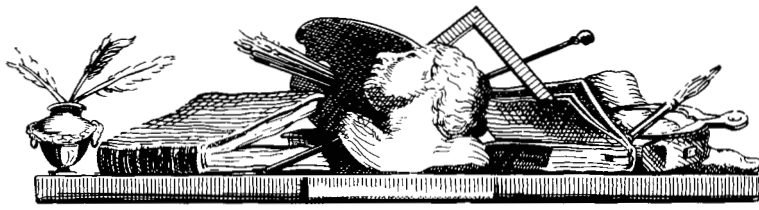


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THE ART NEWSPAPER

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ART BASEL DAILY EDITION 14 JUNE 2012

Trends

Don't just buy it, DIY it

Some collectors prefer paintings but others want to interact with their art

What do you think of every time you make a salad? Fifty years ago, the American artist Alison Knowles elevated the humble acts of chopping cucumber and washing lettuce into a work of art with her performance *Make a Salad*, 1962. In the mind of the curator Hans Ulrich Obrist, "she has occupied the idea of salad. I'm a terrible cook but I always think of Alison Knowles if I make a salad. That's what art can do."

The legacy of Knowles and other 1960s artists of the Fluxus movement is everywhere at Art Basel this year. They believed in the integration of all art forms with everyday life and that any member of the public is a potential practitioner or participant.

In true Fluxus fashion, Andrew Kreps of New York's Andrew Kreps Gallery (2.1/H6) is today serving chopped fruit and vegetables to visitors as part of a piece by the artist Darren Bader. One edition of the 2012 work, which has no title, has already sold to a collector in New York for \$25,000, and Kreps is in negotiations to sell a second edition to a European buyer. What these collectors receive is a certificate entitling them to restage the Bader performance at their pleasure using local produce. If

“It goes counter to everything we do as a gallery, which is sell art”

the work is staged in Korea, for example, "they don't need a US banana", Kreps says.

One edition of another work that requires the active engagement of the collector to complete it has sold to a European collector at the stand of Marlborough Contemporary (2.0/D13). The Portuguese artist João Onofre's *Promise of a sculpture*, 2012, consists of a framed photograph of a man holding a water diviner. An accompanying text instructs the buyer to "choose a site and... engage a water diviner to locate a source of water". Once water has been found and the site has been drilled and plumbed, Onofre will design a fountain to stand there.

"The legacy of conceptualism has enabled the work of art to travel improbable distances and reconstitute itself somewhere else," says Andrew Renton, the



Rodney Graham's *Mini Rotary Psycho Opticon*, 2008, is on reserve for €180,000 with Galerie Rüdiger Schöttle (2.1/P16). It was inspired by a Black Sabbath performance on Belgian television in the 1970s

director of the gallery. "It sounds a bit 'Star Trek', but practically... if, heaven forbid, there were a nuclear war, the Sol LeWitt wall drawing that has a certificate in a filing cabinet somewhere would be the masterpiece to survive, because the work itself, 100% authentic, could be remade."

Such restagings of art, and the effort required, are not to everyone's taste. For example, buyers of an installation at the booth of the Norwegian gallery Lautom Contemporary, in Art Statements

(S4), may be required to recreate the work because of the fugitive material used, which makes it ephemeral. Ane Mette Hol's *After the Dust Settles*, 2012, consists of a drawing executed on the wall using white chalk following the artist's instructions. It is priced at €19,000.

Collectors will also have to roll up their sleeves if they buy one of Chadwick Rantanen's *Telescopic Poles*, 2012, costing \$8,000 each, at the Norwegian gallery Standard (Oslo) (2.1/J5).

Each pole expands or retracts to fit the space chosen for it. "The collector might sweat a bit installing the work," says the dealer Eivind Furnesvik.

So why this back-to-basics approach using inexpensive materials? "A lot of younger artists are working with lower production costs right now," Obrist says. "It's not a coincidence that there is growing interest in 'do-it-yourself' art. This interest was there in the early 1990s; it's there now

because of the more difficult economic times."

Obrist, who compiled *Do It*, a book of artists' instructions for DIY works of art, says this kind of art is a global movement. "Locally, there is DIY art everywhere. There are very strong traditions, particularly in the non-Western world—in Thailand, Colombia, Brazil. There is a lot in eastern Europe and Russia." Two decades on, Obrist is preparing an updated version of the book, due to be published next year.

So how do these works, which often defy commodification, and other performance pieces on display at Art Basel fit into the context of the art market? "In many ways, it goes counter to everything we do as a gallery, which is sell art," says the New York dealer Sean Kelly of the restaging of Marina Abramovic's 1977 performance *Imponderabilia*, which at the fair consists of two naked people facing each other in the entrance to his stand. Visitors to Sean Kelly Gallery (2.1/N2) must squeeze past the nude performers, thus participating and completing the work. The piece is not for sale.

Visitors keen to get active with art should head over to Art Parcours, where one of the works is a restaging of the late Fluxus artist Allan Kaprow's 1963 happening *Push and Pull: a Furniture Comedy for Hans Hofmann*, as reimagined by the artist Mateo Tannatt. Anyone who can convince Kaprow's estate, represented by Hauser & Wirth (2.0/B19), that they are serious about restaging the piece can borrow an instruction manual for free and restage it at their pleasure. ■ **Cristina Ruiz and Gareth Harris**

Exhibitions

Artist gets nude review

Two-venue New York show for Lee Friedlander



Pace Gallery (2.0/B20) and Pace/MacGill Gallery will jointly represent the American photographer Lee Friedlander in collaboration with San Francisco's Fraenkel Gallery, which has worked with the artist for more than 33 years. The New York galleries are due to stage a two-venue show of works by the artist, who is in his late 70s, this autumn (25 October-22 December). Photographs from Friedlander's long-running black and white "Nude" series, which he began in the 1970s, will go on show alongside works by Eugène Atget, Bill Brandt and Edward Weston at Pace, while Pace/MacGill will display pieces from the "Mannequin" series, the artist's newest body of work.

"This is a big deal for us. Lee is one of the great artists still working today—and he works every day," says Peter MacGill, the co-founder of Pace/MacGill. "We're working to find new markets and museum shows for his work, and are in conversations with [representatives in] countries including China and Brazil."

Pace is showing several works by Friedlander this week, including a close-up nude shot of a young Madonna (above, detail), 1979, priced at \$7,400. The artist took the picture before the singer became a star, and subsequently sold it to *Playboy* magazine, according to a spokeswoman for the gallery. The publication ran a series of the nude Madonna images in September 1985.

Other pieces on show with Pace include two works from the "Nude" series, taken in the early 1980s, priced at \$6,800 each. "The nude is nothing new, but Lee photographs them in the tradition of Freud or Matisse, and they're just wonderful," MacGill says. ■ **Charlotte Burns**

French collector plans offshore sculpture park

An island off the south coast of France is due to be transformed into a vast sculpture park by the private collector Edouard Carmignac, who bought a major piece at Art Basel this week. Carmignac, a Paris-based asset manager, plans to launch the park in mid-2014. It will cover 16 hectares on Porquerolles, which is 35 miles from St Tropez.

New works are due to be commissioned from established and emerging artists through the Carmignac Gestion Foundation, which the entrepreneur founded in 2000. "Porquerolles, with its



natural landscape and 100-year-old olive trees, offers a unique setting for contemporary sculptures, while the Provençal house [there] will be remodelled as a 1,500-sq. m exhibition centre for temporary shows of emerging artists," Carmignac says. The foundation's €4m annual budget will increase to fund the island scheme. Gaïa Donzet, formerly of Bonhams, is the park's project manager.

The entrepreneur bought a major piece this week at Art Basel:

The island of Porquerolles

Tom Friedman's *Untitled (peeing figure)*, 2012, from Stephen Friedman Gallery (2.1/J11). Carmignac has collected contemporary art for more than 20 years. The artists represented in his collection include Jean-Michel Basquiat, Gerhard Richter, Andy Warhol, the Lebanese artist Ayman Baalbaki and the Iranian artist Shirin Neshat. As part of the foundation's remit, members of staff in the European offices of Carmignac's company choose paintings and photographs for display in their workplaces. ■ **Gareth Harris**

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Design Miami/Basel

Collectors make their move at design fair...

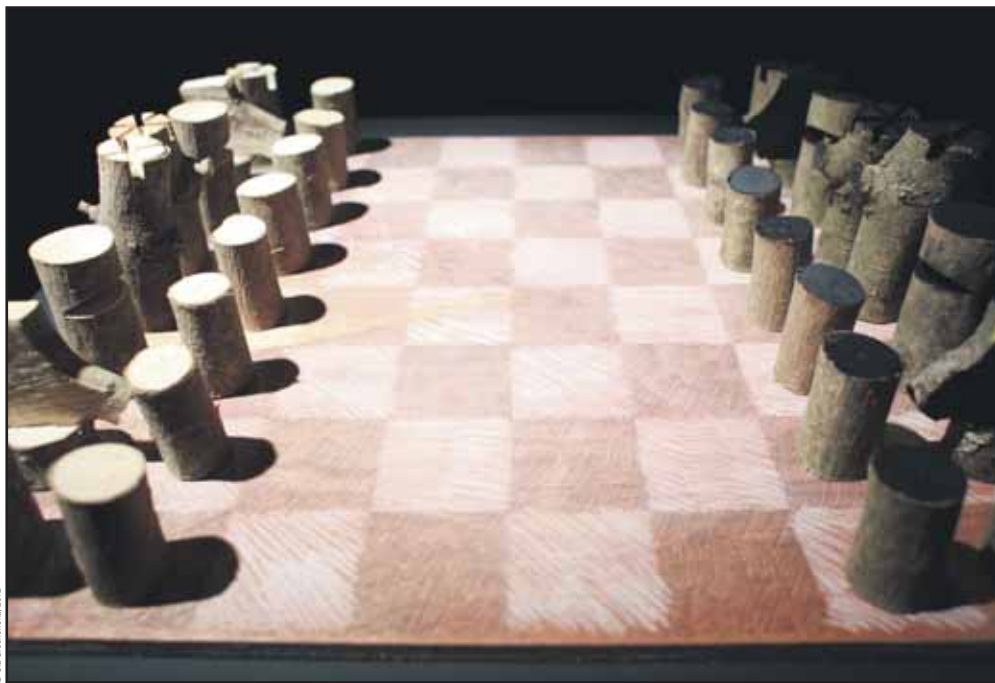
More than 100 lights, classic pieces and specially commissioned chess sets fill the booths

It is strange to watch the opening moves in a game of chess at a design fair but this is happening daily at Design Miami/Basel (until 17 June). And it is a sign of gallerists' confidence that London's Gallery Libby Sellers (G19) was emboldened to commission limited edition chess sets from contemporary designers specifically for the fair.

"Collectors come knowing they will see the best and most interesting work available," said Libby Sellers, the gallery's owner. Sets priced between £1,500 and £45,000 by designers including Rolf Sachs and Fredrikson Stallard were still seeking purchaser/players as we went to press.

The preview on Monday was attended by 5,000 visitors (up 10% on last year), including the Swiss collector Maja Hoffmann, the Miami-based collectors Don and Mera Rubell, fellow American Peter Brant, Abdullah Al-Turki, the creative director of the non-profit art organisation Edge of Arabia, and Dasha Zhukova, the Russian-born, London-based collector.

A strong showing of historic design prevails, with first-time participants Franck Laigneau (G24) and Galerie Dutko (G13), both from Paris, joining returning 20th-century specialists such as Galerie Chastel-Maréchal (G30), which sold six key pieces, including Jean



Peter Marigold's Log Chess Set, 2012, with Gallery Libby Sellers (G19)

Royère's "Crosillon" furniture from 1947. Galerie Downtown-François Laffanour (G34) sold a pair of Royère "Ours Polaire" (polar bear) armchairs for €300,000 and a rare Jean Prouvé "Air France" dining table for a figure "close to €100,000". Sales from the New York gallery Hostler Burrows (G11) included two 1950s chairs and a limited

edition sofa by Kerstin Hörlin-Holmquist (\$50,000 for the set). "We're really pleased," Kim Hostler said. "There are fewer requests for discounts this year and the mood feels upbeat."

Contemporary works

One indication of the fair's strength is a renewed focus on contemporary work. New pieces presented for the first time include Reinier Bosch's *Via Luce* LED wall chandelier—the Dutch designer's first venture into glass—and Eefiene Bolhuis's *Barley*, a 2011 installation of hand-made copper and brass barley spikes, both at the Dutch gallery Priveekollektie Contemporary Art and Design (G28).

"This year's show sees an injection of contemporary pieces while remaining true to the fair's roots by presenting a great number of historic works," said Marianne Goebel, the director of Design Miami/Basel.

Several first-time exhibitors have chosen to show new contemporary work. Galerie Maria Wettergren (G03) of Paris is

“Last year it took time, but sales were confirmed on the spot this year”

showing Mathias Bengtsson's silver-covered "Cellular Chair" and *Monolithe*, a sculptural marble fountain by the Swiss designer Helmut Eigenmann.

The move is clearly paying dividends. New York's Salon 94 (G15) sold *Two Prong*, 2012, a marble bench by Rick Owens, for €125,000, and two unique Betty Woodman ceramics pieces for an undisclosed price. Another newcomer, Galleria O (G22) from Rome, sold "Anthropophagic", a bronze and faux fur sofa (edition

of 12) by the Brazilian Campana brothers for €60,000.

The returning contemporary specialist, Carpenters Workshop Gallery (G32), sold ten pieces at Monday's preview including Studio Job's "Taj Mahal" table (edition of eight, €36,000) and two "Fitas" buffets by the Campana brothers (edition of eight, €48,000 each). Further sales by the gallery on Tuesday included two Andrea Branzi "Tree 5" wall-shelves (edition of 12, €80,000). New York's Cristina Grajales Gallery (G21) sold a chandelier (edition of three) by Sebastian Errazuriz for \$28,000 as well as ten "Occupy Chairs", 2012, by the Chilean-born, New York-based designer for \$3,500 each. The gallery also picked up a commission for an Errazuriz table. An American collector bought Arik Levy's "Knot Form" marble table (edition of three, asking price €35,000) from Priveekollektie (G28).

"Confidence is coming back," said Loic Le Gaillard of Carpenters Workshop Gallery. "Last year it took time, but sales were confirmed on the spot at this year's vernissage." And US dealer Todd Merrill (G23) felt that the increased collectors' preview hours "made a real difference. It's less of a crush and we've had a steady flow of interest throughout the day," he said. Merrill sold Paul Evans's unique *Sculpture* from 1970 for \$50,000.

Dealers are particularly championing the period from 1950 to 1970. Milan's Nilufar Gallery (G02) sold a pair of armchairs (€45,000), a pair of coffee tables (€18,000) and a pair of stools (€16,000), all by Giò Ponti. The New York gallery Demisch Danant (G08), which is devoting its booth to the French designer Maria Pergay, sold a 1968 "Ring" chair for €45,000, a 1970 lounge chair for €45,000, a pair of wall sconces for €48,000 and a pair of mid-1970s Plexiglass pieces for €35,000. ■ Nicole Swengley

Leading dealers go their separate ways

The transatlantic art dealing firm of Philippe Ségalot, Franck Giraud and Lionel Pissarro (GPS Partners), active players in the auction market and as private dealers, has split up. Franck Giraud, who was based in New York, left at the beginning of this year, and now Lionel Pissarro is also working separately. At Art Basel this week, Philippe Ségalot explained: "Once Franck had left, the link between myself, specialising in contemporary art, and Lionel, who worked in the impressionist and modern field, didn't make sense any more. So Lionel now has become independent and remains based in Paris. But we are on the best of terms, we speak on the telephone all the time." Among Ségalot's clients in the past was François Pinault, the luxury goods mogul and owner of Christie's. Ségalot is widely believed to have bought art for the Gulf state of Qatar, although he has never confirmed this. ■ G.A.

Sharjah Biennial artist line-up announced

An array of international artists including French-born Saädane Afif, Yang Fudong from China, the Indian collective Studio Mumbai, the Japanese architect Kazuyo Sejima and the Egyptian artist Wael Shawky are lined up to create work for the next Sharjah Biennial (13 March-13 May 2013). The event is organised by the Sharjah Art Foundation, which was established in 2009 with the aim of developing contemporary art and cultural programmes within Sharjah and the Gulf. The artists were selected by Yuko Hasegawa, the chief curator of Tokyo's Museum of Contemporary Art. She has served on advisory boards of the Guggenheim Museum in New York and the Venice Biennale. She most recently selected the projects for the ARHK fair, which received a mixed reception. ■ R.P.

Istanbul gets more contemporary

Art Istanbul, a new week-long event devoted to contemporary Turkish art, is due to take place this autumn (19-25 November), *The Art Newspaper* has learned. Commercial and non-profit institutions are due to be involved, including the Istanbul Foundation for Culture and Arts, the Sakip Sabanci Museum, Akbank Art and Antik auction house. Art Istanbul is run by the same organisers as the Contemporary Istanbul art fair (22-25 November), which features more international work. ■ R.P.

...and galleries get switched on



Clémence and Didier Krzentowski, the directors of Galerie Kreo (G05), the Parisian gallery, have brought 110 lights from the 1950s to the present day to Basel for the design fair. They recently published a catalogue of their light collection, *The Complete Designers' Lights (1950-90)*. Further galleries showing lighting include Galerie Maria Wettergren (G03) with pieces by Scandinavian designers, and Priveekollektie (G28) with Hans Kotter's latest experimental lighting. Although a new arena for some collectors, confidence in the field seems justified by early sales. Priveekollektie sold two Hans Kotter designs, one to a Dutch collector for €12,500, while Galerie Maria Wettergren sold a hand-blown light by Mikko Paakkanen for €20,000 and a set of three lights by Rasmus Fenhann for €13,500 at the preview. By Tuesday afternoon, Galerie Kreo had sold 75% of its booth. Collectors bought Gino Sarfatti's 1971 mirrored light (€9,000), two ceiling lights for €60,000 each, and a pair of 1952 lacquered metal scones by Franco Albini for €10,000. Pierre Charpin's *Eclipse*, 2012, sold for €16,000. ■ N.Sw.

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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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Nancy Holt Photoworks

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Nancy Holt, *Trail Markers* (detail), 1968
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Finance

Art funds could fall under new European law

Proposed legislation promises greater transparency, a simpler process and more security for investors

As stock exchanges yo-yo and bank deposits attract anaemic interest rates, the appeal of art as an investment continues to grow. One way to stash your cash is through specialised art funds: Anders Petterson of Art Tactic estimates that around \$1bn is under management in these vehicles. This may seem enormous, but it represents less than 2% of the total art market, which estimates suggest was around \$60bn last year.

Art funds are often criticised for their lack of transparency, but legislation that will better regulate them is now going through the European Commission. The Alternative Investment Fund Managers Directive will be discussed in Basel tomorrow, at Deloitte Luxembourg's art and finance conference.

The directive, which was created as a result of the financial crisis of 2008/09, is expected to be ratified in July next year. It aims to offer better security for investors, increased transparency and simplification of the regulatory process for all alternative investments, including art funds. "The directive introduces minimum standards of reporting, transparency and expertise, in what has been a largely unregulated market up until now," says Christopher Stuart-Sinclair of Deloitte. "Valuations of art—a notoriously tricky field—will be independent, for instance." And fund managers would have to use an outside "depository" (like a fiduciary) to safeguard assets and ensure they are properly insured, conserved and recorded, giving investors more peace of mind.

Until now, institutions have



The safest place to stash your cash? Andy Warhol's 200 One Dollar Bills, 1962

been wary of art as an investment, citing the lack of track records and transparency. "But we are now seeing more signs of institutions considering this area," says Adriano Picinati di Torcello, a director at Deloitte. The security offered by the directive could make funds more attractive to bigger investors. Although it only kicks in for funds with total assets under management of \$500m without leverage, or \$100m with leverage, even those under the threshold are looking at registering. Philip Hoffman of the Fine Art Fund, which has a number of funds but is under the limit, says: "If we grow in the future, we

would certainly consider opting in." And, says Stuart-Sinclair, "once registered, a fund can be marketed to other European Union countries without going through each regulatory authority: opting in will be like getting a European passport for funds."

How it all began

The idea of investing in art goes back at least as far as 17th-century France, when the Marquis de Coulanges declared that "paintings are as valuable as gold bars". And today, writes Noah Horowitz in *Art of the Deal: Contemporary Art in a Global*

Financial Market, "interest in art can rise during periods of financial and political turmoil".

The modern model started in Paris in 1904, when around a dozen partners created La Peau de l'Ours, each putting FFr250 a year into buying art. They bought more than 100 works in ten years, then sold the lot in 1914, racking up more than four times their original investment. Among their purchases was Picasso's *Family of Saltimbanques*, 1905, which sold for FFr12,500 against its purchase price of FFr1,000. But the Great Depression and two world wars put paid to the model until the 1970s.

Probably the most famous art fund was created in 1974, when Britain's state railway company decided to diversify its portfolio and hedge the inflation triggered by the 1973 oil crisis. The British Rail Pension Fund spent around £40m and then sold everything off in the late 1980s. The results varied widely, with paintings doing best but other sectors performing poorly: overall, the returns beat inflation but fell short compared with the admittedly bull market of the period. At the same time, other funds did badly, notably the Banque National de Paris's two forays, which lost \$8m in the late 1980s.

Bust and a new boom

With the astonishing growth in the art market after 2002, art funds were created thick and fast. Horowitz lists 35, but after the financial crisis, at least 20 were put on hold or crashed completely. In India, between 2006 and 2008, around £390m was invested in seven funds, most of which were unable to return money to investors; they had bought in a rising market but their lock-in period ended just as the market bottomed.

After the crisis, the art market powered back far faster than many expected. New funds included the US-based \$25m Xiling for Chinese ceramics, Brazil's \$20m Golden for Latin-American art and the Luxembourg-based \$80m Art Collections Fund for modern and contemporary art.

A spicy new ingredient is provided by China and Russia. Chinese investors have raced to

buy shares in art via 36 art exchanges, although some have been suspended by local regulators. In Russia, a mammoth photography fund called Sobranie Photoeffect launched last year and is listed on the Moscow stock exchange. However, it has experts scratching their heads over the \$467m valuation: some wonder whether all the photography in the world is worth that much.

Types of fund

Art funds today can be regulated, when they have received the approval of the regulatory authorities in the countries in which they are marketed; the unregulated ones are generally more "casual", where the investors are known to each other or to a dealer and the fund is not marketed to outsiders. Most funds are closed-end, meaning investors have to wait a set number of years, but some are open-end, meaning investors can take out their money at short notice.

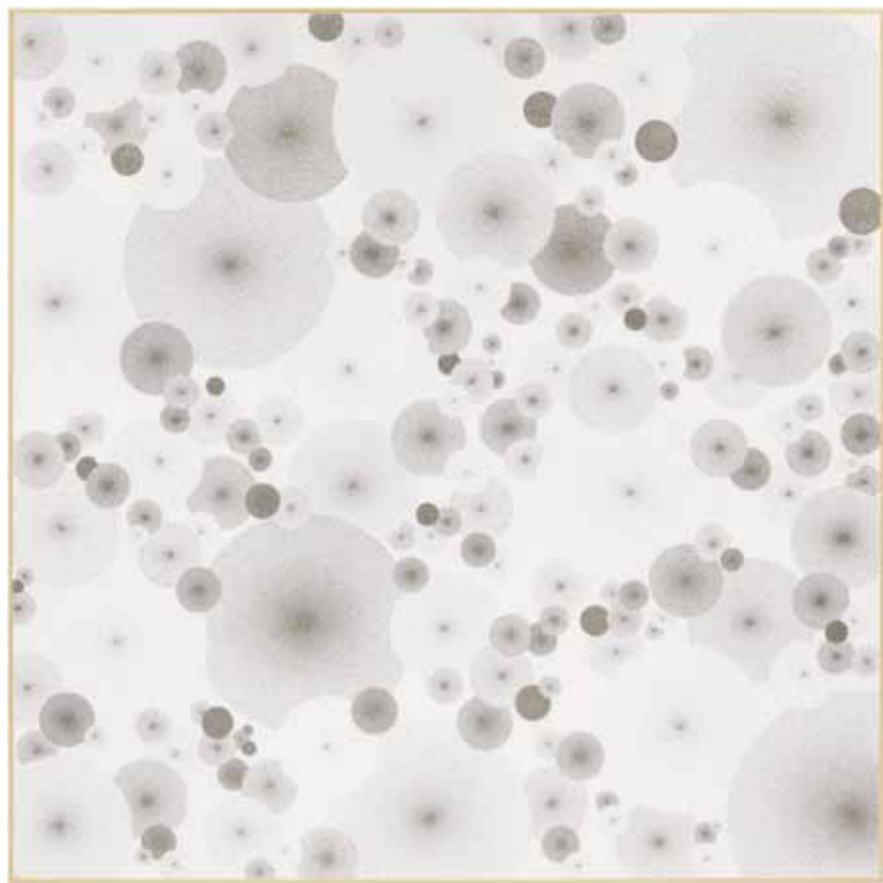
Many funds have not yet liquidated their holdings, so full returns are not known: the private ones are, well, private. Among the successes is the Vienna-based Art Photography Fund, which maintains a website giving its returns.

Nevertheless, some investors remain dubious, including Reuters's finance blogger Felix Salmon, who wrote in an article last year that "these ludicrous creatures... invariably fail". And many point out that, for the price of a share in a fund, you could buy a work, own it 100% and hang it on your wall and enjoy it. ■

Georgina Adam

PACE

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Tara Donovan, *Drawing (Pins)*, 2011 © 2012 Tara Donovan

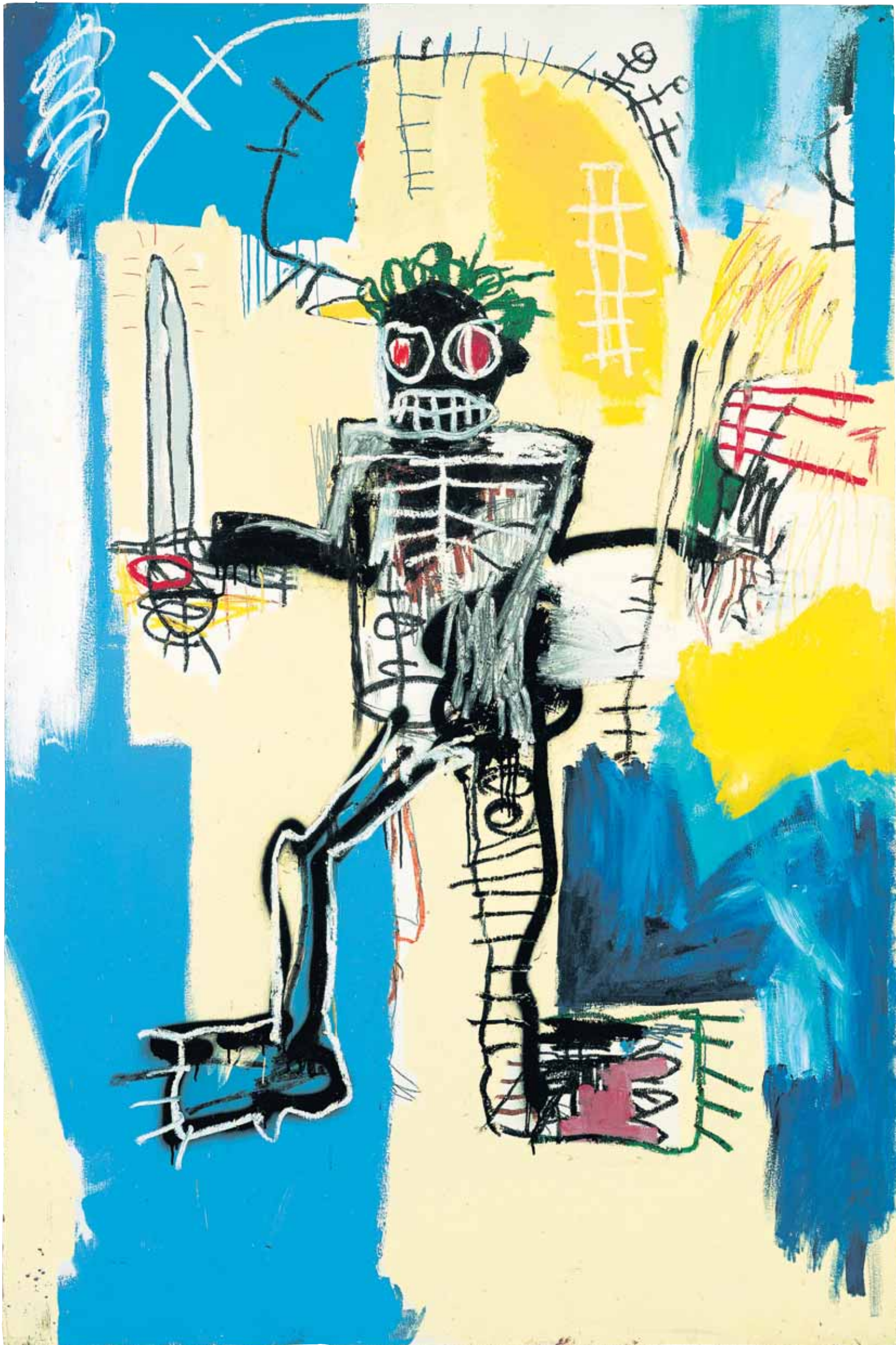
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Museums

Hey, big spenders...

...there's more to building a world-class museum of contemporary art from scratch than eye-watering acquisition budgets

By Javier Pes

Will a collection of 21st-century art that is equal to the 20th-century collection of New York's Museum of Modern Art (MoMA) be built in a museum in a part of the world that few would have imagined ten or 20 years ago? Cities in the Gulf and Asia are among the front runners with the money and the ambition to leapfrog into the elite club of places with world-class contemporary art museums as a draw. Although it is a noble aspiration, it poses many questions: what should they collect? Who will visit? And how well will Western-style institutions take root in non-Western soil?

America's prominence in museum-building in the 20th century has brought along with it US attitudes to the importance of educational missions, openness to audiences, and responsibility to the public as visitors to (and financial supporters of) cultural institutions, says András Szántó, a contributing editor to *The Art Newspaper*, who is chairing a talk called "Inventing the Museum" at Art Basel tomorrow. "What values and attitudes will reshape museums as the next generation of institutions is built in regions with very different cultural legacies?" is the question that he is putting to his panellists, who are due to be Juan Ignacio Vidarte, the Solomon R. Guggenheim Foundation's deputy director and chief officer for global strategies, Lars Nittve, the executive director of M+, a cornerstone of Hong Kong's West Kowloon Cultural District, and Roger Mandle, the executive director of the Qatar Museums Authority.

Nittve downplays the idea that building a museum from scratch means having to reinvent the museum as an institution. "What we are trying to create is, on the one hand, a recognisable museum," he says. "At the same time, we have to take into account a tradition of art that is different in Asia. Art as we know it in the West is much younger. And the [Asian] audience has had less opportunity to grow up going to museums."

First mooted in 1998, when the West Kowloon project to redevelop Hong Kong's waterfront was launched, M+ is one of the biggest new museum projects at around 60,000 sq. m, comparable to MoMA and London's Tate Modern. "This project has had a number of false starts," admits Nittve, who arrived in Hong Kong in 2010. On Tuesday, Nittve was delighted to announce that the Swiss collector Uli Sigg is donating a 1,463-strong collection of Chinese contemporary art, worth around \$163m, to M+, and that the museum is buying another 47 works for £22.7m. The budget is a reported HK\$1.7bn (\$219m).

Redrawing the map

"We are not creating a museum of art," he says, but of visual culture, design and the moving image. "That is partly because of a general development in art. It's also a concept specific to Asia. In the West, you are either an artist or a designer. Here in Asia, the boundaries are fluid. In Hong Kong, many artists will have an equally valid career in advertising and in art," Nittve says. "Basically, we are doing what [other museums do]: looking at the world from the point where we are. In this case, we are just redrawing the map and making Hong Kong and China the centre of the world, which creates different hierarchies."

He admits that some in Hong Kong express impatience when he says the museum will not open for another five years.

Five years ago, Abu Dhabi's Tourism Development and Investment Company (TDIC) unveiled plans for the world's largest Guggenheim museum, which was due to open by 2012. The Guggenheim Abu Dhabi—unprecedented in terms of both its size (320,000 sq. ft) and its tight deadline—is one of three museums planned for the \$27bn development on Saadiyat Island. The architect Frank Gehry's design for the Guggenheim satellite is bigger than the Guggenheim Bilbao (250,000 sq. ft), which opened in 1997.

Juan Ignacio Vidarte, who is also the director of the Bilbao museum, admits that the challenges of building a new museum beyond North America and Europe are great, "probably because the ambitions are bigger". Declining to go into



A model of the Frank Gehry-designed Guggenheim Abu Dhabi on Saadiyat Island. What will go in it?

detail about the Abu Dhabi museum, he says that many cities' attempts to replicate the success of the Guggenheim Bilbao as a catalyst for regeneration fell short of expectations because of a "fundamental failure" to understand what happened in northern Spain. "A cultural institution can be a tool to develop a community, but it is not just about a cultural institution or a spectacular building. Bilbao was just one part of a broader effort—building the metro, cleaning up the river." He says that the Guggenheim has turned down many cities that have approached the foundation "because there wasn't a real understanding".

"These projects are very complex even for a city that is [capable] of doing it," he says. "It needs clear leadership and a sustained vision. This can't happen in two to three years. The time has got to be right."

Adrian Ellis, a museum consultant, has analysed the ingredients of the Bilbao satellite's success—and the conundrum of why the entrepreneurial plan of its then director, Thomas Krens, did not result in a constellation of similar satellites. There was no shortage of suitors and feasibility studies. Ellis says: "I suspect there is a more measured and considered approach now." He cites the UBS-sponsored "non-building approach" to creating a global network of partnerships with curators and artists, which was launched in March. Before this, the Guggenheim had become "a slightly sad story of traipsing around the world selling feasibility studies". In the long term, rather than adopting the Guggenheim's "franchise" model, Ellis thinks that art museums starting from scratch will become "autonomous museums with their own identity" through strategic alliances involving curatorial and managerial knowledge transfer.

Maxwell Anderson, the director of the Dallas Museum of Art, which has launched its own non-building-based global partnership, says that the bricks-and-mortar model in some respects hampers the ability to be flexible. "More nimble would be multi-institutional partnerships that privilege mutual advantage over institutional supremacy. But egotism and nationalism are the adversaries of such an approach."

The Centre Pompidou—which announced its latest global partnership strategy in May, based on showing parts of its 72,000-strong collection in museums, universities and even shopping malls—

has flirted in the past with exporting its brand. Shanghai and Singapore were possible locations. In 2005, the Pompidou and the Guggenheim jostled to secure a share of the West Kowloon Cultural District development. They eventually agreed to join forces, but only after Alfred Pacquement, the director of the Pompidou's Musée National d'Art Moderne, compared the Guggenheim to a "Coca-Cola factory".

"Brand equity" has its benefits—and a price tag. Abu Dhabi's deal with the Louvre to help

“The Guggenheim had become a slightly sad story of traipsing around the world selling feasibility studies”

build and loan works to a museum of historic art on Saadiyat Island will eventually earn the Paris museum around €1bn.

"Objects have to be significant to drive traffic," Ellis says. "How are you going to be taken seriously?" is a key question in the self-regarding, pretty introverted art world. Institutions starting from scratch have to think intelligently about what is an appropriate scale. "They have to be big enough to engage the world, but there is a sort of gigantism that makes them problematic."

The question given the least attention is: "Who is your audience and how do you cultivate it?" It is a problem for long-established museums and one fraught with difficulty for a museum with potential visitors who are not part of the conventional Western cultural demographic.

Different rules

While the museums on Saadiyat Island are works in progress—the opening dates have been pushed back to 2015 for the Louvre Abu Dhabi and 2017 for the Guggenheim—new museums have already opened in Doha, the capital of Qatar. Mathaf: Arab Museum of Modern Art was unveiled at the end of 2010, and in 2008, the Museum of Islamic Art opened in a building designed by the architect I.M. Pei. But Qatar commands the art world's attention because the tiny Gulf state is the world's biggest buyer in the

art market, believed to be behind most of the major modern and contemporary art deals over the past six years. As with much in the Gulf, transparency is rare and secretiveness the norm.

Roger Mandle, the executive director of the Qatar Museums Authority, who declined to be interviewed for this article without official sanction, has promised "a series of exciting cultural projects in time for the World Cup in 2022" (in 2010, Qatar secured the right to host the football tournament). The emirate's museum authority has commissioned works by the likes of Richard Serra, organised shows of work by Takashi Murakami (Al Riwaq Exhibition Hall, until 24 June) and sponsored Damien Hirst's retrospective at Tate Modern (until 9 September), which is due to visit Doha in September next year.

Since 2004, Qatar has hosted the Doha Debates, which are billed as a forum for free speech. This year's debates included a discussion held in May about whether censorship makes a mockery of the arts. The motion was narrowly passed by 58% of the 350-strong audience, who were mainly Qatari students. But some have wondered how museums of contemporary art can flourish in societies that have little tradition of self-criticism and are intolerant by Western standards. "I am sure the Arab Spring has made many governments think harder about the domestic symbolism of their cultural *grands projets*," Adrian Ellis says. But should the democratic winds of the Arab Spring blow across the Gulf from North Africa, that might change.

Richard Koshalek, the director of the Hirshhorn Museum and Sculpture Garden in Washington, DC, who spoke at the "Art and Patronage: the Middle East" conference held in January in London, says: "These countries should be engaged in the larger world and become patrons of new ideas; be experimental and support exhibitions and publications that wouldn't otherwise be possible. They should commission cultural leaders [from around the world] to rewrite a history of art that is not just Western-centric."

Koshalek says they should be cautious of "marketplace competition" and construct collections that redefine internationally the history of art. Another potential model is London's National Gallery. "There are only 2,000 works of art in the collection but they are all masterpieces." ■

□ "Inventing the Museum", part of Art Basel Conversations, takes place on Friday 15 June at 10am

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Art and law

Why artists must put pen to paper

Verbal contracts are the norm between artists and dealers—but sometimes, as a recent lawsuit shows, trust is not enough

A legal case brought by the artist Dana Melamed against the Manhattan gallery Priska C. Juschka Fine Art for breach of contract over a series of paintings sold at Art Basel three years ago was finally settled last month. Sem-Art Gallery in Monaco bought 12 works by Melamed for \$143,600 at the fair in 2009, but the artist received only \$10,000 of the \$71,800 she says she was owed by Juschka. According to Melamed's claim, despite failing to pay the artist her 50% share within the 30 days stipulated in the consignment agreement, the gallery shipped nine of the 12 paintings to the buyer shortly after the sale was completed. As part of the settlement agreement, Melamed received \$61,800 in April, and two of the three remaining works were shipped to the buyer last month. The final work, *Post Human*, 2008, is being repaired before being sent to Sem-Art.

According to Melamed, contracts between galleries and artists are often rather fluid. "The problem is that [artists] rely on the gallery's practice," she says. "[The relationship] can be very loose; it basically comes down to trust." There is no legislation relating to contracts between art dealers and artists, so they are drawn up on a case-by-case basis—if at all. The most basic should include the duration of the contract (initially around two years), a notice period, whether the gallery



Dana Melamed works on *Temporary Cities* in 2008. The piece was involved in the artist's lawsuit against Priska C. Juschka Fine Art

represents the artist exclusively, a consignment agreement, production costs (a dealer may share these with an artist), commission (usually around 50%), insurance and copyright.

Many dealers, however, still do not have written contracts with their artists. "This is a business that has developed from a gentleman's handshake," says Serra Pradhan, the director

of New York's Marianne Boesky Gallery, which is showing at Art Basel (2.1/ M2). "[Contracts are] not common practice, certainly not in the emerging [artist] market, and not even in the more general contemporary realm. Artists and dealers are in a partnership in the sense that we have the same goals. It functions very fluidly in that way."

The idea of a partnership is one shared by many. "It's a real relationship," says the New York dealer Jack Shainman. "It needs to be good for both or it doesn't work." Judith Prowda, the chairwoman of the entertainment, arts and sports law section of the New York State Bar Association and a senior lecturer at Sotheby's Institute of Art in New York, likens the partnership to nuptials. "It's like going into a marriage," she says. "It's almost seen as too commercial or crass to have a relationship based in writing."

If the terms of the relationship between artist and dealer are not usually enshrined in writing, works of art are more often protected by consignment agreements. As well as acting as an inventory, such contracts can cover the framing, crating, transport and insurance of a work—aspects that are usually the responsibility of the dealer. Pradhan says that existing consignment agreements extend to works of art exhibited at art

fairs, and that contracts are rarely drawn up specifically for a fair. "Whether [a work] is shown in the gallery or at an art fair is more of a conversation than a written thing," she says.

Around 30 states in the US have laws offering some protection for artists who, in the absence of a consignment agreement, entrust works to galleries. However, the collapse in 2007 of Salander-O'Reilly Galleries in New York flagged up weaknesses in the legislation, prompting legal experts to call for amendments to New

York's arts and cultural affairs law, which is currently under review. In 2007, Lawrence Salander filed for bankruptcy amid legal cases accusing the dealer of selling art he did not own, defrauding clients and failing to repay debts amounting

to tens of millions of dollars. Bailiffs seized works that had been consigned to the gallery, and millions of dollars owed to artists and artists' estates went unpaid. In 2010, Salander admitted 29 counts of grand larceny and was sentenced to at least six years in prison. In the UK, too, artists can be vulnerable if there is no paperwork in place. "The UK art market is famous for its lack of contracts," says the art law specialist Nicholas Sharp, a solicitor and consultant for Swan Turton. "We are known for working on a handshake basis. Most art dealers and artists are reliant on a verbal agreement at some point in their career." As Sharp points out, a verbal contract can also be breached, although making a legal case is far more difficult without written proof. "In the end, it's a business relationship and should be embodied in some sort of contract," he says.

During the past two years, more UK dealers have been drawing up contracts, according to Sharp. "There has been a shift towards the artist in terms of bargaining power," he says. "Artists are commanding higher prices and are becoming more aware of themselves professionally. The pressure is coming from artists for art dealers to draw up contracts." There is also an increasing awareness of the need for contracts in the US. "Written agreements are still rare," Judith Prowda says. "But some art dealers and artists are realising that there are advantages to a written agreement."

There is still a perception that the art market operates outside the normal parameters of business. But even if galleries operate responsibly—as most



Alexander Calder, *Untitled*, 1955 at Ordovas, London. Photo: Mike Bruce © 2012 Calder Foundation, New York / DACS London.

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Melamed (centre) with Arnold Katzen and Priska Juschka at the opening night of the "New Foundland" group show in 2005

do—written contracts can help to keep the market in check. "This is art; it's not like dealing in commodities," Prowda says. "There's a sense that this is a different world, but it's one that is still largely unregulated." ■

do—written contracts can help to keep the market in check. "This is art; it's not like dealing in commodities," Prowda says. "There's a sense that this is a different world, but it's one that is still largely unregulated." ■

Anny Shaw

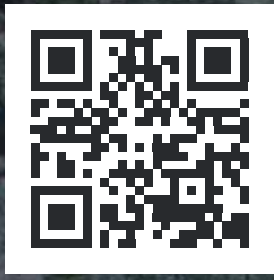
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Wild things

Strange creatures and animal parts abound at this year's fair



Jimmie Durham's *Homage to Luis Buñuel*, 2012, at Kurimanzutto (U25)



Nature goes bling: Marc Swanson's *Untitled (Crystal Pile, Thirteen Sheds)*, 2012, is on show at Richard Gray Gallery (2.0/E4)

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The animal-relic theme continues at Paula Cooper Gallery (2.0/E5) with *Giraffe Skull*, 2012, by the US artist Sherrie Levine



The head count goes up at Goodman Gallery (2.1/N12) courtesy of the South Africa-born artist Kendell Geers's *Kernunos*, 2012

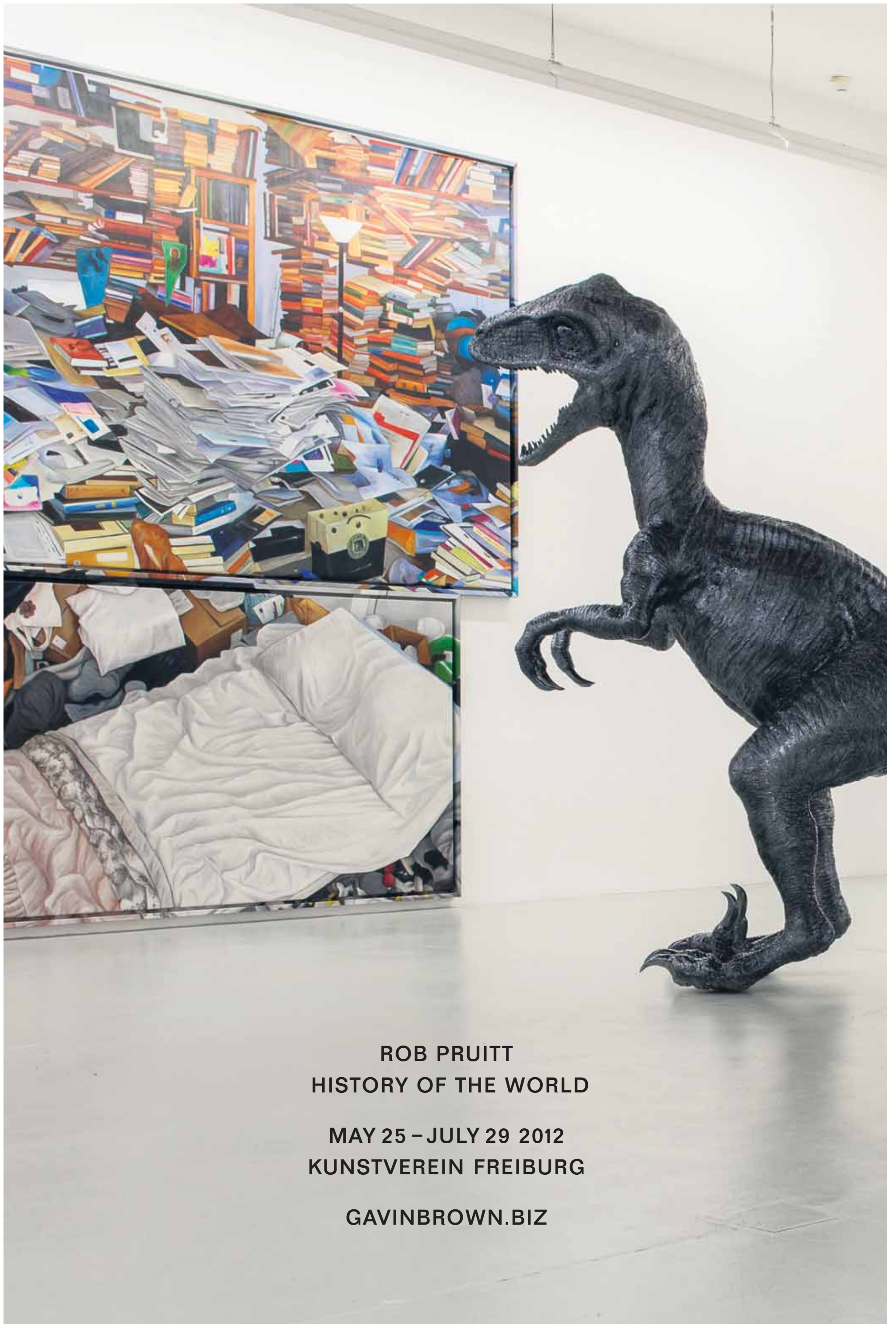


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Model Study in Mylar, Studio Gang Architects
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Expert eye

David Elliott is the artistic director of the inaugural Kiev International Biennale of Contemporary Art (until 31 July). The British-born curator was previously the director of the Mori

Art Museum, Tokyo, the Moderna Museet in Stockholm and Oxford's Museum of Modern Art. We asked him to choose five interesting and surprising works in the modern section of the fair

Interview by Julia Michalska



Hermann Scherer, *Walking Child with Two Women*, 1924, price undisclosed, unsold
Galerie Thomas, 2.0/F13

It's not so often you discover a new artist at these events. But here is a rather incredible wood carving from 1924 by Hermann Scherer, a Swiss artist, who became a close friend of Ernst Ludwig Kirchner after he left Berlin and went to live in Davos. When he was staying with Kirchner in 1923 and 1924, it was the German artist who encouraged him to make wood carvings. Of course, by then, Kirchner had been making his own African-style "folk" wood carvings for a long time. This sculpture is around 1.5m high and features two naked women with a child. It's carved out of one big hunk of fir wood. It shows a mixture of expressionist primitiveness and a kind of medieval, inward-looking spirituality. These two elements are very strong. There is a little bit of polychrome on it: not much, just a little black on the lip and the nipples. It's a major work and is both delicate and expressive. It's installed against a strong Georg Baselitz from 1968 [*The Cow*], which not only complements the sculpture in colour but is a great work in itself. It dates from before the time Baselitz started inverting images and was cutting them up. Across the room is this incredibly horny Otto Mueller [*Couple/Seated Gypsy-Couple*, around 1925]. He is one of the most neglected artists of Die Brücke, but on a good day he was very good. Mueller specialised in images of marginal people, particularly gypsies [*Zigeuner*], and this is of a naked woman and a clothed man. It's a pretty sexy painting. Not bad. ■

László Moholy-Nagy, *View from Berlin Radio Tower in Winter, 1928-30*; only available as part of the Senichi Kimura Collection, €500,000, unsold
Kicken Berlin, 2.0/C19

This is an amazing vintage print by László Moholy-Nagy. It's one of his famous views from a very high point. Everything is foreshortened and people look like ants. There's an incredible print quality in this photograph, a very stubby graininess, which brings out the black and the white: the white of the snow and the greys and blacks of the paths that cut through the snow. They're really very dark and look like they could be infinitely deep. This is Moholy-Nagy's photographic response to the constructivist sculptures, paintings and collages he was making earlier. The work is full of drama and surprise. It could first of all be read as a collage, an assembly of different elements. But then you begin to see that the elements are rooted in real things. You kind of flip



in and out of reality as you look at it, between an abstract or formal appreciation of it and what he's actually showing. Moholy-Nagy and Alexander Rodchenko were the great users of the oblique/diagonal shot seen here. In fact, Rodchenko was heavily criticised in Soviet Russia for copying Moholy-Nagy, who was considered a Western photographer. This all proved how un-Soviet he was. That was the early start of the Soviet campaign against the avant garde. ■



Hiroshi Sugimoto, *Permian Land (detail)*, 1992, around \$200,000, unsold
Pace Gallery, 2.0/B20

A lot of photographers and artists make time the subject of their work. What we're looking at here is one of the granddaddies of all the artists who have taken on this subject: Hiroshi Sugimoto. This is one of his famous museum dioramas. It's a relatively late example, from 1992, but he started them much earlier, in the early 1970s. He was fascinated by the imagined reality that existed in the 19th-century dioramas that still survive in some museums and decided that he would photograph them in

such a way as to make them look real, to take away the obvious artifice. What we are looking at is a family of dinosaurs meeting some nondescript mini-dinosaur in this primordial swamp. Sugimoto was trying to make it appear as though we're witnessing the actual moment by taking away the framing device of the museum. He is looking at prehistoric time and taking it right up to the present. These dioramas were really clunky, especially compared with the animatronics you have in movies today. But Sugimoto reinvented them in black and white in such a way that it looks as though they could be living creatures. He reinjects the possibility of life into them. ■



Ellsworth Kelly, *Diagonal with Curve XI*, 1979, \$1.8m, unsold
Matthew Marks Gallery, 2.0/A12

One of the first things that hits you when you walk into the fair

is this amazing Ellsworth Kelly. It's a work that has stayed with me since I first saw it. It's incredibly economical in both form and materiality. In an art fair, where you are overloaded by experience, imagery and impressions, and where works are pushed together cheek-by-jowl, this Kelly just looks so beautiful and clear. The surface of the steel is subtly weathered; you can see where Richard Serra got some of his later ideas when you look at this work. There's a strong continuity with Kelly's much earlier paintings. And it's good to see someone getting more minimal the older they get, rather than more baroque. Because this is set off from the wall, you see the shadow and the depth of surface. The work has a Buddhist or Zen quality, which I greatly admire. If you want to get technical, you would probably call it a wall relief, but for me, this is painting plus. ■



Kurt Schwitters, *Ohne Titel (Schweres Relief)*, 1945, \$2.5m, unsold
Galerie Gmurzynska, 2.0/D14

It is quite commonplace nowadays for artists to redo their earlier work. What we're looking at here is Kurt Schwitters in 1945, a doubly displaced refugee in Cumbria, north-west England. He was in

Norway for a time and managed to flee the Nazis before they entered the country. He then ended up being incarcerated on the Isle of Man. By 1945, he was living in Ambleside, a small, pretty village [in Cumbria]. He had to make ends meet, so he made realistic portraits of the villagers and "pretty" oil paintings of flowers in vases. He also started building a new *Merzbau*, which is now at Newcastle University [in the Hatton Gallery] but used to be in a barn in Ambleside. This is a work that is obviously related to that: it's very *Merzbau*-like and is related to the vast, dada-like structure that took over his house and studio in Hanover. It also refers to his magnificent reliefs of 1918 and 1919. So when I first saw this piece, I thought, "oh my God", because I know these are all in public collections and not on the market. This is a remarkable retake on his very early days. ■

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until 2 September
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until 30 September

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17 June, 10am-6pm
www.haus-ek.org
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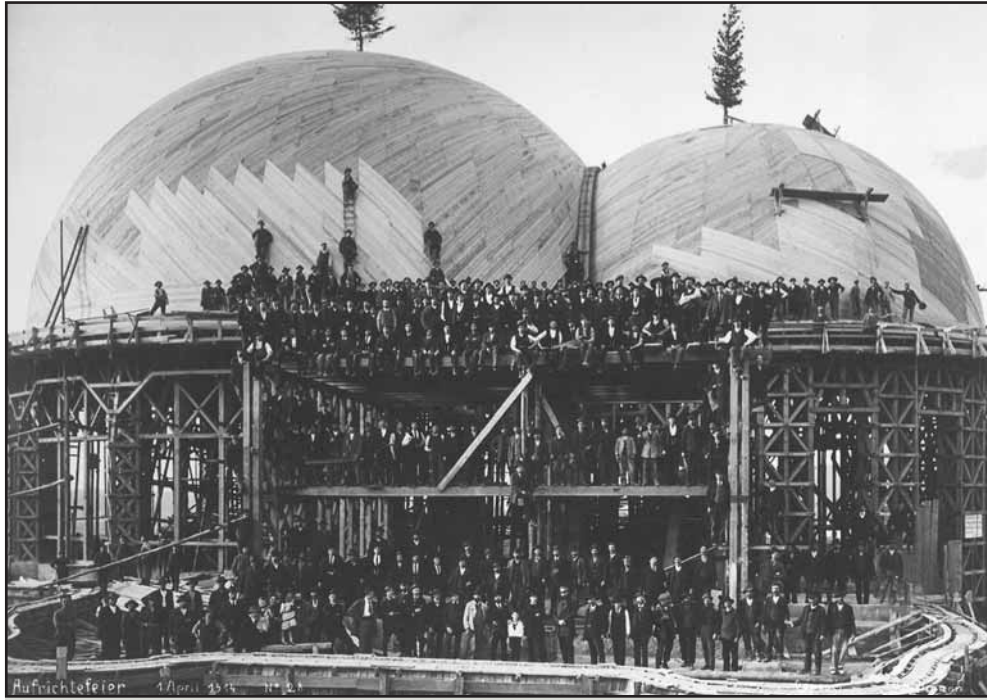
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until 26 August
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www.kunsthaubaselland.ch
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Construction Community: the First Goetheanum in Photos and Documents

Schweizerisches Architekturmuseum, Basel, until 29 July

The Schweizerisches Architekturmuseum is exhibiting photographs taken by the metal worker Max Benzinger, the photographer Otto Rietmann and the painter Gertrud von Heydebrand-Osthoff, which document the construction and subsequent destruction of the Goetheanum (above) in the Swiss city of Dornach, near Basel. A home for different art forms, the Goetheanum was also designed to be an international headquarters for the anthroposophical movement. Its society was founded in 1912 by the Austrian philosopher Rudolf Steiner, who believed in the scientific investigation of the spiritual world. Construction of the first Steiner-designed Goetheanum began in 1913, but it was destroyed by arson on New Year's Eve in 1922. The present Goetheanum was built in 1928. ■ J.Mi.

Vladimir Tatlin: New Art for a New World
until 14 October

Schaulager Satellite
Messeplatz
Until 17 June, 10am-8pm
www.schaulager.org

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

Aarau
Aargauer Kunsthau
Aargauplatz
14 June, 10am-8pm;
15-17 June, 10am-5pm;
www.aargauerkunsthau.ch
Kris Martin: Every Day of the Weak
until 12 August
Light Sensitive
until 12 August
Niklaus Wenger: Caravan 2/2012
until 12 August

Bern
Kunsthalle Bern
Helvetiaplatz 1
Until 15 June, 11am-6pm;
16-17 June, 10am-6pm
www.kunsthalle-bern.ch
Josephine Pryde: Miss Austen Still Enjoys Photography
until 12 August

Kunstmuseum Bern
Hodlerstrasse 8-12
Until 17 June, 10am-5pm
www.kunstmuseumbern.ch
Fly Over the Border: the Painter 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
Katerina Seda
until 17 June
The Studio: Places of Production
until 29 July

Raymond Pettibon: Whuytuy
until 22 July

St Gallen
Kunsthalle St Gallen
Davidstrasse 40
Until 15 June, 12pm-6pm;
16-17 June, 11am-5pm
www.k9000.ch
Haroon Mirza
until 1 July

Kunstmuseum St Gallen
Museumstrasse 32
Until 17 June, 10am-5pm
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
Status: 24 Contemporary Documents
until 26 August
Rosângela Rennó: Strange Fruits
until 19 August

Kunstmuseum Winterthur
Museumstrasse 52
Until 17 June, 10am-5pm
www.kmw.ch
New Paintings from the Collection
until 19 August
Verena Loewensberg: Retrospective
until 5 August

Zurich
Haus Konstruktiv
Selnaustrasse 25
Until 15 June, 12pm-6pm
16-17 June, 11am-6pm
www.hauskonstruktiv.ch
Klaus Lutz: in the Universe
until 2 September
Visionary Collection Vol. 18
until 2 September

Kunsthalle Zurich at the Museum Bäregasse
Bäregasse 20-22
14 June, 12pm-8pm;
15 June, 12pm-6pm;
16-17 June, 11am-5pm
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
Until 15 June, 10am-8pm;
16-17 June, 10am-6pm
www.kunsthau.ch
Aristide Maillol
until 16 December
Adrian Zingg: Precursor of Romanticism
until 12 August
Riotous Baroque: from Cattelan to Zurbaran
until 2 September
Rosa Barba: Time as Perspective
until 9 September

Wiel am Rhein
Vitra Design Museum
Charles-Eames-Strasse 1
Until 17 June, 10am-6pm
www.design-museum.de
Gerrit Rietveld: the Revolution of Space
until 16 September
Confrontations: Contemporary Dutch Design
until 2 September

FAIRS

Art Basel
Halls 1 and 2, Messe Basel
Messeplatz
www.artbasel.com
Until 17 June,
11am-7pm

Design Miami/Basel
Hall 5, Messe Basel
Messeplatz
www.designmiami.com
Until 17 June, 11am-7pm

Volta 8
Dreisplizhalle, Dreispitz Areal,
Gate 13, Helsinki Strasse 5
www.voltashow.com
Until 16 June, 10am-6pm

The Solo Project
St Jakobshalle
Brügglingerstrasse 19-21
www.the-solo-project.com
Until 16 June, 10am-7pm;
17 June, 10am-5pm

Liste: the Young Art Fair
Werkraum Wardeck pp,
Burgweg 15
www.liste.ch
Until 16 June, 1pm-9pm;
17 June, 1pm-7pm

Scope Basel
Kaserne Basel
Klybeckstrasse 1b
www.scope-art.com
Until 16 June, 11am-7.30pm;
17 June, 11am-6pm

Today's highlights 14/06/2012

Art Basel Conversations: Collectors Focus
10am-11am, Hall 1,
Messe Basel, Messeplatz
Speakers including **Budi Tek**, the collector and the founder of the Yuz Museum in Jakarta, and **Monique Burger**, the director of Hong Kong's Burger Collection, discuss Asia's new private institutions.

Art Salon
1pm-6pm, Hall 1,
Messe Basel, Messeplatz
1pm: Art adviser **Josh Baer** and **Jeffrey Deitch**, the director of the Museum of Contemporary Art, Los Angeles, discuss how commerce and culture can overlap. 2pm: Speakers such as the Dubai-based collector **Mohamed Afkhami** and the artist **Shadi Habib Allah** discuss the impact of the Arab Spring on artists.

Art Film
8pm, Stadtkino Basel,
Klostergasse 5
Screening of films by Swiss artist **Dieter Meier**.

Art Club
11pm-3am, Campari Bar,
Kunsthalle Basel, Steinenberg 7
Performance by DJs **Rick Boogaloo** and **Franco Nero**.

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Alexander Calder, *Unified*, 1941, Calder Foundation, New York, Bequest of Mary Calder Power, 2011, © 2012 Calder Foundation, New York, Art Resource, NY / 2012, ProLitteris, Zurich



Robert Motherwell, *View No. 1, 1958*

Bernard Jacobson Gallery at Art 43 Basel

Bram Bogart
Helen Frankenthaler
Bruce McLean
Robert Motherwell
Bridget Riley
Pierre Soulages
William Tillyer
Marc Vaux
Tom Wesselmann

plus *A Century of Collage*

Art Basel, Hall 2.0, Booth C3
Telephone +41 61 699 5226

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6 Cork Street, London W1S 3NX, +44 (0)20 7734 3431
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Galerie Lelong, New York & Paris, (Stand E12)
and Timothy Taylor Gallery, London, (Stand A9)

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+44 20 7629 5161
marlboroughcontemporary.com

Art Basel
Stand D13 / Hall 2.0



Adam Chodzko, *Arc Ark, April–May 2000*, 2010, Douglas Fir, Redwood, Western Red Cedar, Ash, Mahogany, Black Walnut, Oak, resin and fibreglass. 117 Sony DAT tapes containing BBC interviews with Members of Parliament outside the Commons and Westminster Hall from 14th April 2000 – 9th May 2000, 88 x 25 x 21.5cm

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Kurt Schwitters, *Mz 70 Der rote Fleck*, 1920, Collage, 15 x 11.4cm

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ARMAN (1928–2005)
Homage to Elizabeth Taylor (detail)
accumulation of prisms
with photographs of
Elizabeth Taylor embedded
in Plexiglas cube
53 x 51 x 51 cm.
Executed in 1965

Diary

Where there is one t-shirt, there are usually many. But not in the case of the artist Joe Bradley. His contribution to the group show, organised by Nicolas Trembley, at the Almine Rech Gallery's booth (2.1/H11) is a t-shirt emblazoned with an image of a bird. It is worn by

a mannequin that sits on the Paris- and Brussels-based gallery's desk, and is priced around €4,000. Trembley wanted the gallery's director, Jason Cori, to wear it around the booth but, says Cori, gesturing at the mannequin, "I thought it looked better there."



Photo by Susan Douglas

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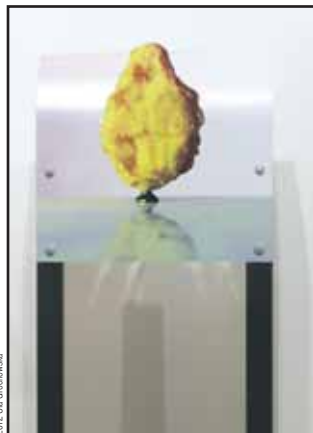
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Base materials



It is, of course, the very nature of art to turn the basest of materials into something of value, but this year's fair has become a positive crucible of alchemic action, with artists especially eager to offer up the most abject subjects to the most affluent buyers. Registering high on *The Art Newspaper's* abject-o-meter are Andreas Eriksson's bronze cast molehills at Oslo's Galleri Riis (2.1/H16), Rob Pruitt's Styrofoam dinosaur dropping at New York's Gavin Brown's Enterprise (2.1/N4), Asta Gröting's giant wall piece of gilded sod on Berlin's Carlier Gebauer (2.1/H3) and Neil Beloufa's *Tall John*, 2012 (above), which consists of McDonald's chicken nuggets fashioned into photographic portraits, at Milan's Zero gallery (2.1/L8). The prize, however, goes to Jimmie Durham's *trompe l'oeil* smorgasbord of minerals masquerading as foodstuffs on Kurimanzutto's stand (2.1/N1) (concrete salami, anyone?), while the most poetic piece of abjection must be Kader Attia's flip-flops fashioned from a pair of squashed mineral water bottles, in an edition of three on Galerie Christian Nagel (2.1/H5). Each pair, discovered by the artist discarded on the rocks of an Algerian beach, are favoured by those attempting to swim to a better life in Europe. With a price tag of €20,000 each, one wonders how the original owners of Attia's *Signs of Reappropriation* would react to their transformation into the realm of art.

Always read the small print

Usually wall labels at art fairs are pretty ho-hum. This year, at least two galleries buck that trend. In Christopher D'Amelio's booth (2.1/R5) in the Art Feature section, his display of works by Cady Noland comes complete with a label indicating that the artist does not "consider Christopher D'Amelio to be an expert or authority on her artwork, [she] did not select the artwork being displayed in this exhibition, and in no way endorses Mr D'Amelio's arrangement of her



All the antics of a fun fair

So who says that performance art has to be durational and dull? Certainly not Los Angeles-based artist Kathryn Andrews, who delighted the Art Parcours opening crowd with an hour's worth of international top-notch vaudeville acts staged along the banks of the Rhine. Among the line up were UK juggling duo, the Dapper Chaps, Linda the Dutch Wheel performer (above), a pair of hand balancers from Hungary and Bruce Airhead, the giant balloon maestro. All the fun of a fair, in fact. ■

work." Elsewhere, however, the opposite sentiments are expressed on labels. Italian dealer Massimo Minini (2.1/P1) has used his labels to tell little stories that describe his close relationships to his artists. In the one for a work on paper by Ian Wilson, he writes about a recent presentation of Wilson's "conversation" pieces in Brescia that sold extremely well compared to one in the same city decades earlier. "It seems I have more credibility these days." A label on a piece by Hans-Peter Feldmann calls the artist "a real snake charmer". And for the label on a piece by Nedko Solakov, Minini describes doing a show where there was a work that required viewers to get down on all fours. "And many big names in the art world did just that, behinds in the air, to get a good look."

Art without borders

Many believe that art has no frontiers, but the same freedom does not apply to the artist



Kudzanai Chiurui, whose critical stance on recent events in his native Zimbabwe may have bought him international renown—his multimedia installation *Conflict Resolution*, 2012, is a highlight of Documenta—but has also forced him into a precarious exile in South Africa. Such is the

fragility of his situation that Chiurui has not been able to visit Kassel or Basel, where *Revelations VII*, 2011 (left, detail), a striking photograph based on *The Last Supper*, was on view at the Goodman Gallery (2.1/N12).

Mommy knows best

The redoubtable Ursula Krinzinger may have just been presented with the Lifetime Achievement Award from the Federation of European Art Galleries Association, but at the back of her booth (2.1/K19) there is evidence of another of this grand dame's accomplishments. An aluminium mounted photograph of a female breast, evidently taken from a slightly cracked old master painting and intriguingly entitled *Muttermilch* (5), 2012, is the work of none other than her artist daughter Angelika Krinzinger, who has made a series of "Muttermilch" photographic works zeroing in on female breasts and genitals from the venerable works in Vienna's Kunsthistorisches Museum. And the owner of the cheekily peeking nipple at Basel? Giovanni Bellini's *Young Woman at her Toilet*, 1515.

Turn on the light

It turns out there are several layers of references in a large outdoor bronze sculpture by Tom Burr in Art Unlimited (U40), some more obvious than others. *Room 4*, 2012, is a lifesize recreation of a Paris hotel room that Jim Morrison once stayed in. Hanging over

one of the walls, and also made of bronze, is Morrison's belt. And yet it is also an homage in a way that is far less apparent. Many years ago, the late New York dealer Colin de Land, with whom Burr once showed, suggested that it would be cool to do an outdoor sculpture that involved a neon light. Burr was able to do it, by coating the bathroom mirror in the hotel room, with a special protective material. The piece sold on Tuesday; its asking price was \$350,000.

Dry your eyes mate

It's everyone's biggest Basel nightmare, and it happened to Adam Abdalla, a vice president at the PR company Nadine Johnson. While he was walking up the stairs in the outdoor rotunda at the centre of the Messe, his glasses fell off his face, through the slats between the stairs and into the pool of water beneath. He went to the show management office and they gave him a broom, but it wasn't long enough to fish out the spectacles. And so, he says, "I took off my shoes, rolled up my pant legs, waded in and got them." He retrieved his specs just in time for a Credit Suisse-sponsored dinner with Dasha Zhukova, Tina Brown and Hans Ulrich Obrist at the Fondation Beyeler on Wednesday night. No point in seeing and being seen if you can't see.

Make a wish

Hopes—and coins—were flying high at the Kunsthau Baselland with visitors and staffers alike, including the museum's director Sabine Schaschl and the artist Gavin Turk (below), eager to fling fistfuls of cents at the Cuban artist Carlos Garaicoa's magnetic *Tree of Abundance*, 2011, in accordance with his written instructions to "take a coin and make a wish". With the institution noted for its abilities to mount an ambitious programme of exhibitions on a shoestring, and with times generally lean all round, Garaicoa was especially keen to position the piece directly next to the gallery entrance so that the largest possible audience could benefit from the work's ability to bestow abundance. However, with the St Jakob Park sports stadium right next door, they might also get an influx of FC Basel supporters swinging by to make a few offerings before the next match. ■



Photo by Louise Buck



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