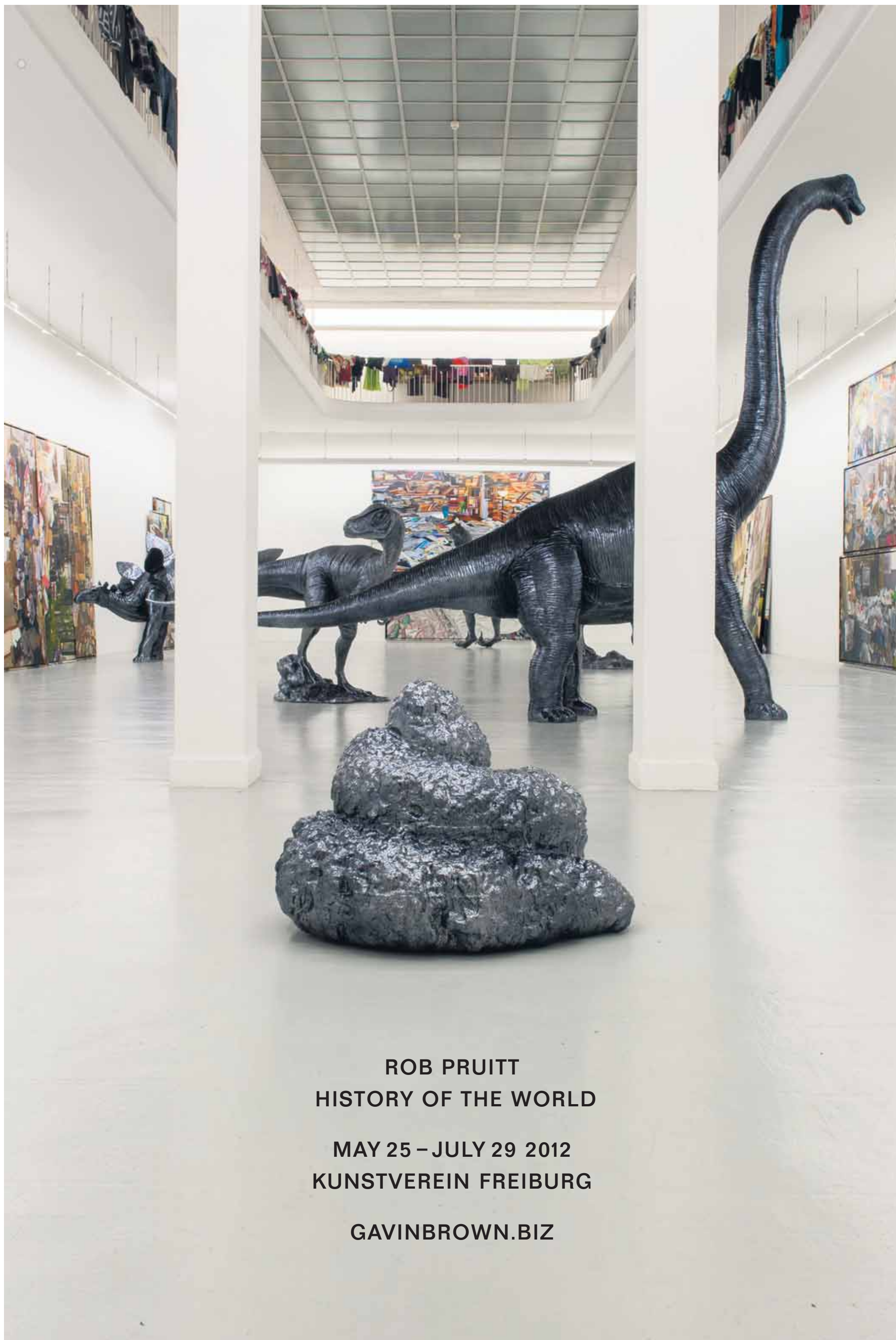
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# Expert eye

Vincent Honoré is the curator of London's David Roberts Art Foundation, which is due to open a new site in September. He has organised "Three Hundred and Fifty Kilograms Per Square Metre", a solo exhibition by the UK artist Simon

Starling, at the Kunsthalle Mulhouse, France (until 26 August; a shuttle bus to the show will leave Art Basel on Friday 15 June at 6.15pm). We asked Honoré to choose five works from the contemporary section of Art Basel

Interview by Julia Michalska



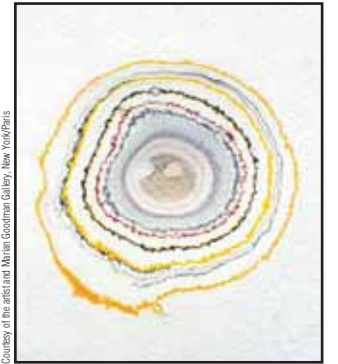
**Bob Law, *Landscape XII*, 1959, £14,000, unsold Thomas Dane Gallery (2.1/M15)**

I first saw Bob Law's work at Artissima [the contemporary art fair] in Turin two years ago, when Thomas [Dane] staged a retrospective of his work. It was a revelation—not only for me, but also for some curator colleagues of mine. I didn't know this artist at all before Turin. Law, who died in 2004, started in landscape but very quickly moved towards a more abstract, more conceptual vocabulary. He started working on a series of abstracted landscapes, of which this work is a part. They are blank drawings with only a border and the date they were created. I found that really extraordinary. This piece is particularly important because it's one of the earliest examples of such drawings. He was a British artist, based in St Ives, who was perhaps somewhat neglected, although [the Tate's director] Nicholas Serota staged a major exhibition of his work at the Museum of Modern Art in Oxford when he was its director in the 1970s. It's kind of like a DIY landscape; the viewer has to complete it. The white page is only the beginning of something—it could become a text, a painting or a photograph. It is symbolic of all the practice around landscape. n



**Louise Bourgeois, *Lair*, 1962, price undisclosed, unsold Galerie Karsten Greve (2.0/E1)**

This is an incredibly important work from the 1960s. Why? Because at that time, Louise Bourgeois was experimenting with soft materials, especially plaster. It recently occurred to me that [the UK artist] Thomas Houseago plays with the same tension between liquid and solid, the horizontal and the vertical, but also uses plaster in a way that could recall what Louise did at the time. There are so many works by Louise at the fair [this year], but this is my favourite. The works she was making in the 1960s are significant because she was giving sculpture a new direction. She started painting in the late 1940s, with the "Femme Maison" series, and then turned to sculpture with the "Personnages". They were made of wood and were very rigid. Later on, she made works such as *Lair*, which were made of formless, liquid materials, including latex and plaster. In the 1970s and 80s, she turned to Carrara marble. She always had these kinds of breaks in her career, where she moved from one material and technique to another. But you can still see a thread, a style and a vision. Her work with fabric is also extraordinary. Her mother had a gallery that restored vintage tapestry. She was often weaving and so became the spider in Louise's work. The spider is actually not such a negative thing in her symbolic structure. n



**Pierre Huyghe, *Timekeeper*, 2002, price undisclosed, sold Marian Goodman Gallery, 2.0/B17**

This is [based on] a work Pierre [Huyghe] made when he was exhibiting at Vienna's Secession in 2003. He sanded down the wall to expose the various layers of paint that have covered the walls over the years. Through a very simple gesture, he rebuilds the history of the building and certainly the history of art as well, because the Secession, which was built at the turn of the 20th century, is such an important art space. He goes deep into the history of the building with a gesture that is as subtle as it is violent. The work has now been turned into a sticker that you can apply to your wall. But I am most interested in the process of this work. The original installation is impossible to reproduce. You can see the sticker as a document of a performance; it is a trace of a past action that you can acquire. Pierre has a history of engaging with a building's past, like in his film *This is not a time for dreaming*, 2004, which explores Le Corbusier's only building in North America, the Carpenter Center for Visual Arts at Harvard University. n

**Pietro Roccasalva, *// Traviatore (detail)*, 2012, €35,000, unsold Zero (2.1/L8)**

All of Pietro [Roccasalva]'s works, which are very complex, start with a performance—what he calls a *tableau vivant*. He stages a scene that he then photographs. The photograph becomes a drawing, the drawing becomes a painting and the painting sometimes then comes back as a performance or another *tableau vivant*. His symbolic system is derived from Italian culture, especially the Renaissance. He also takes some characters from the Italian Arte Sacra, such as angels, and places them in the contemporary world. In his work, he creates a cosmology, an entire universe of symbolic language. With



Pietro, everything is always transformed and refers back to this very dense imaginary system. What we are looking at

here is a drawing that he made this year. This piece is part of a series of works that he started in 2010, all based on a work he exhibited at that year's Frieze Art Fair. The work that was on show at the fair consists of 14 Moleskine notebooks, and in each one, the "if found, please return to..." page at the back of the book is a different drawing by Pietro. The piece shown here is the first large work from the Frieze series. It has been taken from one of the Moleskine drawings and turned into a large-scale work. I also have to add that Pietro is an incredible painter. His painting style ranges from abstract to uber-realist, and he is, in a way, an heir of [the 20th-century Italian artist] Gino De Dominicis. In fact, he is a contemporary Gino De Dominicis in my eyes, which makes him a fascinating artist to follow. n

**Ryan Gander, *It's a hang! (the things you make they mock you, the things you make they mimic you)* (detail), 2012, price undisclosed, unsold GB Agency (2.1/K10)**

You can either enjoy this piece just as it is, as a formal, minimal grid, or you can take pleasure in the landscape drawings. But when you start reading the text, your position as a viewer changes and you become a reader. The work shows pages of an incomplete book, where every sentence points to another page. But you can only ever see one side of the page—never the back—which means you can't see the complete narration. The viewer tries to complete the book by becoming an actor, moving around and filling in the gaps.



The gaps are made explicit by the absence of one of the frames, which destroys the work as much as it structures it. It's a very interesting work that also points to the GB Agency exhibition in Paris, which I found brilliant. It was a ghost exhibition. At the opening, nothing was on show apart

from photographs of the works, which were reproduced on torn pages of fictional art magazines. The works were installed, photographed and taken down before the opening. They were part of a fictional narrative created by Gander. This is the first time one of the works has been shown in public. n

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# What's On

INTERNATIONAL EDITION  
THE ART NEWSPAPER

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Exhibition listings are arranged alphabetically by category

## EXHIBITIONS

### Non-commercial

#### Basel

**Fondation Beyeler**  
Baselstrasse 101  
Until 17 June, 9am-7pm  
[www.fondationbeyeler.ch](http://www.fondationbeyeler.ch)  
**Jeff Koons**  
until 2 September  
**Philippe Parreno**  
until 30 September

**Haus für Elektronische Künste**  
Oslostrasse 10  
15-16 June, 10am-7pm;  
17 June, 10am-6pm  
[www.haus-ek.org](http://www.haus-ek.org)  
**Gateways: Art and Networked Culture**  
until 19 August

**Kunsthalle Basel**  
Steinenberg 7  
Until 17 June, 10am-8pm  
[www.kunsthallebasel.ch](http://www.kunsthallebasel.ch)  
**Craigie Horsfield: Slow Time and the Present**  
until 26 August  
**Paul Sietsema**  
until 26 August

**Kunsthau Baselland**  
St Jakob-Strasse 170  
Until 17 June, 11am-5pm  
[www.kunsthaubaselland.ch](http://www.kunsthaubaselland.ch)  
**Marc Bauer: Nature as Territory**  
until 15 July  
**Sofie Thorsen: Cut A-A'**  
until 15 July  
**Carlos Garaicoa: a City View from the Table of My House**  
until 15 July

**Kunstmuseum Basel**  
St Alban-Graben 16  
Until 17 June, 10am-6pm  
[www.kunstmuseumbasel.ch](http://www.kunstmuseumbasel.ch)  
**Renoir**  
until 12 August  
**Measured Worlds: Panorama**  
until 7 October  
**Michael Kalmbach**  
until 12 August

**Museum für Gegenwartskunst**  
St Alban-Rheinweg 60  
15 June, 10am-9pm;  
16-17 June, 11am-6pm  
[www.mgkbasel.ch](http://www.mgkbasel.ch)  
**Hilary Lloyd**  
until 16 September

**Museum Tinguely**  
Paul Sacher-Anlage 1  
Until 17 June, 9am-7pm  
[www.tinguely.ch](http://www.tinguely.ch)  
**Vladimir Tatlin: New Art for a New World**  
until 14 October



### Tatlin: New Art for a New World

Museum Tinguely, Basel, until 14 October

The seminal Russian avant-garde artist Vladimir Tatlin is the subject of a retrospective exhibition at the Museum Tinguely. Around 130 works chart Tatlin's evolving body of work. Only around ten examples of his early paintings survive, including *Sailor (Self-portrait)*, 1911 (above), on loan from the Hermitage in St Petersburg. They reflect the artist's avant-garde tendencies, developed during trips to Berlin and Paris, where he met Picasso and was almost certainly exposed to the Spaniard's abstract guitars. Gian Casper Bott, the curator of the show, says: "We wanted to concentrate on the revolutionary aspect of Tatlin." The artist's subsequent rejection of painting in favour of his counter-relief sculptures is explored in depth. "As a painter, he must have realised he couldn't outdo Picasso," Bott says, "but he surpassed him with his counter-reliefs." ■ E.R.

**Schaulager Satellite**  
Messeplatz  
Until 17 June, 10am-8pm  
[www.schaulager.org](http://www.schaulager.org)

**Schweizerisches Architekturmuseum**  
Steinenberg 7  
Until 17 June, 10am-8pm  
[www.sam-basel.org](http://www.sam-basel.org)  
**Construction Community: the First Goetheanum in Photos and Documents**  
until 29 July

**Aarau**  
**Aargauer Kunsthau**  
Aargauplatz  
Until 17 June, 10am-5pm  
[www.aargauerkunsthau.ch](http://www.aargauerkunsthau.ch)  
**Kris Martin: Every Day of the Weak**  
until 12 August  
**Light Sensitive: Photo Art from the Collection**  
until 12 August  
**Niklaus Wenger**  
until 12 August

**Bern**  
**Kunsthalle Bern**

Helvetiaplatz 1  
15 June, 11am-6pm;  
16-17 June, 10am-6pm  
[www.kunsthalle-bern.ch](http://www.kunsthalle-bern.ch)  
**Josephine Pryde**  
until 12 August

## Weekend highlights

15/06/2012

**Art Basel Conversations: Public/Private, Inventing the Museum**  
10am-11am, Hall 1, Messe Basel, Messeplatz  
Speakers include Roger Mandel from the Qatar Museums Authority and Juan Ignacio Vidarte from the Solomon R. Guggenheim Foundation.

**Art Salon**  
1pm-6pm, Hall 1, Messe Basel, Messeplatz  
4pm: Fusun Eczacibasi, the co-founder of Saha Istanbul, and Defne Ayas, the director of Rotterdam's Witte de With, discuss the art world in Turkey.

**Kunstmuseum Bern**  
Hodlerstrasse 8-12  
Until 17 June, 10am-5pm  
[www.kunstmuseumbern.ch](http://www.kunstmuseumbern.ch)  
**Hermann Hesse**  
until 12 August  
**Sean Scully: Grey Wolf**  
until 24 June  
**Zarina Bhimji**  
until 2 September

**Lucerne**  
**Kunstmuseum Luzern**  
Europaplatz 1  
Until 17 June, 10am-5pm  
[www.kunstmuseumluzern.ch](http://www.kunstmuseumluzern.ch)  
**Katerina Seda: Talk to the Sky**  
until 17 June  
**Raymond Pettibon: Whuytuyp**  
until 22 July

**St Gallen**  
**Kunsthalle St Gallen**  
Davidstrasse 40  
15 June, 12pm-6pm;  
16-17 June, 11am-5pm  
[www.k9000.ch](http://www.k9000.ch)  
**Haroon Mirza**  
until 1 July

**Kunstmuseum St Gallen**  
Museumstrasse 32  
Until 17 June, 10am-5pm  
[www.kunstmuseumsg.ch](http://www.kunstmuseumsg.ch)  
**Nadim Vardag**  
until 24 June  
**Pipilotti Rist**  
until 25 November

**Winterthur**  
**Fotomuseum Winterthur**  
Gruzenstrasse 44 and 45  
Until 17 June, 11am-6pm  
[www.fotomuseum.ch](http://www.fotomuseum.ch)  
**Status: 24 Contemporary Documents**  
until 26 August  
**Rosângela Rennó: Strange Fruits**  
until 19 August

**Art Film: Ai Weiwei, Never Sorry**  
8pm, Stadtkino Basel, Klostersgasse 5  
A screening of Alison Klayman's 2012 documentary on the Chinese artist.

**Art Club**  
11pm-3am, Campari Bar, Kunsthalle Basel, Steinenberg 7  
Performance by DJs Carlito and the Coconut.

**Swiss Art Awards Party**  
8pm-12am, Hall 4, Messe Basel, Messeplatz

16/06/2012

**Art Basel Conversations: the Future of Artistic Practice**  
10am-11am, Hall 1, Messe Basel, Messeplatz

**Kunstmuseum Winterthur**  
Museumstrasse 52  
Until 17 June, 10am-5pm  
[www.kmw.ch](http://www.kmw.ch)  
**Verena Loewensberg: Retrospective**  
until 5 August

**Zurich**  
**Haus Konstruktiv**  
Selnaustrasse 25  
15 June, 12pm-6pm;  
16-17 June, 11am-6pm  
[www.hauskonstruktiv.ch](http://www.hauskonstruktiv.ch)  
**Klaus Lutz: in the Universe**  
until 2 September  
**Visionary Collection Volume 18**  
until 2 September

**Kunsthalle Zurich at the Museum Bäregasse**  
Bäregasse 20-22  
15 June, 12pm-6pm;  
16-17 June, 11am-5pm  
[www.kunsthallezurich.ch](http://www.kunsthallezurich.ch)  
**Olivier Mosset: Leaving the Museum**  
until 17 June  
**Frances Stark**  
until 17 June  
**Elise Storsveen and Eline Mugaas: Back to Nature**  
until 17 June

**Kunsthau Zürich**  
Winkelwiese 4  
15 June, 10am-8pm;  
16-17 June, 10am-6pm  
[www.kunsthau.ch](http://www.kunsthau.ch)  
**Aristide Maillol**  
until 16 December  
**Adrian Zingg: Precursor of Romanicism**  
until 12 August  
**Riotous Baroque: from Cattelan to Zurbaran**  
until 2 September  
**Rosa Barba: Time as Perspective**  
until 9 September

Artists Theaster Gates and Yael Bartana, among others, weigh in on the idea of the artist as activist (see p7).

**Art Film**  
11am, Stadtkino Basel, Klostersgasse 5  
A screening of Matthew Akers's "Marina Abramovic: the Artist Is Present", 2011, followed by a Q&A with Abramovic and the art dealer Sean Kelly.

**Art Salon**  
1pm-6pm, Hall 1, Messe Basel, Messeplatz  
5pm: The Saudi Arabian artists Ahmed Mater and Abdunasser Gharem join Redha Moali, the founder of the Marrakesh-based Dar al-Ma'mun Foundation, in a discussion about platforms for

**Wiel am Rhein**  
**Vitra Design Museum**  
Charles-Eames-Strasse 1  
Until 17 June, 10am-6pm  
[www.design-museum.de](http://www.design-museum.de)  
**Gerrit Rietveld**  
until 16 September  
**Confrontations: Contemporary Dutch Design**  
until 2 September

## FAIRS

**Art Basel Halls 1 and 2, Messe Basel Messeplatz**  
[www.artbasel.com](http://www.artbasel.com)  
Until 17 June, 11am-7pm

**Design Miami/Basel Hall 5, Messe Basel Messeplatz**  
[www.designmiami.com](http://www.designmiami.com)  
Until 17 June, 11am-7pm

**Volta 8 Dreispitzhalle, Dreispitz Areal, Gate 13, Helsinki Strasse 5**  
[www.voltashow.com](http://www.voltashow.com)  
Until 16 June, 10am-6pm

**The Solo Project St Jakobshalle Brülingerstrasse 19-21**  
[www.the-solo-project.com](http://www.the-solo-project.com)  
15-16 June, 10am-7pm;  
17 June, 10am-5pm

**Liste: the Young Art Fair Werkraum Wardeck pp, Burgweg 15**  
[www.liste.ch](http://www.liste.ch)  
15-16 June, 1pm-9pm;  
17 June, 1pm-7pm

**Scope Basel Kaserne Basel Klybeckstrasse 1b**  
[www.scope-art.com](http://www.scope-art.com)  
15-16 June, 11am-7.30pm;  
17 June, 11am-6pm

artists from the Arab world.  
**Art Club: Fantastique 3000 Club Nite**  
11pm-3am, Campari Bar, Kunsthalle Basel, Steinenberg 7

17/06/2012

**Art Basel Conversations: Artist Talk: Arte Povera Today**  
10am-11am, Hall 1, Messe Basel, Messeplatz  
Italian historian Germano Celant discusses Arte Povera with the artists Jannis Kounellis, Santiago Sierra and Gilberto Zorio.

**Art Club**  
11pm-3am, Campari Bar, Kunsthalle Basel, Steinenberg 7  
Performance by DJs Hazelnut and Lamosh273.

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Winter Bears, 1988, The Rachel and Jean-Pierre Lehmann Collection, © Jeff Koons



Robert Motherwell, View No.1, 1958

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**Art Basel**  
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**1507 SARMIENTO, BUENOS AIRES**

Ian Whittlesea, *Studio Painting – Marcel Duchamp, 1995–2012*, Acrylic on Canvas, 95 x 35cm

SPECIAL APPEARANCE TONIGHT!

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Frank Auerbach, *Head of Jake*, 2010, Oil on canvas, 61.3 x 56.6cm

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# Diary

Sometimes you only have to ask. Fiona Banner's dangling bronze boxing gloves on Frith Street (2.1/M11) may not look like an interactive work, but it is the artist's wish that, upon request, the more robust art lover can slip them on and experience the full heft of their combined 8kg

weight, although you would need some seriously advanced muscle tone to exploit their full potential. Pictured here is the Frith Street Gallery's director Jane Hamlyn in training to take a swing at any adversaries. By the end of the fair she may be packing a mean right hook



Photo by Charlotte Sompie

## Mind games



Forget Rorschach, some infinitely more complex psychological profiling is taking place with various responses to *Washing*, a small photograph made in 1972 by Tony Morgan at Thomas Dane gallery (2.1/M15). While there is no doubt that the body is of a lissom young male (in fact, the artist) in the process of some vigorous ablutions, an ambiguity arises around the head and shoulders. Those of an optimistic mien see angels' wings sprouting from the shoulder blades, the art historically inclined see a homoerotic spin on the Odaliques of Ingres, while more melancholic souls read the head of a black dog emerging from an empty bucket. Whatever the reading, this work, along with Morgan's hilariously repellent reverse life cycle of a beefsteak, *Resurrection*, 1968, on view in Art Unlimited (U27), have marked out the hitherto little-known English artist (who died in Geneva in 2004) as one of the most talked about discoveries of this year's fair.

## Ad-ed value

Eagle-eyed readers of the *Basler Zeitung* may have noticed an unusual advertisement in Tuesday's edition. It read: "Das bleibt unter uns" ("This stays between us"). It was actually a work by João Onofre, who shows with London's Marlborough Fine Art (2.0/D13). The gallery's



## Why Pam is Jeff's pin-up queen

The former "Baywatch" star Pamela Anderson was a surprise guest at Art Basel and Jeff Koons's book signing event at the Fondation Beyeler on Thursday night. She and Koons go way back, she told us: "His mom was showing me all my body parts that are in different paintings of his. He said to me, 'You have to go to my show in Frankfurt because there are three or four paintings.' It's the ultimate compliment." She had just arrived in Basel. "The best cure for jet lag is to go to a museum," she wisely advised. ■

director, Andrew Renton, put the finishing touch to the piece in Basel by tearing out the ad and framing it. It is now on the gallery's stand in Art Basel, priced at £3,000. The *Basler Zeitung* costs SFr2.80; by that logic, Marlborough has both the most expensive (that Rothko, at \$78m) and the least expensive works in the fair.

## Shafrazi's Shafrazis

From his blank page in the Art Basel catalogue, you wouldn't have known what the New York dealer Tony Shafrazi (right, with museum director Jeffrey Deitch) was bringing to Art Basel. On Monday, he unveiled a solo show of works by... Tony Shafrazi. The group of silkscreens on fibreglass, featuring images of surfers and skateboarders as well as various messages, were made in the past two years. His booth (2.0/F4) promptly led to speculation

among dealers and curators. Was it a hoax from Urs Fischer, who had done a project in Shafrazi's gallery recreating a previous show there? Was it a prank by Maurizio Cattelan? As far as we can tell, these are the real thing. What the Basel selection



committee makes of it remains unknown, as committee members are not permitted to discuss the proceedings. Shafrazi studied art in the 1960s, and started making abstract tablet pieces shortly thereafter (two from that era are in the booth's closet). It may come as a surprise to some that he never stopped making art. "Nobody knows my story," the dealer said in his booth. "This is my story." The artist Adam McEwen stopped by to see Shafrazi's Shafrazis. "It's fantastic for him," he said. "It's brave—I admire it." Shafrazi himself wouldn't address the question of why he chose to show his own work now. But his catalogue did. It's called *Why Not*.

## Don't buy, just bid!

Want to be a player in the art world? Jeffrey Deitch, the director of the Museum of Contemporary Art, Los Angeles, has a tip for you. At Thursday's Art Salon talk with Josh Baer, the art adviser and publisher of

the *Baer Faxt* newsletter, Deitch said: "I'll give you a tip. The best way to become a player in the art world is to be an underbidder on a major work of art [at auction]. You don't have to spend any money. Just raise your hand near one of the top bids on a Warhol or another major lot and Josh will list you in the *Baer Faxt* among the underbidders. Do that a few times and people will think of you as one of the big players." Baer then chimed in: "And you'll be sure to get a black VIP pass instead of a silver one, saving you four hours at the fair."

## Hard bargaining Budi

At Thursday's Art Basel Conversation on Asia's new private institutions, Budi Tek, the hyperactive collector and founder of the expanding Yuz Museum in Jakarta and Shanghai, spoke freely and frankly about how and why he collects. "They call me 'crazy' Budi," explaining that this was because of his penchant for snapping up some of the biggest and most unwieldy works by artists such as Ai Weiwei and Maurizio Cattelan for the vast museum he is creating in Shanghai. "I negotiate hard with dealers, saying this is the space I will build and this is the price I will give you," he revealed, knowing that the works are too large for most collectors and many institutions.

## It could be yours

Aleksandra Mir's modified Fiat 600, *La 600*, 2012, reduced to two-thirds of its original size in homage to Gabriel Orozco's

similarly shrunk Citroën, which is currently parked on St Johanns-Vorstadt as part of Art Parcours (#4), has attracted considerable attention from beyond the art world. The burghers of Basel have been somewhat perplexed at this seemingly abandoned mini-vehicle, left in very unSwiss disarray with its lights on and doors open, with a number of notes being left on the vehicle including one from a mysterious correspondent, only identified as M, who wrote: "I love it!" M might be in with a chance: so precious is this piece to Mir that there is no set price tag. Anyone wishing to buy it will have to undergo an interview with the artist to make sure they will cherish it appropriately.

## I'll be blown!

The Messeplatz evolves (or devolves) into a circus of unofficial public art during Art Basel. On Thursday, the artist Jean Riedweg was spotted surrounded by security guards who forced him to drag away a giant mousetrap set to snap on a pile of giant euros. "I don't think people are coming here for art," he said, explaining his piece as he stomped off. "They're coming for business." He might not have gotten the memo that it's an art fair. Elsewhere on the Messeplatz was a card from the artists known as the Rechsteiner Brothers, advertising "Free Blow Jobs during the 43rd Art Basel." The artists' website is selling posters for the "fictitious conceptual performance" for SFr10. An explanation of the piece refers to "the pathetic efforts of millions of people who desperately seek fame and attention". Well, to quote the title of an anthology of the *Coagula Art Journal*: most art sucks.

## It's a pissar

We know that the alpha male art dealer is always happy to show off his wares at all times. Judging by the positioning of this specially designated urinal in the Upper Hall gentlemen's conveniences at Art Basel, it seems that this tendency is not restricted to the booth alone. ■



Photo by Louise Buck

THE ART NEWSPAPER  
ART BASEL DAILY EDITION

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Until you are fully convinced of our commitment, you can count on this:

**Art | 43 | Basel | 14-17 | 6 | 12**

*We will not rest*  **UBS**

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