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18 march 2016



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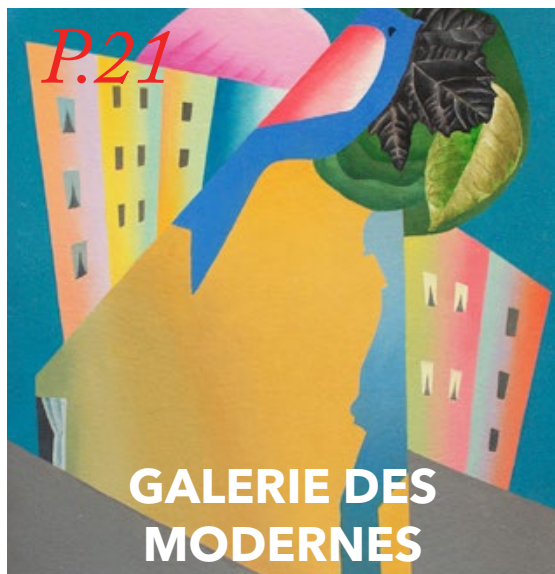
BEYOND THE NOTION OF MEDIUM?

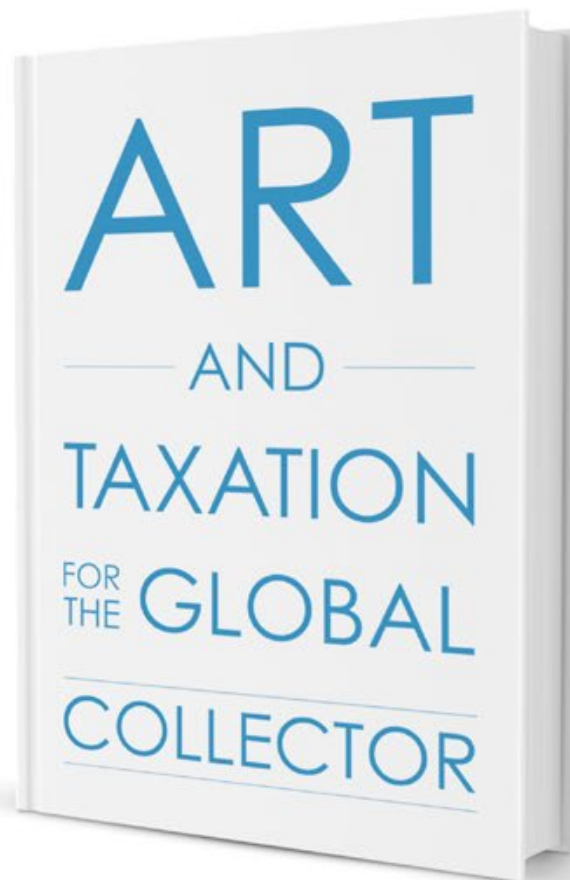
Tableau Rastoulada (1920)
Francis Picabia

MoMA, New York
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Comprehensive and easily accessible, [ART AND TAXATION FOR THE GLOBAL COLLECTOR](http://www.arttaxguide.com) helps you decipher taxation relating to art objects and collectibles in more than 90 countries and 102 territories.

For each country you will get a clear view of: taxation when purchasing, while possessing artworks, at the time of transfer (resale, donation or inheritance), limits applied to exportation, the presence of free ports, the application of resale rights, and the presence of special dispositions for patronage.

This guide will give you all the tools you need to understand art taxation and provide relevant advices to your clients and collectors.

Covered territories: Algeria, Argentina, Aruba, Australia, Austria, Bahrain, Barbados, Belarus, Belgium, Belize, Bermuda (United Kingdom), Bolivia, Brazil, Bulgaria, California (United States), Cambodia, Canada, Cayman Islands (United Kingdom), Chile, China, Colombia, Costa Rica, Croatia, Cyprus, Czech Republic, Delaware (United States), Denmark, Ecuador, Egypt, El Salvador, Estonia, Finland, Florida (United States), France, Georgia, Germany, Greece, Grenada, Guatemala, Guernsey, Hong Kong (China), Hungary, Iceland, Illinois (United States), India, Indonesia, Iran, Ireland, Isle of Man, Israel, Italy, Japan, Jersey, Kuwait, Latvia, Liechtenstein, Lithuania, Luxemburg, Macao (China), Malaysia, Malta, Mexico, Monaco, Morocco, Netherlands, New York (United States), New Zealand, Nicaragua, Nigeria, Norway, Oman, Pakistan, Panama, Paraguay, Poland, Portugal, Qatar, Romania, Russia, Saudi Arabia, Singapore, Slovakia, Slovenia, South Africa, South Korea, Spain, Sweden, Switzerland, Taiwan (China), Texas (United States), The Bahamas, Trinidad and Tobago, Tunisia, Turk and Caicos Islands (United Kingdom), Turkey, Ukraine, United Arab Emirates, United Kingdom, United States, Uruguay, Venezuela, Vietnam.

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11.45am – 12.30am: Artist interview
1.30pm – 2.30pm: Drawing and its venues
3pm – 4pm: Drawing and its limits
4.30pm – 5.30pm : Drawing and its exhibition
6pm – 6.30pm: Artist interview
7pm – 8pm: Drawing and its conservation

THURSDAY MARCH 31TH

10am – 11am: Drawing and its market
11.30am – 12.30am: Drawing and its teaching
12.30am – 1pm: Drawing and its teaching, artist interview
2pm – 3pm: Drawing and its researches I: analysis and interpretation
3.30pm – 4.30pm: Drawing and its researches II: subject and territory
5pm – 5.30pm: Artist interview
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BEYOND THE NOTION OF MEDIUM?

Since 20 February, the Vancouver Art Gallery has been hosting the biggest exhibition in its history: "MashUp: The Birth Of Modern Culture" – open until 12 June 2016. Nearly 370 works, 156 artists, and contributions from thirty or so critics, curators and architects came together to give birth to this exhibition spread over the museum's four levels. If the institution has invested such colossal means in this exhibition, it's because of the project's scope is large: examining the development of a now ubiquitous production mode in artistic creation, the "mashup" – a concept that suggests borrowing as well as collages and re-mixing.

Untitled (Large Hand Over Woman's Head)
(1930)
Hannah Höch

© Estate of Hannah Höch / SODRAC
(2016)



AOTW • BEYOND THE NOTION OF MEDIUM?



Fred Forest

«Without Firm Ground – Vilém Flusser and the Arts »
ZKM (Karlsruhe)

According to Bruce Grenville, one of the curators, the exhibition “reveals the evolution of a creative methodology that has shifted and mutated in four distinct stages from the early twentieth century to the present to accommodate critical changes in technology and ideology”.

The exhibition thus offers a four-act genealogy of the mashup, starting at the dawn of the 20th century with collages and ready-mades (Act 1), followed up after the war by the development of mass media and mass consumption (Act 2). The end of the 20th century (Act 3) was the period in which sampling took off, namely in music and videos, succeeded by hacking and remixes (Act 4).

The mashup – the use of pre-existing artistic materials for creative ends – has become a norm today. And yet the original gesture – collages in the first experiments of Braque and Picasso, then Hannah Höch– was truly a revolution. Accepting the idea of the collage also meant accepting the idea of a creation that was not *ex nihilo*, not entirely from scratch; the idea that an artist did not give form to the material but instead organised it. The exhibition “MashUp: The Birth Of Modern Culture” is therefore the history of a gesture, recycling, the trigger of modernity. And yet this gesture cannot be considered outside of the idea of the medium, for it has underhandedly prompted a deep-reaching challenge to the latter.

The medium?

But already the first difficulty rears its head: what is a medium? According to Fred Forest, media and network artist and lecturer in information and communication sciences (Sorbonne): “The term medium is ambiguous as it can cover various meanings depending on whether used in relation to the non-specialist general public, telecommunications professionals and scientists, or else the art work that has appropriated it today for its own language needs.”

In art, the medium is too often reduced to the simple question of technique. Olivier Kaepelin, art critic and director of the Fondation Maeght (Saint-Paul-de-Vence), links it instead to “all elements structuring the form”. If a distinction is made between the “enunciation” and the “enounced”,

the medium covers the field of the enunciation. As all creation represents an urge to dive into the question of form, creative activity queries the notion of medium – the enunciation regime enabling it to exist.

According to Fred Forest, the idea of the medium is similar to “that of fluidity moving in a perpetual Brownian bath made up of permanent interactions”. A moving concept that has met with a few upsets in the 20th century. “This is the era that can be credited as having enlarged the notion of the medium without managing to clarify it.”

A brief history of the medium

The avant-gardes were the ones, between 1905 and 1930, who systematised a quest to further roll back the boundaries of art, pushing the borders of those mediums that existed at the start of the century: essentially, painting, drawing and sculpture.

The cubists fragmented pictorial space, and Picasso was not afraid of borrowing the expressive forms of African art. Meanwhile, the futurists introduced, into the pictorial space and through sculpture, the notion of movement into their works. Abstract art, from Mondrian to Kandinsky, then displaced the issue of representation, namely towards expression of the invisible. On the dada front, new procedures developed: collage through the hands of Hannah Höch or happenings at the Cabaret Voltaire. In short, all joined forces to push back the limits of representation, often inside the frontiers established by historic mediums. According to Charles Harrison and Paul Wood, in their anthology *Art in Theory*, the art of the avant-gardes remained subject to the “technical constraints obtaining within that tradition” while illustrating “a preoccupation with surface, and with the consequences of loosening colour and structure from depiction”.

Bedrohung auf der grünen Wiese
(1920)
Hannah Höch

Courtesy of Kunsthhaus Zürich
©2015 ProLitteris, Zürich





AOTW • BEYOND THE NOTION OF MEDIUM?

After World War II, things sped up. Simultaneously in the 1950s, in three distinct geographical spaces, three artists defied the very notion of medium. Robert Rauschenberg with his *Erased de Kooning Drawing* (1953) in which he presented an erased drawing by his illustrious predecessor – at a time when abstract expressionism literally dominated the world of art; Saburo Murakami and his performance *Passage* (1955) in which he pierced stretched canvases; Yves Klein and his “Vide” (Emptiness) exhibition at Iris Clert’s gallery. Robert Rauschenberg dissolved drawing in favour of the gesture; Saburo Murakami physically and symbolically went beyond painting; Yves Klein simply turned emptiness into an artistic material in its own right.



Erased de Kooning Drawing (1953)
Robert Rauschenberg

Courtesy of SFMoMA
(San Francisco)

As of the 1960s, in a context marked by the development of the mass media, technological advances and progress in art, an abundance of new mediums were used by artists – including videos, the body, ideas, sound, media – creating a multitude of new artistic forms – installations, performances, process art, and so on.

It was also over this period that the concepts of medium and media became autonomous, through the writing of thinkers such as Clément Greenberg, Vilém Flusser or Marshall McLuhan.

“Software takes command”

More recently, the “digital revolution” has expanded the field of mediums and changed how we see things. Whether through computing, the Internet, robotics or augmented reality, art has adopted the latest technologies, criticising them, interrogating them, or simply using them to create new forms. Today, Post-Internet art considers Internet and the new media as standard.

According to Lev Manovich, an authority in this new school of thought on art and media, the digitisation

of the world is not just about going from the analogue regime to the digital one. In short, a photograph on Internet isn’t just the digitisation of a “pre-digital” photo. The transformations that we are experiencing are reconfiguring the way we look at the world as a whole. According to the research, a major upset has been caused by the appearance and diffusion of the “electrical signal” (*Media after software*, 2012). Data must now be read through interfaces that make these signals intelligible, allowing humans to grasp what is merely, in its simplest form, a series of ones and zeroes – binary language.

Along with new media, a new triptych has emerged, made up of data, interfaces and user experience. According to Lev Manovich, the question raised by new media goes far deeper than the mere notion of the digitalisation of pre-existing mediums. Data production, analysis, distribution, consumption and manipulation are all procedures that have been overturned by this revolution that is still only recent. Today, software sets the limits of our field of experience of the digital – leading Lev Manovich to conclude: “Software takes command”. Media has become software.

And tomorrow? “The medium is the real”

And that’s not all. According to Nils Aziosmanoff, president of Le Cube, a centre devoted to digital creation (Issy-les-Moulineaux): “No domain can escape from the digital tsunami and it is in this agitation at the crossroads of the arts, sciences and technologies that innovation is emerging.” He also says: “At the threshold of an anthropological rupture, the improved human will multiply his cognitive, biological and empathetic capacities, but he still needs to invent the way to embrace this complexity.” The embracing of complexity is precisely what Aziosmanoff’s institution is doing, through its exhibition “SYSTEM FAILURE”, on until 23 July 2016.

Tsuka (Passage) (1956)
Saburo Murakami

© Makiko Murakami and the former members of the Gutai Art Association.



AOTW • **BEYOND THE NOTION OF MEDIUM?**

The exhibition questions human errors, our systems' shortcomings, and ways to remedy them.

Meanwhile, the ZKM, a media technology and art centre in Karlsruhe, also specialised in the same issues, is hosting, until 4 September 2016, the exhibition "GLOBALE: New Sensorium, Exiting from Failures of Modernization". The exhibition focuses on new domains in perception and the emergence of a new consciousness, shaped by globalisation as well as by new media and technology. In short, "it is a step towards a new ecosystem, of media and material, directed toward another future, another body – a renewed sensing of the organism."

While software today is limited to the digital experience, the borders are gradually being rubbed out. Again, it is Nils Aziosmanoff who makes a remark on this point: "Digital art plunges us directly into a sense experience of a real transformed by digitisation. Technology is going to melt and disappear in the physical world. Thanks to the subtle networking of the physical world and the virtual sphere, the impossible is becoming possible, the medium is the real."

A typology that has been overtaken?

While Lev Manovich speaks from the perspective of media, the repercussions of his analysis can also be felt in the field of art. What the researcher declares, quite simply, is a crisis of the medium. Why? Because mediums have drastically multiplied in the 20th century; because today, the one medium can touch on several different realities – the one video can be diffused on Internet, in a white cube in its 33mm version, or else used in an installation –; and because the "digital revolution" is changing our relationship to the world. Finally, the materiality to which the idea of the medium was attached has also been given a pounding. "The traditional strong link between the identity of an art object and its medium becomes broken."

Fred Forest carries on along the same lines: "The traditional concept of the medium needs to be renewed, or even entirely changed, in order to meet today's artistic production, the creation that is being done here and now." In 2017, the Centre Pompidou will be welcoming an exhibition devoted to the artist, in which he will be presenting a setup that includes augmented reality. This is his way of challenging thought on new media and how they are exhibited in the museum context.

Is the revolution that took off in the 20th century so intense that it justifies a modification of our tropes? What Lev Manovich suggests as being necessary is a reassessment of the concept of the medium – an art-history foundation that is obsolete in his opinion. In short, the typology offered by the idea of the medium no longer operates and if it still exists, it is only by inertia.



Nils Aziosmanoff

© Le Cube

Beyond the notion of the medium

A questioning of the medium also means a questioning of the grammar that takes part in edifying ideas and artworks. Lev Manovich has not hesitated to fill in the gap (already in 2001) with his article "Post-Media Aesthetics". The title says it all: beginning a dialogue that will lead, over time, to constructing new aesthetics that take into account the complexity of today's world – without wiping out the past. These new aesthetics should encompass the new triptych that governs the world: data, interfaces, user experience.

Lev Manovich points out that a typology of this type could also embrace pre-digital productions. He offers the example of Giotto who, in his opinion, can be considered as an "information designer" as he "invented new ways to organize data within a static two-dimensional surface (a single panel) or a 3-D space (a set of panels in a Church building)".

What Lev Manovich suggested in 2001 is therefore the basis of reflection on change of the aesthetic paradigm. However, according to Fred Forest: "No new thought model exists yet today, but I have the strong hope that a model will take shape very soon tomorrow."

According to Nils Aziosmanoff, this restructuring of our thought and typologies is necessary, and is part of a far wider project: "We are entering a space with n dimensions where the intricate contours of hyper-reality are being drawn. Digitised reality recomposes the vanishing points of a perspective that is now ubiquitous, relational and temporal. This change in paradigm will push us to explore our humanity further."

Fred Forest ends on a realistic note nonetheless: "Bloody hell! It's already tomorrow morning and nothing's changed yet!" ♦

Lev Manovich
at Strelka Institute (2015)© Michael Goldenkov / Strelka
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TOP STORIES

MARKET First figures form the TEFAF 2016 report

The first figures published by the TEFAF 2016 report confirm the decline in art sales in 2015. The report points to a 7 % drop in the art market – generating a total turnover of \$63.8 billion compared with \$68.2 billion in 2014.

Clare McAndrew's report is based on data from public sales, financial databases as well as an anonymous survey distributed to 6,000 dealers. Only 14 % of the dealers responded to the survey whose ambition is to provide information that is as fair as possible on the art market. The report indicates that while post-war, modern and contemporary art

have yielded the highest sums, the market for old masters has grown by 4 % despite a 33 % fall in sales. The report also shows the extreme polarisation of the market. Works selling for over \$1 million represent 57 % of the value of auction sales even if they only represent 1 % of transactions. In China (19 % of the market), auction sales fell by 23 % and the country slipped to 3rd place behind the United States (4% rise, ranked first in the art market with 43 % of the market share in terms of value) and the United Kingdom (9 % drop, 2nd with 21 %).

This is the logical evolution for a market that has undergone very significant growth in the last decade. According to Clare McAndrew, "the main reason for the negative growth is that the bigger the market gets, the harder it is to keep growing at as fast a pace". ♦



Venus (1531)
Lucas Cranach l'Ancien
Prince of Liechtenstein's
collection

RIFT A rift between France and the Prince of Liechtenstein?

French police have seized an oil-on-wood painting attributed to Lucas Cranach the Elder. The painting, called *Venus* (1531), is part of the Prince of Liechtenstein's collection.

The seizure took place while the painting was on show at the Caumont Centre d'Art in Aix-en-Provence as part of an exhibition presenting selected pieces of the Prince of Liechtenstein's collection. The painting is to be examined by experts following an anonymous declaration formulating doubts about the work's authenticity. The Prince's lawyer, Éric Morain, expresses "surprise" at this seizure that took place without any warning being given to the Prince, and "despite the old and close collaboration with great French cultural institutions including the lending of major works". ♦

AFFAIR The Bouvier affair arrives in the United States

US prosecutors have launched an investigation into the "Freeport king", Yves Bouvier, at the head of the company Natural Le Coultre, specialised in the storage and transport of artistic works.

US justice has taken hold of the case on sales made by Yves Bouvier, already in the hands of European justice. The prosecutors will attempt to shed light on the allegations by Dmitry Rybolovlev and other former clients regarding Yves Bouvier, accused of selling them works at prices far higher than their market value. European justice is currently pursuing Yves Bouvier for fraud and money laundering in relation to the sale of works by Modigliani, Klimt and Mark Rothko, all overvalued by several million dollars.

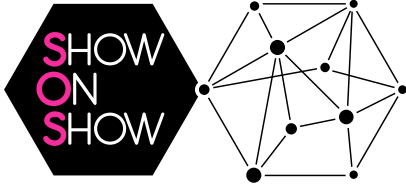
The scandal does not leave the European art market unscathed. Beyond the Bouvier affair, it reveals the existence of opaque transactions on the art market that may be linked to a vast system of contraband and money laundering. ♦

ESTATES Launch of the Institute for Artists' Estates

Dr Loretta Würtenberger and Daniel Tümpel have announced the launch of a new body to support techniques for conserving posthumous works and to facilitate artists' estates: the Institute for Artists' Estates.

A unique body in Europe, the institute sets out to meet a need for information sources to be centralised and for professional aid to be offered to artists and their successors in managing their estates. Loretta Würtenberger will be publishing, along with Karl von Trott, a work on the issue in June 2016: *The Artist Estate: A Handbook for Artists, Executors and Heirs*.

According to Loretta Würtenberger: "When considering managing an artist's legacy in the long term there are many issues which arise at different points in the process. There are legal and financial realities as well as curatorial, ethical and emotional concerns to take into consideration. We are building something for which there is already a great demand: a central source for advice and an opportunity for those facing similar questions on best practice to share information." ♦



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EMIRATI EXPRESSIONS IV: CONVENTIONS OF ARTS

Manarat Al Saadiyat. Until 31 March 2016.

HEAT: MARIO TESTINO

Dubai Design District. Until 15 April 2016.

GALLERY EXHIBITS

HASSAN HAJJAJ: LA SALLE DE GYM DES FEMMES ARABES

The Third Line. 14 March - 16 April 2016.

ABDELKADER BENCHAMMA

Gallery Isabelle van den Eynde. 14 March - 5 May 2016.

THE WORLD MEETS HERE

Custot Gallery Dubai. 14 March - 7 May 2016.

PHANTOM LIMB: DIANA AL-HADID

The Art Gallery at New York University Abu Dhabi. Until 28 May 2016.

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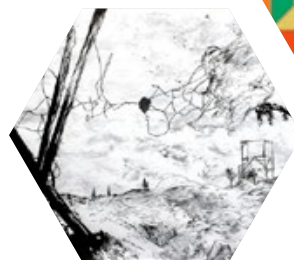
WORLD ART DUBAI

Dubai World Trade Centre - Sheikh Saeed Hall 3. 6 - 9 April 2016.

AUCTIONS

DUBAI: MODERN AND CONTEMPORARY ART NOW AND TEN

Christie's Dubai. 16 March 2016.



Images: Kate Moss, National Portrait Gallery, 2001. Image Credit: © Mario Testino, Hassan Hajjaj, Head to Head (2006), Frank Stella, Maze (1966), Exhibited at Custot Gallery Dubai, Abdelkader Benchamma, Fake Sky With Structure, 2013. Gallery Isabelle van den Eynde.

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MUSEUMS

PERFORMANCE Block Universe: a performance festival at the heart of London

The Block Universe performance festival is unveiling the programme of its next edition, to take place from 30 May to 5 June 2016. This year's theme, "The Future Perfect", will be featuring the performances of artists from all over the world in major cultural venues in the British capital such as the British Museum, the David Roberts Art Foundation, the ICA, the Royal Academy of Art and Somerset House. These performances set out to question the

construction of "the self" and the notion of identity in our technological societies. This is the second edition of the festival, set up in 2015 by Louise O'Kelly, an independent curator and performance specialist, who intends to carry on 2015's success: "Block Universe is a space to test, challenge, experiment and inspire audiences, presenting dynamic performance that explores the space between the visual arts, dance and music. Working with internationally acclaimed museums, galleries, foundations and performances spaces to bring this year's festival to life is a pleasure and we look forward to highlighting London's vibrant scene once more this summer." ♦



EXPANSION Expansion project for the Asian Art Museum in San Francisco

San Francisco's Asian Art Museum is announcing an extension project worth almost \$25 million. The project's design has been entrusted to Kulapat Yantrasast.

The project comprises the creation of a new exhibition pavilion covering over 7000 m² and will result in the restructuring of the museum's galleries as well as reorganisation of its pedagogical and cultural programmes. The pavilion will be placed on the same level as one of the museum's wings.

Designer Kulapat Yantrasast shows enthusiasm for the new project: "Our team has taken a thoughtful, integrated approach, and we are looking forward to seeing it bring a new dimension to San Francisco's burgeoning cultural landscape." ♦

GIFT An exceptional donation for the Philadelphia Museum of Art

The Philadelphia Museum of Art has announced that it has received an exceptional donation of \$10 million as well as some fifty works.

The museum owes this gift to Daniel W. Dietrich II, known for his philanthropic actions, who died last year. The museum will thus be adding to its collection works by Edward Hopper – *Road and Trees* (1962) –, and also Paul Thek, Cy Twombly, Philip Guston, Eva Hesse and Albert Pinkham Ryder.

Daniel W. Dietrich II also donated \$10 million to the museum to support its curatorial work. ♦

Conditions of an Ideal (2015)
Alexis Blake

© Danilo Donadio Klein
Courtesy of Block Universe

Discotropic (2015-16)
niv Acosta

Photo Maria Baranova
Courtesy of Block Universe

BOARD La Dia Art Foundation accueille deux nouveaux membres dans son conseil

The Dia Art Foundation (New York) is welcoming two new figures onto its board: James Murdoch, CEO of 21st Century Fox and son of New Corporation founder, Rupert Murdoch, as well as Jane Skinner Goodell, a former television presenter, now a contemporary-art collector. The board now has 18 members.

The foundation's collection gathers minimalist and conceptual works produced between 1960 and 1970 in its Dia:Beacon space along the Hudson river. Aimed at supporting contemporary artists, the foundation is looking for new funds to feed its projects. Along with its Dia:Beacon space, the foundation supervises Walter de Maria's *Lightning Field* installation near Quemado, New Mexico, and Robert Smithson's *Spiral Jetty* in northern Utah.

The development comes as good news for the foundation's president, Nathalie de Gunzburg, who believes that "the breadth and diversity of their experiences and expertise will contribute enormously to our work." ♦



CARINE FOL, A BORDERLESS ITINERARY THROUGH ART

A MA went to meet Carine Fol on the occasion of the publication of her latest book *De l'art des fous à l'art sans marges* (Skira), presenting a history of art brut through three key figures: Hans Prinzhorn, Jean Dubuffet and Harald Szeemann, who left their marks on the field of marginal and informal arts. It was also an opportunity to review her activity as artistic director of La Centrale in Brussels and its future projects for 2016 around the same principle: knocking the walls down in arts and thinking.



"L'origine des choses" exhibition
Centrale for Contemporary Art
(Brussels)

Courtesy of Centrale for
Contemporary Art



INTERVIEW • CARINE FOL

How did you get involved with art brut?

Everything started in the 1980s when I began researching in an association and several psychiatric institutions in Belgium. We set up a reading committee, made up of a psychiatrist and several art historians. Together, we commented Hans Prinzhorn's book *Bildernerei des Geisteskranken* (*Expressions of Madness*, 1922). We took Dr. Prinzhorn's collection to Belgium in 1996 when I was working at the Goethe Institut in Brussels.

Already at university, I became aware of the richness of Dubuffet's personality, as well as his writings and paintings. My path is inseparable from the people I met over this period. In 1986, we set up an exhibition at the Musée d'Art Moderne in Brussels, "L'Artiste absent" (The Absent Artist), in which we presented works produced in the psychiatric milieu. Afterwards, I worked at Le Botanique (Brussels) where I presented an exhibition on art brut, curated by Lucienne Peiry.

Finally, I presented a Dubuffet retrospective ("Jean Dubuffet - Du trait à la matière", 1996), and in another venue, the collection of Art en Marge (rebaptised Musée Art et Marges in 2009), that I started running in 2000. So this is how it started. Then everything accelerated when I decided to leave official art channels to devote myself to Art en Marge.



Carine Fol

© Saskia Vanderstichelen

"Johan Muyle - Indian Studio" exhibition
Centrale for Contemporary Art (Brussels)

Courtesy of Centrale for Contemporary Art

In your book, you use the expression "art by proxy" to describe art brut. Can you tell give us a few more details about this?

What I meant by the expression "art by proxy" is that the people who brought this art to the public – and who called it art – are not the creators themselves. It was important for Dubuffet that the people he chose didn't call themselves artists. They created out of a subjective necessity, to exist, and the collaboration of others was needed for the creations to be considered art. These others are psychiatrists, Jean Dubuffet, or else other artists who, through their research on creation, tried to find a sort of artistic authenticity in this type of creation.

They are also people at the head of cultural institutions – museums, associations, galleries – who present individuals as artists when the latter don't call themselves artists or are unconscious of their artistic talent. This is "art by proxy", and it should challenge us on the power wielded by the people who reveal this art, call it art, and include it in art brut circuits or in official art circuits. Unlike professional artists who defend their work through more or less intellectual discourse, creators of art brut are unable to do this by themselves. This raises questions on power and ethics – all the more delicate as we face the issue of commercialisation.





INTERVIEW • CARINE FOL

Regarding the notion of necessity, we often find the idea among art brut creators that creation is necessary. Isn't this the case of all creation? How is art brut creation more necessary than other types?

I don't think it's more necessary. It's the definition given by Dubuffet to express a type of freedom. The people that he met were self-taught, they'd had bumpy existences, not necessarily happy ones, and felt this necessity to create without going through schools, without contact with the artistic milieu. This is why necessity stands out more in them; they have no need for recognition or a career. It comes from a vital necessity.

In your book, you establish a genealogy that goes from Hans Prinzhorn to Harald Szeemann via Jean Dubuffet. Can you explain what led you to describe art brut through these three figures?

It's a chronological choice, but also a personal one. These three persons left an impression on me in my research and practice, but above all they left an impact on the history of how asylum creations and art brut are viewed. Amongst all psychiatrists who have considered asylum art, Prinzhorn also looked at things from the perspective of an art historian; this is why his book is so important. Dubuffet is crucial when we speak of art brut, and Szeemann irreversibly changed the profession of the exhibition curator. He invented the artist-curator who turns the exhibition into a work in its own right. All three, each in their own way, tried to define artistic creation through the creation of asylum art.

Prinzhorn analysed *Bildnerer* (image creation) rather than the notion of art; Dubuffet looked out for self-taught artists rather than career artists, and Szeemann sought individual mythologies without making any distinction between artists. I think that by gathering an art brut collection, Dubuffet made an impact on 20th century art history and that his importance is not yet recognised enough. In my mind, it's as essential a gesture as Duchamp's ready-mades. Art brut helps us to understand art and creation.

When you talk about art without borders, we think of the galaxy made up of names like art brut, marginal art, outsider art or art outside the norms. What place does art brut hold amongst these different names?

For me, art brut begins and ends with Dubuffet.

Does it still exist?

It still exists but art brut remains Dubuffet's art brut. It is a moment in art history. However, when I choose artists from this field, ever since *Art en Marge*, this has meant taking the same approach as Dubuffet because we aren't always dealing up with professional creators, therefore people who can't circulate their creations themselves.

Can art brut be exhibited like other art?

Absolutely. It has to be shown like any other creation! In my practice, I insist on mixing all types of creation fitting within an artistic stance, a phenomenological questioning on art, or else a theme. I systematically combine "in" and outsider artists.

"Emilio Lopez Menchero & Esther Ferrer" exhibition
Centrale for Contemporary Art
(Brussels)

Courtesy of Centrale for Contemporary Art





INTERVIEW • CARINE FOL

I want to get rid of this idea that this art can only be looked at through the spectre of these creators' existence. For Dubuffet, the creator's condition was fundamental but I think that a work of art has the same value and intensity for those who look at it, whether it's been produced by a marginal person or not. Some people wish to restrict this type of creation to a ghetto, or to place it on a pedestal. My work consists in exactly the opposite approach.

Do we have Harald Szeemann to thank for placing art brut on an equal leg with official art?

Entirely. He was neither the first nor the last, but undoubtedly the one who made the biggest change due to his aura and the philosophy that he defended in his various exhibitions. Szeemann had this idea of an art nourished by the intensity of existence that transcends its own specificity. He always used to say: "The most personal becomes universal". This means that the more unique something is, the more its capacity to become universal. This is what art brut shows us.

William Edmonson's Boxer (1936) set a sales record for an outsider work at Christie's in January. What do you think about this recent market for art brut?

I think that it's a logical evolution in that art can't

exist without this artist-gallery-museum triangle. The three can't be dissociated. In the case of art brut, the evolution has begun as in other fields of art. Where problems can come up is in terms of ethics in relation to creators who cannot always defend themselves. On the other hand, I think it normal and beneficial for people to buy these works and hang them up in their homes.

A capitalistic hierarchy exists, according to which some works become priceless while others remain very accessible. Some studio heads will say that these works have been created by persons lacking means and that as a result, they should stay democratic. This is a high-minded stance but I think that in the long run, we can't control the market's evolution.

What do you think about Dargerism, this attitude according to which certain artists hide away from the rest of society in reference to Henry Darger?

I think that many artists have always felt the need to hide away from the rest of society. Artists are often considered as being different, unique, marginal in the way that they are.

If this is called Dargerism, fine, but things need to be placed in their context. The story of Henry Darger is particular.

"Distant Proximity" exhibition
Centrale for Contemporary Art
(Brussels)

Courtesy of Centrale for
Contemporary Art





INTERVIEW • CARINE FOL

He was someone who worked as a cleaner, and when he went back home, he'd create his own world, his own individual mythology – to use Harald Szeemann's expression – that he never wanted to share. Not only did he create in isolation, he also chose to never speak about it to anyone and to get rid of his work. When his landlord Nathan Lerner, discovered his work a little before he died, Henry Darger gave him everything. So there are two sides to Henri Darger: isolation in creation, but also a distance from his work. When we talk about Dargerism, I don't know to what extent we're talking about. Is it just hiding away without getting rid of one's work? Do these people call themselves artists? Henry Darger showed both elements.

Regarding Dubuffet's idea of a creator exempt of culture, do you think it's still possible today to keep a distance from images produced by our society?

Already in Dubuffet's era, it seemed impossible to me. It's not rare for psychiatric patients to have access to art books, magazines, so I think that the idea of being exempt from cultural influence is totally utopic and romantic. I think that Dubuffet's theories need to be taken with a grain of salt. Indeed, he ended up realising that his vision was too extreme and that art brut was a pole, a direction for the mind.

What are your projects at the Centrale?

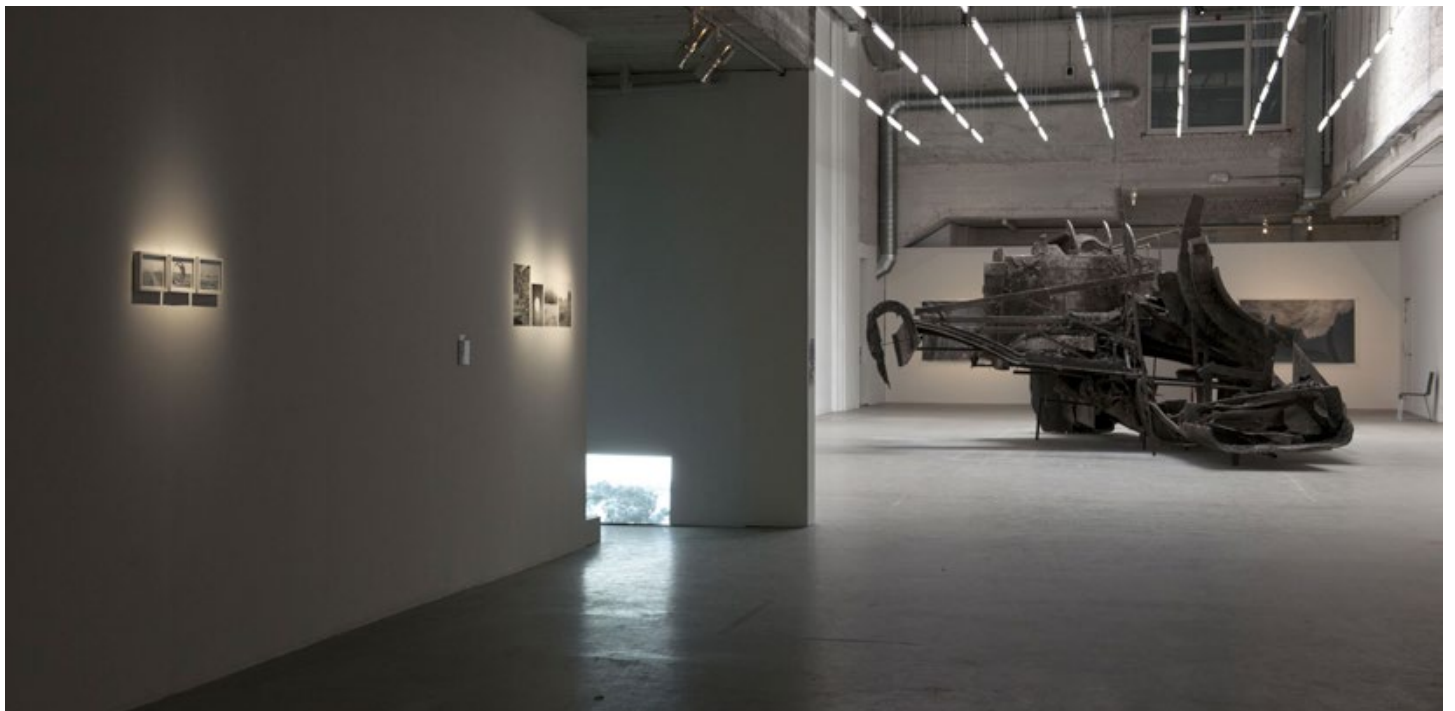
For La Centrale's 10th birthday, I've planned two exhibitions. The first, "Connected" (from 24 March to 28 August 2016), starts off from the identity of our venue, a power plant. This gave me the idea of connection, which I wanted to explore in both a psychical and physical manner, that is, existentially. The creator's connection to

the work, but also the work's connection with the spectator. For this exhibition, I'm presenting several art brut artists who have portrayed the body as a machine, such as Jean Perdrizet. On another note, we'll be showing the work of Abdelmajid Medhi, an architect by training, who found himself homeless and started creating highly technical drawings to represent his visionary reading of life and society. His works have been shown at the LAM. There is also Henri Ughetto, an artist from Lyon, whose work was shown by Szeemann at the Biennale de Lyon (1997), and that is part of Antoine de Galbert's collection. These works all present an inextricable link with life just as they explore what lies beyond life. They offer new languages that seek to represent our relationship to death.

The other project is called "Bruxelles Universel", and will be presenting a subjective portrait of Brussels through artists. The starting point of this exhibition will be an art brut work to which I refer in my book: the Weltmaschine constructed by Franz Gsellmann, an Austrian peasant who was fascinated by the Atomium during the Universal Exposition in Brussels in 1958, and who created this extraordinary moving installation that captivated Tinguely. This is a very symbolic project because it is an exhibition that will be presenting a portrait of Brussels, starting off with someone who can be thought of as an art brut artist. A few days ago, I met his grandson near Vienna, and gave him my book showing a reproduction of his grandfather's machine, and I spoke to him about art brut. He'd never heard of it... ♦

"Distant Proximity" exhibition
Centrale for Contemporary Art
(Brussels)

Courtesy of Centrale for
Contemporary Art





GALLERIES

REPRESENTATION Richard Learoyd represented by Pace Gallery and Pace/MacGill Gallery

The Pace/MacGill (New York) and Pace (New York, Beijing, London, Hong Kong) Galleries are now representing Richard Learoyd.

Already represented by Fraenkel Gallery, Richard Learoyd produces photographs from archaic procedures, namely the camera obscura technique. The artist has recreated a darkroom allowing him to expose photo paper without using negatives. The distribution of light

on the subject is directly printed on the photo paper without the intermediary of negatives, offering a pure image in direct contact with the subject. Learoyd's photographs mainly represent individuals or still lifes. Their formats systematically exceed the original models, accentuating the illusion of the reproductions despite their physical link to the real world, hence exaggerating the mechanism of perception while also recalling certain techniques of the great Flemish masters.

The Pace/MacGill Gallery is hosting an exhibition on Hiro from 25 February to 16 April 2016. ♦

BIRTHDAY Jean-Pierre Ritsch-Fisch celebrates 20 years at the Art Paris Art Fair

The gallery Jean-Pierre Ritsch-Fisch (Strasbourg) will be celebrating its 20th birthday at the Grand Palais (Paris), at the Art Paris Art Fair from 31 March to 3 April 2016.

After beginning his collection in the 1960s, Jean-Pierre Ritsch-Fisch set up his gallery in 1996, specialising in art brut and outsider art. For the gallery's birthday, a large-scale exhibition has been scheduled, presenting works by major art brut figures. This selection will gather works by Judith Scott, Aloïse Corbaz, Morton Bartlett, Augustin Lesage, Auguste Forestier, Paul Goesch, Pascal-Désiré Maisonneuve, Martin Ramirez, Guillaume Pujolle, Aloïse Corbaz, Shinichi Sawada, A.C.M., Laure André, Hervé Bohnert, Kashinath Chawan, Francis Marshall, André Robillard, Mitsuru Tateishi and Hi-deaki Yoshikawa.

The exhibition represents an important rendezvous for the gallery as well as art brut lovers. As Jean-Pierre Ritsch-Fisch likes to say repeatedly: "I don't sell a work, but a history." ♦

REPRESENTATION Kavi Gupta representing the Roger Brown estate

The gallery Kavi Gupta (Chicago) is representing the estate of Roger Brown (1941-1997).

The work of Roger Brown is inseparable from a perspective combining art, religion and politics, and delivers a testimony to modern life through colourful figurative painting, often set in urban landscapes. A distant cousin of Elvis Presley, Roger Brown's folk painting is inspired by the aesthetics of comics, theatre or the decorative arts. His work is attached to the Chicago Imagists School, a name coined by curator Don Baum who organised an exhibition by the same name at the Hyde Park Art Centre at the end of the 1960s.

The gallery Kavi Gupta is preparing to welcome the exhibition "Tony Tasset: Me And My Arrow" from 18 March to 23 April 2016. ♦



Oeuvre sans titre (2014)
A.C.M.

Photo Alex Flores
Courtesy of Jean-Pierre Ritsch
Fisch Galerie



Stoned and Dethroned (2012)
John Bauer

Courtesy of Mark Moore Gallery

REPRESENTATION Mark Moore Gallery now representing painter John Bauer

The gallery Mark Moore (Culver City, California) now represents American painter John Bauer. Born in 1971 in San Diego, John Bauer lives and works in Los Angeles. His work explores the abstraction, technical reproducibility and austerity of design through a disorderly and discontinuous pictorial language characterised by compositions that combine opposites. He begins his paintings with primitive drawing software before developing his work with different techniques such as hand-free painting or stencils, that transform a digital image into abstraction. The repetition of gestures endows his works with a capacity for allusive description, concentrating different forms in an overall composition. John Bauer uses a monochrome palette associated with photography and digital printing to reveal the virtual nature of the information overload in our day and age. His works show a frenetic, even apocalyptic energy to describe our urban experience.

The gallery Mark Moore is currently showing an exhibition on Jason Salavon until 9 April, and a second exhibition on Lester Monzon, over the same period. ♦

UNTIMELY MEDITATIONS AT THE GALERIE DES MODERNES

The Galerie des Modernes doesn't do things the way everyone else does, but the way that things used to be done. Between the opening of a new space on Rue des Saints-Pères (Paris) and almost twenty years of activity, gallery owners Philippe Bismuth and Vincent Amiaux navigate between a stable track record and the promise of new prospects. Fads are steered clear of in their gallery where History's judgments are given greater weight. Faced with swift changes in the art professions or the hysteria surrounding contemporary art, Philippe Bismuth and Vincent Amiaux prefer looking at the long lines of history. A meeting with the gallery's founders.

Snakes (detail) (1970)
Alexander Calder

© Galerie des Modernes, Paris



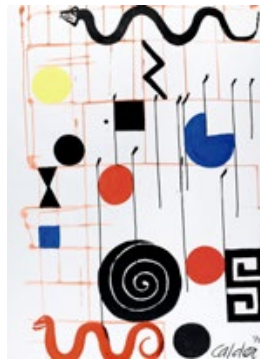
INTERVIEW • P. BISMUTH & V. AMIAUX

Can you tell us about your respective backgrounds and what led you to set up the Galerie des Modernes in 1998?

Philippe Bismuth: I began by studying art history at the Ecole du Louvre, going right up to museology. At that time, I had the choice of starting a career in a museum or on the art market. Circumstances led me to going towards the art market. I joined an auctioneer office – Ader-Picard-Tajan, the largest at the time in France – in the modern paintings department. This was a turning point in my career as I went on to work for the Phillips auction house.

Afterwards, the art market underwent significant variations in the 1990s. The period of prosperity had ended. I started a career as a freelance appraiser, and worked with François de Ricqlès (editorial note: today director of Christie's) who had his own agency at the time. Gradually, the profession changed and appraisal became less easy. With catalogues raisonnés and Internet, the appraiser's role was no longer well defined. The profession that I had known in my childhood had become less interesting. The generalist appraiser no longer had a real role. I didn't believe in the future of this profession. These are the different reasons that made me want to set up a gallery.

My parents were painting collectors. Throughout



Snakes (1970)
Alexander Calder

© Galerie des Modernes, Paris

my childhood, I had come across generalist appraisers. They knew about everything. This was how I was trained. In today's art world, an appraiser's certificate no longer has the same value as before. Today, the appraiser has turned into a sort of broker, the intermediary between the dealer-curator and the specialist.

Vincent Amiaux: My path is shorter. I studied law before tackling art-history studies at university. After completing a Master's dissertation on Albert Gleyzes and the 1920s, I began a doctorate on Gleyzes and cubism. I met Philippe when he was still an appraiser. We decided to become modern-art dealers and the gallery project came up naturally. Our first gallery – already the Galerie des Modernes – was at the Louvre des Antiquaires on Place du Palais Royal. At the time, the place was very lively, pleasant and dynamic.

We opened in 1998 and immediately met with success that never wavered. We changed premises a few times to expand. Two years ago we left the Louvre des Antiquaires. The gallery on Rue des Saints-Pères opened three years ago. The Louvre des Antiquaires has become sad and abandoned, on its deathbed. We're going to expand. In the next two or three months, we'll be opening a new space at 13 Rue des Saints-Pères.

Galerie des Modernes

© Galerie des Modernes, Paris





INTERVIEW • P. BISMUTH & V. AMIAUX



*Portrait présumé de Clémence
Boitard, première épouse de l'artiste
(c. 1900-1903)*
Le Douanier Rousseau

© Galerie des Modernes, Paris

To go back over the issue of the appraiser, would you say that the appraiser's role focuses more on the financial aspect today than aesthetics?

P.B.: Yes, but the two are linked. An appraisal is always based on aesthetic, biographical and historical criteria. However, the appraiser can no longer always back a work's authenticity. His weight is more limited than in the past.

Appraisal is passive in its approach – you can only work with whatever people bring you. The appraiser is there to set a price and to guarantee authenticity. Meanwhile, the market is active; it chooses and offers – I find this more exciting. I stopped appraising completely when François de Ricqlès joined Christie's.

V.A.: Some clients prefer going to galleries rather than fairs – because time passes differently there. This is what we wish to promote. The gallery is not at all a condemned body. It's an essential but incomplete tool. We're obliged to be proactive, we can no longer wait for people to drop by. We're on an extremely competitive market – competition from our counterparts, from auction houses, from Internet... One of the reasons why we believe in the gallery is that we develop privileged relationships with our clients due to a consulting role that we play.

What fairs do you take part in?

V.A.: Chronologically, we did the BRAFA (Brussels) in January, then the PAD (Paris). We've taken part twice in the Salon du Dessin but we won't be there this year. We sell more paintings than drawings. The Salon du Dessin is fairly narrow, the stands are small. We're obliged to show small formats.

We have trouble expressing ourselves with this type of format, we're more comfortable with large formats.

What is your gallery's specificity?

V.A.: Since the gallery's opening in 1998, we've had to evolve with the market. But we're keen on presenting works – paintings, drawings, sculptures... – from the 20th century. At first, we focused on the first half of the 20th century, but now we go up to 1980. We're a secondary-market gallery. Few galleries present the same sort of things as us – fewer and fewer.

At the same time, auction sales have grown, in London, New York, Paris. Today's market is padlocked by these auction houses. Galleries specialise more in contemporary art than on the secondary market. Our main difficulty is finding works even before selling them. The secondary market gives us a very wide range of interest, but we're demanding. We've made the decision to pay attention to the market and to art history. All the while conscious that the two are not always in harmony.

We don't play any creative role compared to a contemporary-art gallery that needs to promote its artists. What takes precedence is our selection and our eye.

Do we tend to overvalue contemporary art?

V.A.: This is a vast debate. Contemporary art is a very speculative market. We feel that people dream about their potential capital gains. Our sector is calmer, more subject to twitches, whether positive or negative. At the same time, the profiles of our buyers are not the same as those who buy contemporary art.



Madone à l'enfant (1958)
Salvador Dalí

© Galerie des Modernes, Paris



INTERVIEW • P. BISMUTH & V. AMIAUX



Philippe Bismuth

© Galerie des Modernes, Paris

Our clients think more in terms of investment than in terms of short- or mid-term capital gains.

P.B: Some clients still ask us if such and such an artist is going to rise or not... The notion of investment is never very far away but everything depends on the way it's exercised! Sometimes collectors come and ask us to buy an artist who they think is going to go up. We reply that it's not yet tomorrow and that they'd do better to buy what really pleases them.

Contemporary art makes people dream; they think that they can be like Ambroise Vollard or Paul Durand-Ruel and discover the big masters of tomorrow. But personally, contemporary art doesn't appeal to me...

So you'll never stand up for living artists?

V.A: Nothing is set in stone. We feel more comfortable this way. It's important for us to have a distance, a global knowledge about the whole of a painter's work. This is difficult while an artist is still alive and producing. When we select a work, it's for reasons that are as objective as possible. Contemporary art doesn't offer the same distance.

P.B: I think that it's also a question of generation. Due to my age and my classical training, I've always been involved with traditional art. I have trouble finding my feet in contemporary art. I don't understand it very well, I'm still attached to things that are well done, orderly, symmetrical, harmonious.

V.A: Ultimately it's a question of medium. We present works that endure over time.

Vincent Amiaux

© Galerie des Modernes, Paris

We offer oils on canvas, watercolours, drawings: in other words, works that have tangible mediums and materials.

Where does your taste for modern art come from?

P.B: My parents were big collectors, they loved modern painting. They bought many paintings. I spent my youth in this environment. Instead of going to the park, I went to auction houses.

I tried to get away from this influence at first. But destiny caught up with me when I had to start earning a living and find a job. At the Ecole du Louvre, I did a course on contemporary art. If I'd followed a career in museology, I'd have gone into the decorative arts. I really like the history of techniques and the decorative arts. I have a historical appreciation for this type of creation whereas I'm more intuitive with painting. The histories of painters don't interest me very much, I only look at the object, the result. But Vincent's more interested in the historical context.

V.A: We're complementary. I've been passionate about modern art since I was 15. I come from a background of traditional-art lovers, more 18th century. I was drawn by 20th century avant-garde, hence my interest in cubism or abstract artists such as Kandinsky, Mondrian, Malevich, to name just a few. What fascinated me was putting a work back into a historical, cultural or biographical context. I adopt a quasi-sociological approach to understand the way in which a work is situated in a field. This helps bring out fundamental differences between art history and the art market because we realise that we're talking about different temporalities.





INTERVIEW • P. BISMUTH & V. AMIAUX

Foujita, for example, when he was called the "Prince de Montparnasse", had an admirably unique technique. I think that the 1920s correspond with the peak of his creation from an art-history perspective. But the art market values his works from another later period, the 1950s. This is an example of the split between art history and the art market. Our approach, rather than necessarily going along with the art market, is to take risks from time to time, to show exciting works that are not in the limelight. This is the role of our galleries: offering interesting works that are not in fashion on the market.

PB: We present many Paris School artists. At the moment, we'd say that the market is narrowing for little-known artists. Perhaps the acquisition of artworks is no longer a priority as the middle class has disappeared. Even if there are more and more billionaires, they aren't interested in what we do. It's simpler to collect contemporary art or the works of big stars. This is why the range is narrowing.

Is the gallerist's role to start up collections?

V.A: This is entirely possible. Ten years ago, we noticed an evolution in the buying trends of art lovers. Before, there were more spontaneous buys. This happens less and less. The market has opened up, with greater transparency, namely thanks to the flow of information on Internet in particular. People think less about making up their own minds on an artist that they don't know at all. But it's impossible to really acquire knowledge of an artist in the space of 24 hours.

We used to help new collectors set up before when the market was wider.



L'Oiseau (1915)
Léopold Survage

© Galerie des Modernes, Paris



Jeune femme de profil (1929)
Léonard Tsuguharu Foujita

© Galerie des Modernes, Paris

Prices have risen, so today we're reduced to the following options: either we show fashionable works that sell for very high prices, or else we take a risk, but we can't do this all the time. We have fewer and fewer young collectors as they tend towards contemporary art. It's more accessible for them. Pieces can be found for 2,000 or 3,000 euros, and they hope for their acquisitions to quickly go up in value.

Do you lend works to museums?

V.A: Yes. We make loans from time to time. We loaned two pieces to the Dali retrospective at the Centre Pompidou. Incidentally, one of the exhibition's co-curators, Jean-Michel Bouhours, has asked us to make a new loan of three Dali works for an exhibition that he is organising at the Musée d'Art Moderne de Céret, on Dali and Science.

Soon, we'll be loaning a work to the Musée d'Orsay for an exhibition on Douanier Rousseau – "L'innocence archaïque" (Archaic Innocence), from 22 March to 17 July 2016. Finally, Chanel is planning an exhibition in Venice called "Gabrielle Chanel, la femme qui lit" (The Woman who Read) – from 17 September to 8 July – and we'll be loaning works by Jean Cocteau. ♦



ARTISTS

DIGITISATION Digitisation of nearly 4,000 pages by Paul Klee dating from his Bauhaus period

The Zentrum Paul Klee (Bern) has announced that it has digitised nearly 3,900 pages of personal notes written by Paul Klee dating from the time when he was teaching at the Bauhaus, from 1921 to 1931.

Notes by the artist have already been published in the two volumes of the title *Paul Klee Notebooks: The Thinking Eye and The Nature of Nature*, gathering essays by Paul Klee on modern art as well as lectures delivered at the Bauhaus in the 1920s. Critic Herbert Read considers these notes as "the most complete presentation of the principles of design ever made by a modern artist - it constitutes the Principia Aesthetica of a new era of art,

in which Klee occupies a position comparable to Newton's in the realm of physics."

Digitisation is available in German only for now, but the texts are accompanied by the artist's illustrations that explain his theoretical observations, giving everyone a chance to get a better grasp of the thought of one of the greatest modern-art masters. ♦

DEATH Death of Fred Holland (1951-2016)

Sculptor Fred Holland passed away on Saturday 5 March 2016.

Born in Columbus, Ohio, Fred Holland studied painting at the Columbus College of Art & Design. At the end of the 1970s, Fred Holland moved to Berlin for a few years before returning to New York in 1983. Parallel to his work, he undertook several projects with other artists including Meredith Monk, Ishmael Houston-Jones, Butch Morris, and Robbie McCauley before devoting himself uniquely to visual arts as of the 1990s. Fred Holland received many awards for his work, namely from the Pollock-Krasner Foundation.

An exhibition showing the artist's work is currently on at the Tilton Gallery (New York) until 9 April. ♦



Bernar Venet in front of
Ligne Indéterminée

© François Baille, Nice

PRINCE Richard Prince asks for the dismissal of a lawsuit brought against him

Artist Richard Prince has requested the dismissal of a lawsuit being brought against him for infringement of intellectual property.

The complaint was filed in January this year by Donald Graham who accused the artist of having used one of his photographs – showing a dreadlocked, bare-torsoed Rastafarian smoking a joint. This photograph was used in a work by Richard Prince in his *New Portraits* series, and exhibited at the Gagosian gallery in New York. The work is created from the photography by Donald Graham published on a social network and accompanied by comments. According to Richard Prince's lawyer, this work is a transformation of the original photograph and in his opinion, it fails to violate Donald Graham's intellectual property rights as the work's subjects include social networks as well as the latter's photograph.

The case may well have major consequences on US intellectual property law, depending on the verdict that will be handed down. ♦

PRIZE The International Sculpture Centre (ISC) attributes its Lifetime Achievement Award 2016 to Bernar Venet

French sculptor Bernar Venet received, on 29 February, the ISC Lifetime Achievement Award 2016 in recognition of his entire career.

Residing in New York since 1966, Bernar Venet takes science as an artistic subject. In his *Cardboard Reliefs* and *Coal Piles*, he offers sculptures with no specific shapes. A retrospective on his work was held at the New York Cultural Centre in 1971, and he has taken part in major exhibitions including documenta 6 and the Biennales of Paris, Venice and Sao Paulo. In 1979, he began his *Indeterminate Lines* series. In 2011, he was guest artist at the Château de Versailles. His work is found in the collections of over 70 museums worldwide including the MoMA, the Guggenheim and the Centre Pompidou.

Following in the footsteps of Louise Bourgeois, Sir Anthony Caro, Eduardo Chillida, Christo and Jeanne-Claude, Claes Oldenburg, Nam June Paik, Robert Rauschenberg and Frank Stella, Bernar Venet and Kiki Smith are the ISC's 2016 winners. ♦

NIELE TORONI

Niele Toroni (born in 1937) is a contemporary Swiss painter who lives and works in Paris. He is one of the founding members of BMPT – and often associated with minimalism.

Niele Toroni was born in Locarno-Muralto, Switzerland, in 1937. He studied to become a schoolteacher before deciding, in 1959, to move to Paris "to paint". In 1966, he developed a new gesture defined by the alignment of monochrome – sometimes polychrome – imprints, spaced 30 cm apart and produced with a no. 50 brush.

On 3 January 1967, he was represented at the Salon de la Jeune Peinture of the Musée d'Art Moderne de la Ville de Paris alongside Daniel Buren, Olivier Mosset and Michel Parmentier. All four, through their painting practice, converge towards the same idea: critical and even irreverent questioning of the meaning of pictorial activity. For the Salon, they adopted a dramatically reduced approach, painting before the public simple stylistic motifs on canvases of the same size. For Buren, these were his famous vertical bands; for Mosset, a black circle on a white background; for Parmentier, grey and white horizontal bands. Niele Toroni presented his imprints. On the same evening, the painters took down their canvases and left a well-known *Manifesto* ending with these words: "We are not painters". Art history would remember this action as that of the BMPT group –the group dissolved in December 1967 after an exhibition at the Musée des Arts Décoratifs (Paris) in June 1967.

Michel Claura declares in the catalogue of the 5th Biennale de Paris (1967): "BMPT is a deliberate abandonment of sensitivity that has always been the driving element and attraction force of the artwork [...] There is no longer any notion of perfectibility. We would be looking in vain if we were to look for the illusion that they offer us. [...] The painting of Buren, Mosset, Parmentier, Toroni simply exists."

This context offered a framework for the painting of Niele Toroni – and one from which he has never departed since. Niele Toroni has nonetheless worked with many types of materials – from canvas to *in situ* installations to newspaper or oilskin. But make no mistake: despite an identical procedure, every work is different due to the imprint left by Niele Toroni. "It's not me who leaves an imprint but a no. 50 brush," he declares. So he thumbs his nose to BMPT by declaring himself as a "painter" after all!

In 1976, he published a short allegorical fable, *L'histoire de Lapin Tur*. This ironic comic text directs its wit against easel painting.

Niele Toroni has won many prizes including the Vermeil medal awarded by the City of Paris (2001), the Prix Meret Oppenheim (2012) and more recently the Prix Rubens (2017 edition) that recognises, every five years, a European painter for his career's work.



Imprints of a no. 50 brush repeated at regular intervals of 30 cm, Roll of waxed canvas (1968)
Niele Toroni



DATA • NIELE TORONI

Art Analytics

Niele Toroni has mainly been exhibited in France (75 times, in other words around 30 % of his exhibitions). It is interesting to note the role of the Musée d'Art Moderne de la Ville de Paris in the process of the artist's recognition, that is largely institutional. He showed his imprints for the first time in 1967 at the Salon de la Jeune Peinture and was invited back on several occasions (1989, 1995, 2012) before the museum held a retrospective over him in 2001: "Niele Toroni - Histoires de peinture". He was also recently represented in the museum's permanent collections (from 24 September 2015 to 10 January 2016). It was also at this museum that he took part in two in situ works: *Le Cabinet*

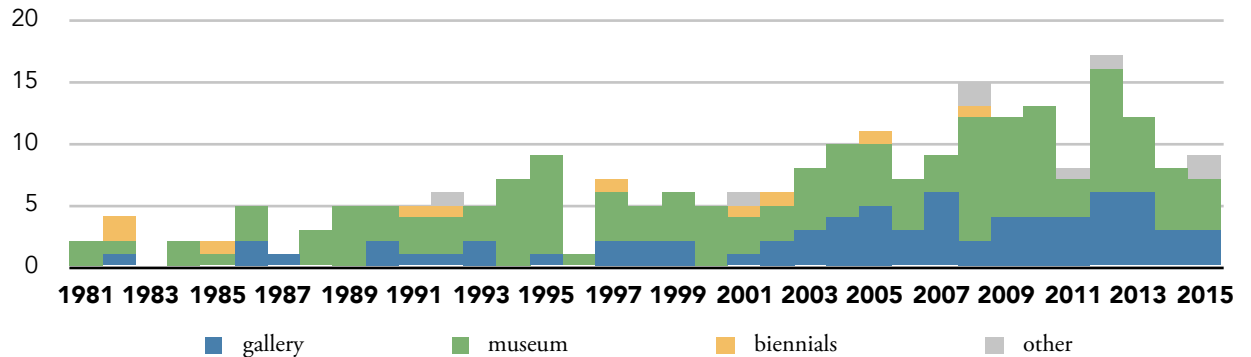
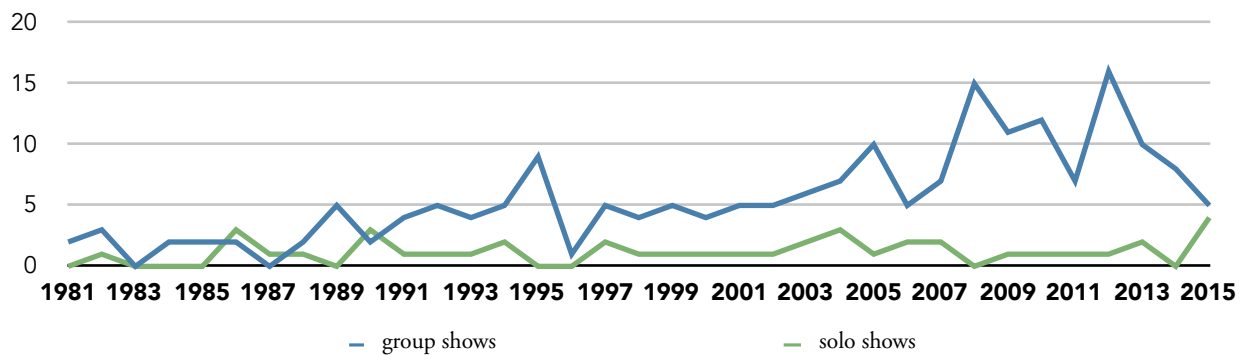
de peinture in 1989, and an intervention over the museum's entrance in 2001.

The painter is no stranger to the biennale circuit, and took part in documenta 7 (1982), curated by Rudi Fuchs, as well as documenta 9 (1992), curated by Jan Hoet. Niele Toroni has also been shown at the biennales of Paris (1985), Sao Paulo (1991) and Gwangju (1997).

His work features in a number of public collections including those of the Institut d'Art Contemporain de Villeurbanne (France) and various FRAC institutions (Bourgogne, Nord-Pas-de-Calais and Limousin), the Migros Museum für Gegenwartskunst (Zürich) as well as the SMAK (Ghent).

Evolution of the number of exhibitions by type

Evolution of the number of exhibitions by type of venue



Imprints of a no. 50 brush repeated at regular intervals of 30 cm, 25 paintings (1987)
Niele Toroni

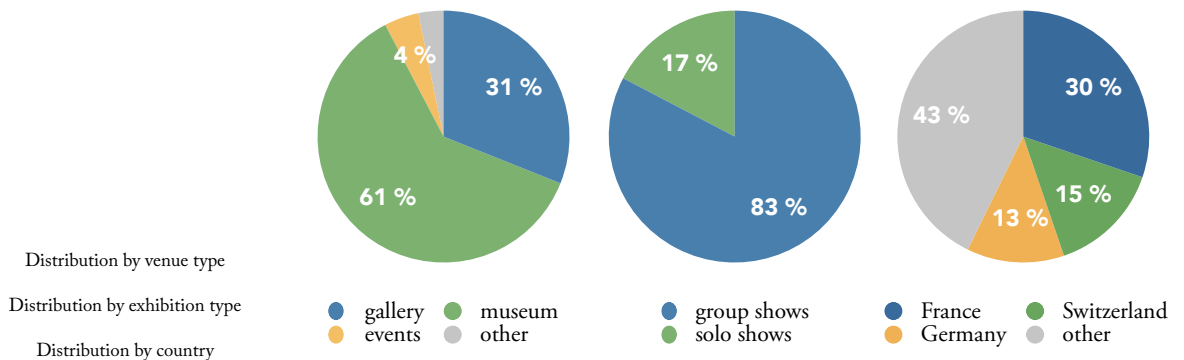
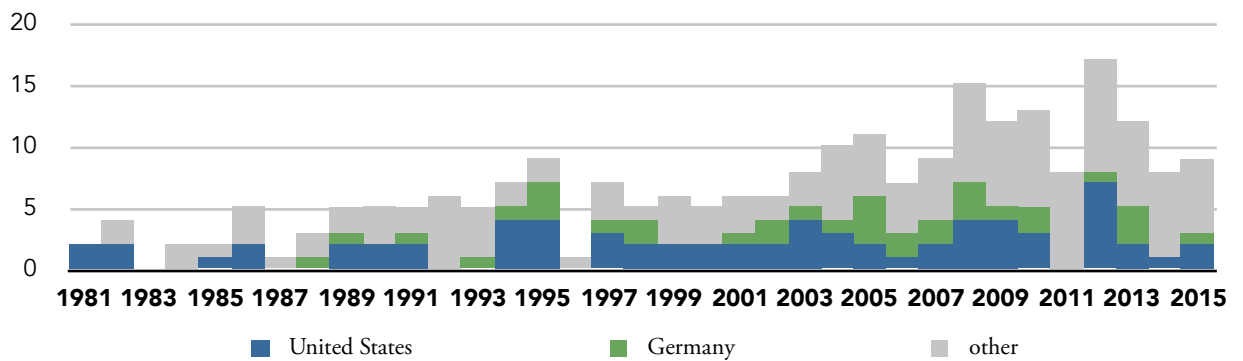
Courtesy of Swiss Institute of Contemporary Art (New York)



Niele Toroni has therefore mainly been exhibited in France (30 % of his exhibitions). Next comes his land of birth Switzerland (36 exhibitions), then Germany (31 exhibitions). He has most often been shown alongside Daniel Buren. Not surprising really, given the painter's

history and practices, still related to those of Buren. Niele Toroni has also been associated, in exhibitions, with the cream of American minimalist and conceptual artists such as Sol LeWitt, Lawrence Weiner and Carl Andre.

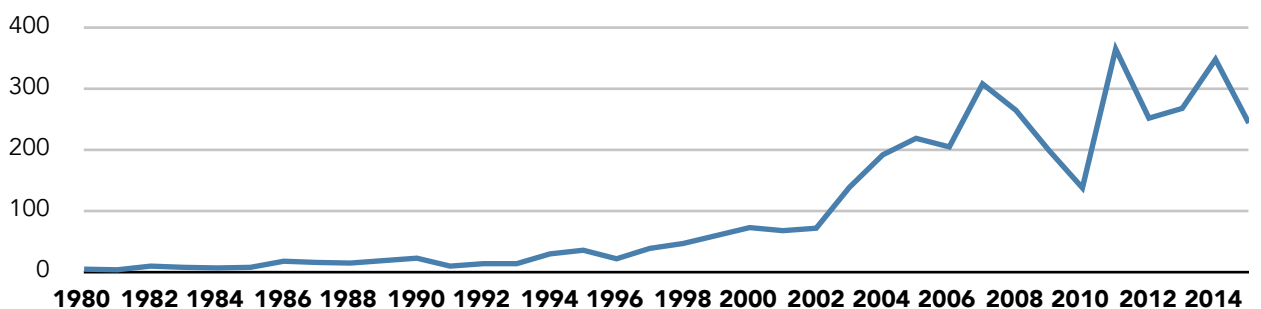
Evolution of the number of exhibitions by country



Since 2000, media coverage of Niele Toroni has grown steadily. Only 2010 has broken with this trend. French and English are the two languages in which the greatest number of articles on him have been published (respectively 31.3 % and

31.1 % of his media coverage). The journalists who have been the most prolific on him are Kenneth Baker (*The San Francisco Chronicle*), Valérie Duponchelle (*Le Figaro*) and Guy Gilsoul (*Le Vif / L'Express*).

Evolution of the number of articles about Niele Toroni





DATA • NIELE TORONI

Art Analytics

Niele Toroni is still a primary-market painter. Despite his stature, his works have not made great appearances in public sales. Since 1990, 64 of the painter's works have been auctioned and 49 sold, reaping a turnover of \$1.1 million, in other words an average price of \$22,686 per lot sold.

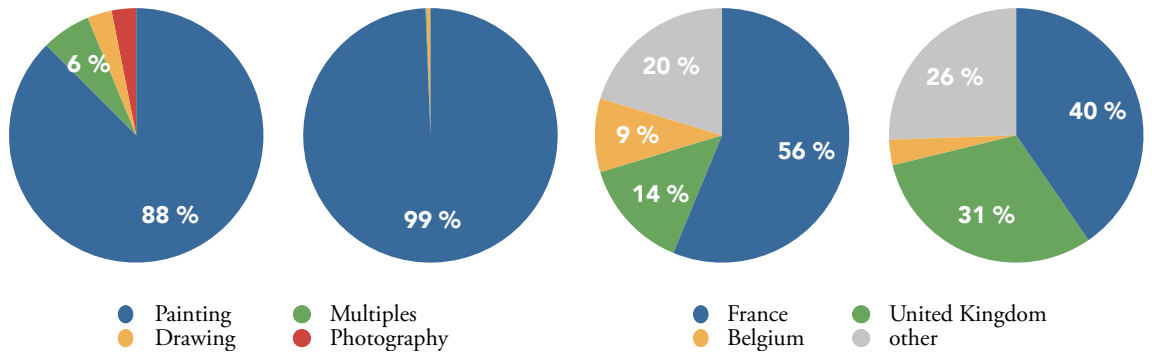
The auction record for a Niele Toroni work was reached in November 2011 at Christie's New York. Imprints on Oil Cloth (1974) sold for \$91,000, going

over the high estimate of \$85,000. In 2012, Sotheby's, France sold an untitled work from 1973 for \$83,000, far above its high estimate in the \$40,000 range. Finally, in 2015, Christie's sold an untitled work (2007) in Amsterdam for nearly \$50,000.

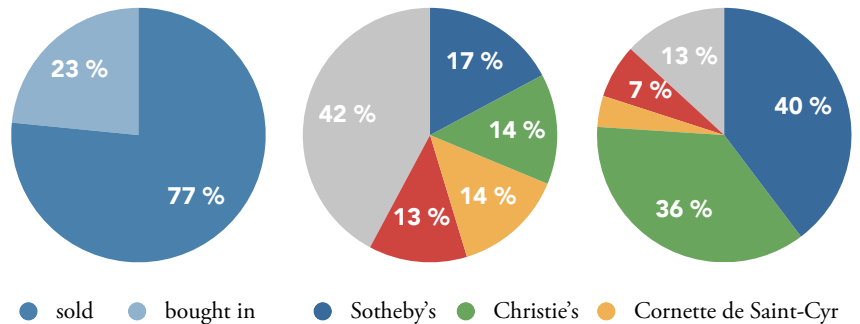
On the secondary market, Niele Toroni's works are mainly traded in a European context: the continent has dispersed 95 % of his works and represents 92 % of his sales in terms of value.

Distribution of lots by medium and revenue

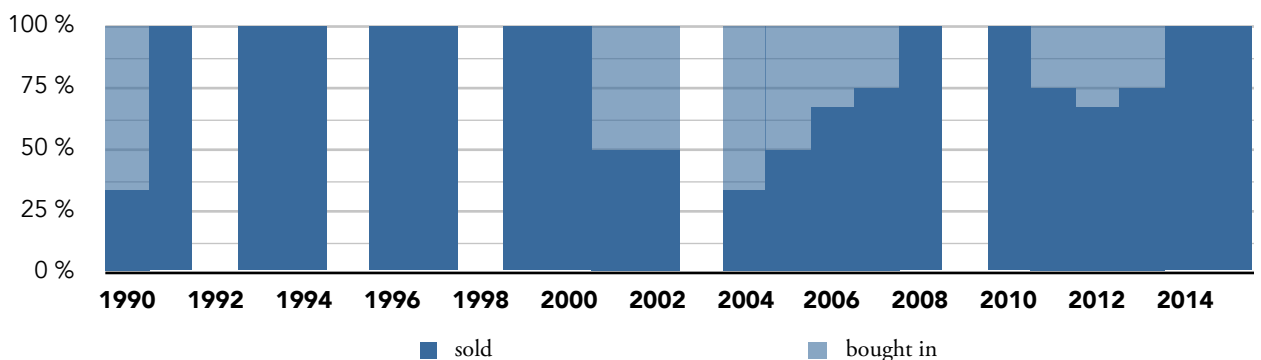
Distribution of lots by country and revenue



Rate of sold lots vs. bought-ins
Distribution of lots and revenue by auction house



Evolution of unsold rate

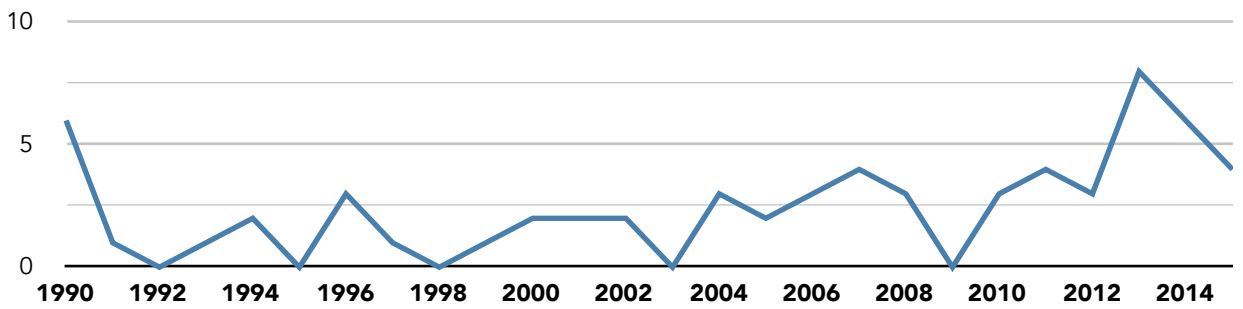




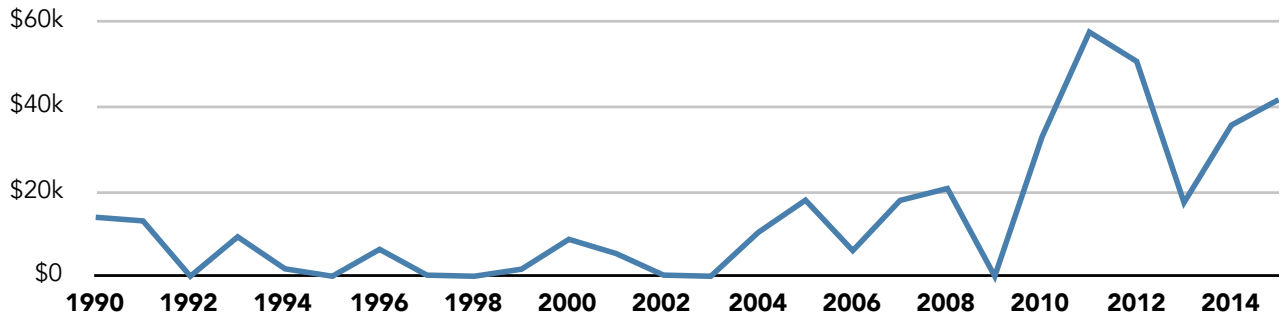
DATA • NIELE TORONI

Art Analytics

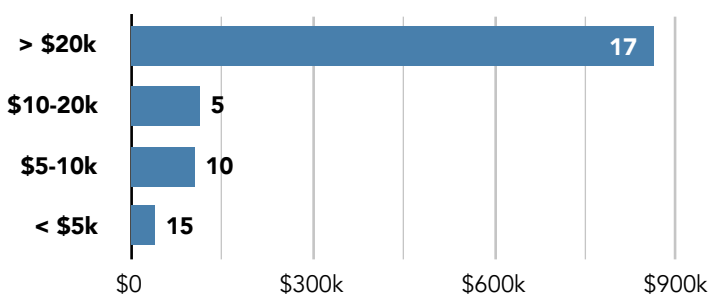
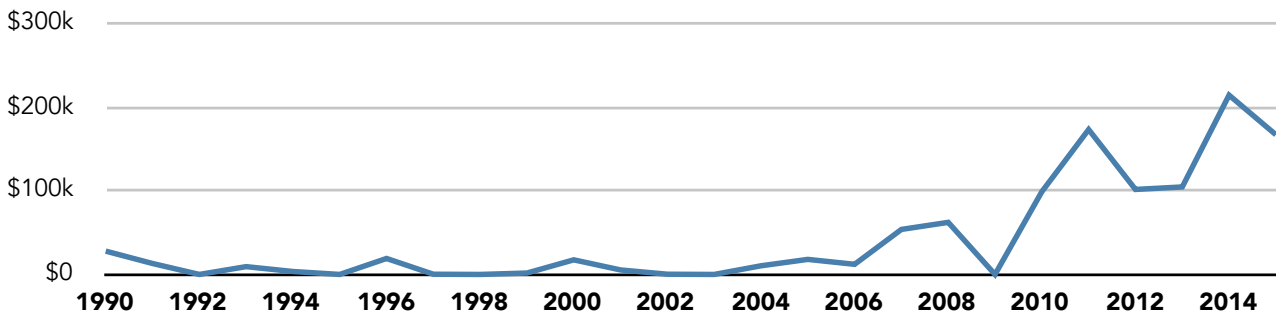
Evolution of the number of lots



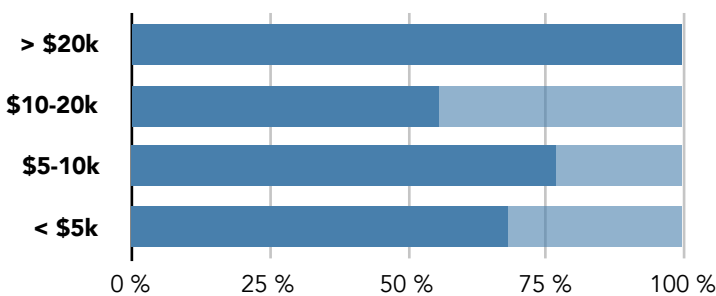
Evolution of the average value per lot



Evolution of the yearly turnover



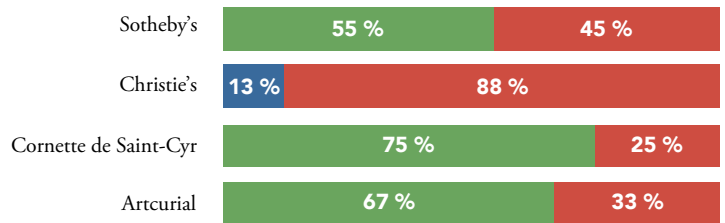
Turnover and number of lots by price range



Rate of unsold lots by estimates range



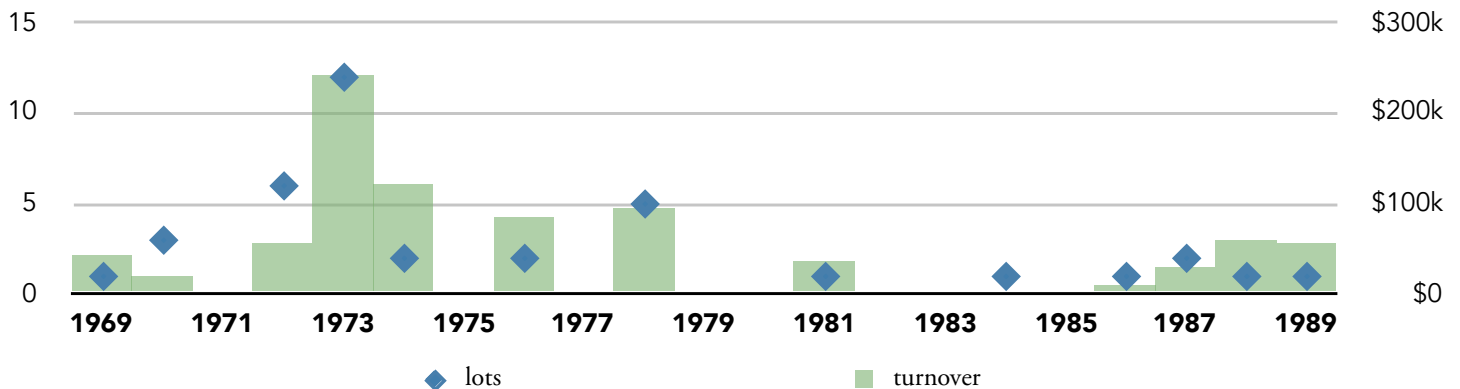
Percentage of works sold below, within, and above estimates



Percentage of works sold below, within, and above estimates per auction house

It is very rare for works by Niele Toroni to sell under their low estimates (13 %). On the other hand, they sell over their high estimates at one out of every two auction sales. Amongst the major auction houses to have sold the painter's works, only Christie's has sold a work below its low estimate – which was 88 % higher than the sale price!

Number of lots presented, and sales figures by year of creation



Niele Toroni's track record has been dense of late. He is currently exhibiting recent works and two in situ interventions at the Marian Goodman gallery in Paris (until 16 April 2016). He is also on show, until 12 June 2016, in the exhibition "La Collection Lambert - Un Nouveau Regard" at the Collection Lambert (Avignon). Finally, as of 17 April 2016, he will be taking part in the "Accrochage" exhibition curated by Caroline Bourgeois at the Palazzo Grassi (Venice). ♦

Auctions results from Artprice.com

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AUCTION

HR Miety Heiden leaves Sotheby's after 18 years

Miety Heiden, senior vice-president and head of contemporary private sales for North America is leaving Sotheby's after 18 years with the auction house that she joined in 1997. Following the departures of Melanie Clore in February, Henry Wyndham, David Norman and Alex Rotter, that of Miety Heiden signals vast restructuring at Sotheby's. Readers may remember that the auction house acquired, in December 2015, the company Art Agency, Partners headed up by Amy Cappellazzo and Allan Schwartzman.



Bruno Claessens

Courtesy of Bruno Claessens

RESULTS Publication of auction sales figures in France

The Conseil des Ventes Volontaires (CVV), a body that regulates the voluntary sale of items at public auctions, has published figures on auction sales in France for 2015.

In 2015, €2.7 billion was raised at auctions in France, notching up a 10 % rise compared with 2014 (markedly higher than the average over the period 2006-2015: +3.6%), earning 2015 the title of the best auction year in France. This progress affects all sectors but unequally: in this way, the "second-hand cars and industrial equipment" category went up by 14.9 %, the "art and collection objects" rose by 6 % and the "horses" sector increased by 4 %. The 6 % rise of the art sector corrects the 1.1 % dip in 2014. Within the "art and collection objects" sector itself, dynamism is uneven, with the sale of collection objects progressing by 36 %, jewellery and precious-metal items by 9 % while "art and antiquities" remained stable and regular sales continued their sharp fall (-7%). Strong and steady progress can also be noted in recent years for electronics: +30% in 2015.

The report also reveals a strong concentration of the auction-sales market – a trend confirmed in the last four years. The 20 main sales operators sell 69 % of the total auction value on French soil, with the top three operators alone representing 38 %. Christie's regained the prime position in France with €182 million, in other words a 28 % rise compared with the previous year, while Sotheby's recorded a slight drop even if it still came out with €174 million. France's third operator, Artcurial (€146 million), shows steady results compared with 2014. Druot is continuing to decline but still accounts for 33 % of the total auction sum. ♦

The auction house met with difficulties at recent sales, namely in November 2015 for the sale of the collection of its former owner A. Alfred Taubman. Things have been unstable at the head of Sotheby's ever since the appointment, just one year ago, of the new CEO Tad Smith and the "taking of control" by Dan Loeb. ♦

HR Christie's announces the arrival of Bruno Claessens as European head of African and Oceanic Art

Christie's has entrusted its African and Oceanic Art department in Europe to Bruno Claessens. After growing up in Antwerp, Belgium, Bruno Claessens worked as a researcher into African art at Yale University's Van Rijn Archives. Having published widely in the domain, he is preparing a new book, *Baule Monkeys*, to be published this year by Fonds Mercator. The work of Bruno Claessens is notably publicised by his blog on African arts.

Working between Paris and Brussels, Bruno Claessens will be collaborating with Susan Kroman, the department's global director, and consultant Pierre Amrouche. His appointment is expected to inject new dynamism into the department while keeping up the fine sales results established in Paris. On the occasion of the TEFAF, the department is putting together an upper-end selection, to be placed on sale in New York on 12 May. ♦

HR Michael Goss, new CFO at Sotheby's

On 3 March 2016, Sotheby's announced the arrival of Michael Goss as executive vice-president and chief financial officer. He will be taking up his functions on 28 March.

Michael Goss will be taking over from Dennis M. Weibling, a member of the Sotheby's board since 2006, who has been acting as CFO since December 2015.

Says Michael Goss: "I am excited to be joining the very talented team at Sotheby's and look forward to contributing to the company's very bright future." ♦

Michael Goss

Courtesy of Sotheby's





FAIRS & FESTIVALS

EXPANSION Basel looking to expand

The MCH group, holder of the Art Basel franchise amongst others, has announced its project to expand towards regional fairs.

The group has entered into discussions with SME London that organises Art16 in London, Art Central Hong Kong and Sydney Contemporary, as well as Angus Montgomery who manages the India Art

Fair, Art International (Istanbul) and Photo Shanghai.

Readers may remember that MCH already took over Art Hong Kong in 2011, rebaptising the event Art Basel Hong Kong. Its extension project, open to takeovers, mergers and the launch of new fairs, is being run by Marco Fazzino, former financial director of Art Basel who has stated: "We are looking to work with regional fairs who are rooted in their regional art scene and regional market, and want to help them become the best they can be." ♦

EXHIBITION TEFAF Curated is back with Show your Wound

TEFAF Curated, the exhibition space of TEFAF devoted to modern and contemporary art, is back for the second year in a row.

With Show Your Wound, a reference to the sculpture *Zeige Deine Wunde* by Joseph Beuys, presented in an underground passage in Munich in 1976, the section will be exploring the themes of death, dilapidation and traumatism, all found in the Beuys' work. The exhibition will be gathering artists Folkert de Jong (represented by the gallery Fons Welters), a figurative sculptor known for his lively portraits and colourful, energetic paintings, Peter Buggenhout (gallery Laurent Godin), Pedro Cabrita Reis (Sprovieri Gallery), William Tucker (Buchmann Galerie), Helmut Federle (gallery Nächst St. Stephan Rosemarie Schwalzwälder), John Murphy (Galerie Nadja Vilenne) and Klaas Kloosterboer (Ellen de Bruijne Projects).

The section will be headed up by Mark Kremer, author and freelance curator based in Amsterdam. ♦



Cité de la Mode et du Design (Paris)

© OFFICIELLE

END OFF called off

Officielle, a satellite fair of the FIAC, will be closing after two years of existence. This news follows closely on the trail of the announcement of the cancellation of the FIAC Los Angeles and Paris Photo Los Angeles, events also organised by Reed Exhibitions.

According to the FIAC's director Jennifer Flay, this cancellation is apparently due to lower visitor rates as well as disappointing trade results. In addition, competition has intensified with the emergence of the new fair Paris Internationale, a project initiated by Parisian galleries and launched in 2015 parallel to the FIAC. Competition that may well have ousted the Officielle, for Paris Internationale offers stands for almost half the price.

On a realistic note, Jennifer Flay made the following declaration to *Télérama*: "We have not been able to guarantee success to over half our exhibitors." ♦

VENICE Phyllida Barlow to represent Great Britain at the 57th Venice Biennale

As announced by Gareth Harris in *The Art Newspaper*, artist Phyllida Barlow will be in charge of the British pavilion for the next Venice Biennale in 2017.

Professor at the Slade School of Fine Art (London) for over 40 years, she was recently the object of exhibitions at the Nasher Sculpture Centre in Dallas and at the Tate Britain.

This will not be the first time that the artist takes part at the Venice Biennale; she has previously made a series of polystyrene sculptures hung from the roof of the Arsenal. The new project is still exciting for Barlow: "The international diversity for which the Biennale is so renowned within the particular context of Venice is a unique and stimulating creative opportunity beyond my wildest dreams." ♦



Phyllida Barlow

Photo Thierry Bal
Courtesy of Hauser & Wirth