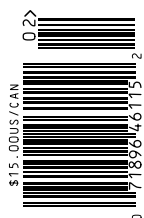
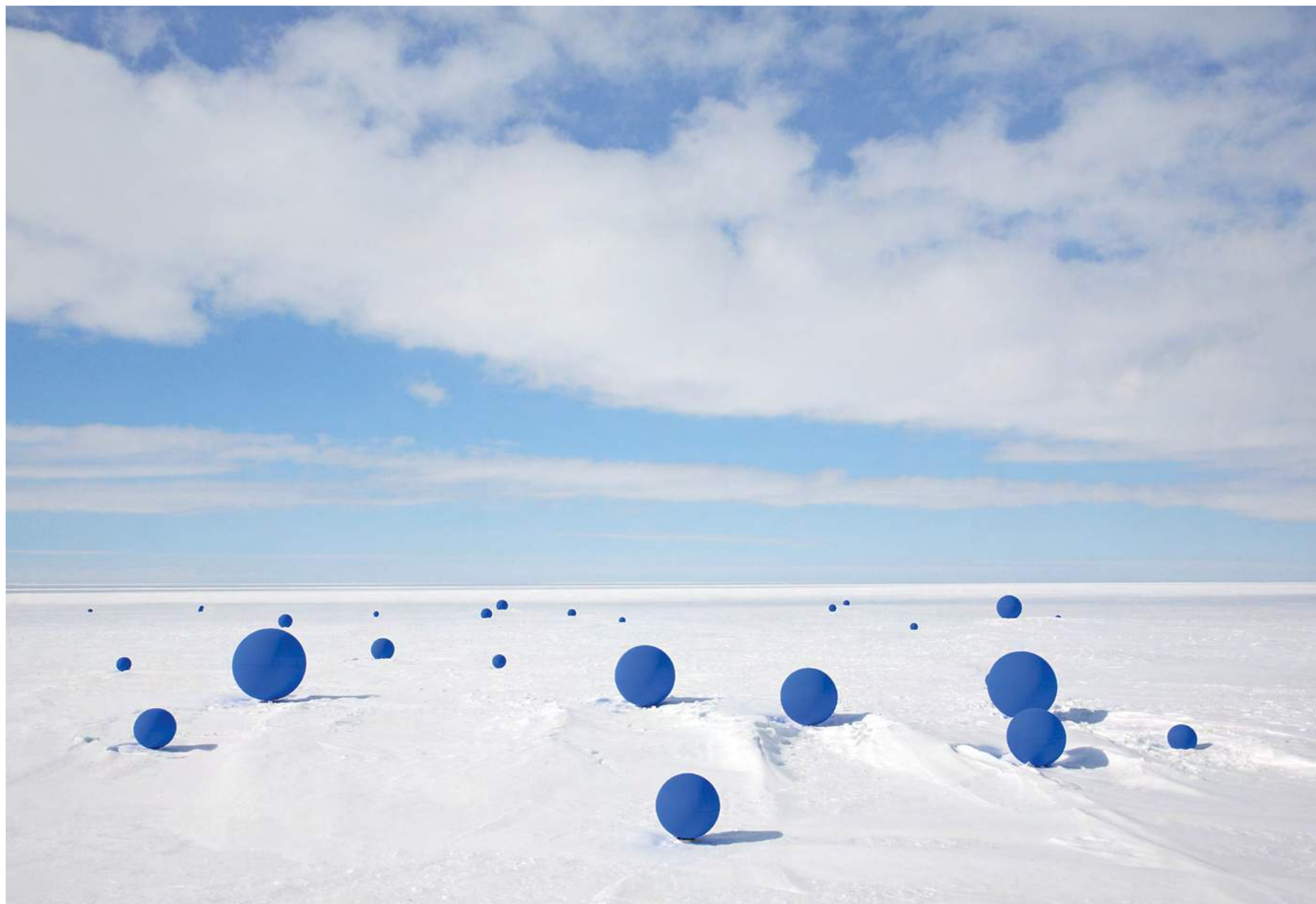


BORDEAUX ON THE BLOCK | ART AND SCIENCE AT SOTHEBY'S | RETROMOBILE IN PARIS

BLOUINART+AUCTION

THE INTERNATIONAL MAGAZINE FOR ART COLLECTORS

FEBRUARY 2017



**PALM
SPRINGS**
Desert Oasis
Art Week

**LONDON SALES
PREVIEW**
This Season's Most
Sought-After Works

**SMALL
WONDERS**
Gothic Miniatures
in New York

DATEBOOK

FEBRUARY 2017 THIS MONTH'S CULTURAL AGENDA

LONDON

Lust Is in the Air

“ART HAS ALWAYS EXISTED to tell a human story, and sex has always been a part of that story—whether it is there to compel, to shock, or to seduce.” So says Constantine Frangos, a London-based specialist at Sotheby’s, which hosts the Erotic: Passion & Desire auction on February 16, following a five-day exhibition of the objects on offer. “Indeed,” Frangos continues, “eroticism

in art has appeared in whatever form art has taken, and our sale takes the viewer on a journey through the centuries—encompassing paintings, sculpture, drawings, photography, furniture, books, design, and even jewelry.”

Rowan Pelling, former editor of the *Erotic Review*, curates a section of the sale, which includes works from antiquity to the present. Among the highlights are photographs by Man Ray and Helmut Newton; French sculptor Jacques Loysel’s

La Grande Névrose, circa 1896, a marble depiction of a woman seemingly in the throes of passion, estimated at £120,000 to £180,000 (\$148–222,000); *First*, 2003, an oil-on-canvas image of a solicitous figure in a wide-open red robe by British painter Lynette Yiadom-Boakye, which carries an estimate of £60,000 to £80,000 (\$95,000–126,000); and a second-century Roman marble torso of the god Pan/Faunus, tagged at £40,000 to £60,000 (\$63–95,000). —SARA ROFFINO

Jacques Loysel’s marble *Le Grande Névrose*, circa 1896, is estimated at \$190,000 to \$284,000.



SOTHEBY'S

MADRID

Building Bridges

With its emphasis on dialogue between Europe and South America, ARCO returns to the Feria de Madrid for its 36th edition, February 22 through 26, with 197 galleries participating. This year's focus on Argentinian art is solidified by the presence of 12 galleries from Buenos Aires. These include **Cosmocosa** and **Isla Flotante**, joining for the first time, and returnees **Ignacio Liprandi**, **Nora Fisch**, **Vasari**, and **Ruth Benzacar**, among others. Meanwhile, affiliated programming and satellite exhibitions of private Latin American collections—including the Isabel and Agustín Coppel Collection, the Hochschild Collection, and the Costantini Collection—take place throughout the city.

From top: A 1991 piece of **Edgardo Antonio Vigo's** mail art is at London's **Richard Saltoun Gallery**; **William Cordova's** mixed media *A more radical elsewhere*, 2015–16, is available from **80M2 Livia Benavides**, of Lima.



ARCO continues its emphasis on one- and two-person installations this year with Berlin's **Galerie Barbara Thumm** featuring works by Colombian performance artist **Maria Jose Arjona** and the late German artist **Anna Oppermann**; **Gandy Gallery** of Bratislava presenting a two-person booth of Slovakian artist **Oto Hudec** and Romanian artist **Lia Perjovschi**; and **Richard Saltoun**, a Conceptual-focused dealer from London, exhibiting works by two late artists: **Henri Chopin**, an under-recognized participant in the French and British concrete poetry and Lettrist movements, and **Edgardo Antonio Vigo**, an Uruguayan-born mixed-media artist. —SR

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Dalmore Plains Tanami & Discovery Well vessels by **Pippin Drysdale** and Twenty16 console table by **Nest Design** are at **Joanna Bird Contemporary Collections**, of London.

LONDON

COOL COLLECTING

Collect: The International Art Fair for Contemporary Objects returns for its 13th edition February 2 through 6 at **Saatchi Gallery**, with more than 30 international dealers exhibiting a variety of crafts—including works in ceramic, glass, silver, and wood—along with art jewelry, bookbinding, textiles, and furniture. The focus for the 2017 event is “dialogue between technology and craft,” according to the executive director of the Crafts Council, **Rosy Greenlees**. “We’re currently seeing huge consumer interest in the handmade aesthetic. Our immersion in the digital world has led us to value the physical and the tactile in new ways. An

object with imperfections feels more authentic and has more personality, for us, than just another digital device.”

Within the fair, the **Collect Spotlights** section features cutting-edge works such as British silversmith **Adi Toch's** *Vessels on Stilts*, presented by Contemporary Applied Arts of London. The vessels are an interpretation of museum displays of amphorae on tripods, but here they are placed on slender stilts that allow them to move slightly in response to sound. Toch, working with London sound specialists **John Henry's**, has created an installation that “identifies vocal sound and tone and translates it into a physical response from the pieces,” she explains. “The works are triggered

by background noise as well as direct speech, with the rhythm of movement varying according to the weight, shape, and metal that the pieces are made from.”

The **Collect Open** section of the fair showcases experimental, concept-driven craft. British product designer, jewelry maker, and inventor **Fay McCaul** and London-based Danish goldsmith, silversmith, and metalworker **Kia Utzon-Frank** are working together to create a large interactive installation with the theme “playing with light.” Their nine-foot-long installation curves into the gallery space, incorporating flexible screens with woven iridescent-fabric slats that visitors can manipulate to create changes in light and color in the gallery space.

—ASHLEY PETRAS

FROM TOP: ESTATE OF THE ARTIST AND RICHARD SALTOUN GALLERY, LONDON; LIVIA BENAVIDES, LIMA; ANGELA MOORE AND JOANNA BIRD CONTEMPORARY COLLECTIONS

MUMBAI

Passage to India

AS INTERNATIONAL APPRECIATION for Indian art continues to flourish among both critics and collectors, Saffronart hosts its annual evening sale February 16 with approximately 80 works on offer, including a selection of highly coveted Indian modernist pieces. “Modernism in India emerged strongly around the time of independence and gained momentum after 1947. Almost 70 years have elapsed since, allowing for a critical overall assessment of the artistic evolution,” explains the house’s CEO, Hugo Weihe. “More than 50 percent of our collectors are based in India,” he continues. “However, nonresident Indians have been key to building the Indian art market and were significantly active during the mid-2000s. There

is now interest from second-generation nonresident Indians who are beginning to collect art.”

Works by V.S. Gaitonde, Tyeb Mehta, Ram Kumar, M.F. Husain, and Akbar Padamsee lead the sale, with Mehta’s minimalist depiction of a man falling to his death during the 1947 partition riots captured in *Falling Figure*, 1967. The piece carries an estimate of INR5 to 7 crore (\$820,000–1 million). Also included is Gaitonde’s 1952 oil-on-canvas portrait of **Bhanu Athaiya**, the sole female in Bombay’s mid 20th-century Progressive Artists Group and an Academy Award-winning costume designer; it is expected to fetch INR2 to 3 crore

(\$328–492,000). A portrait of artist Ram Kumar by Husain made in 1967 carries an estimate of INR50 to 70 lakh (\$82,000–115,000), and Kumar’s 1961 landscape *Benaras*, marking the artist’s transition away from figurative painting, is expected to fetch INR65 to 85 lakh (\$107–139,000). For collectors still hesitating to spend significant sums, “buying classical Indian art and antiquities is a very attractive proposition because of the significant price difference in the market, with miniature paintings often being estimated and sold for a few lakhs,” says Weihe. “Another up-and-coming category is folk and tribal art, which we hope to build a platform for.” –SR



An untitled **Nasreen Mohamedi**, watercolor and ink on paper, is expected to fetch between \$19,675 and \$29,510.



Top: *Untitled*, a 2016 acrylic on canvas by **K. Laxma Goud** at Aakriti Art Gallery, of Kolkata. Bottom: **Jangarh Shyam’s *Untitled***, 1997, oil on canvas at New Delhi’s Gallerie Ganesha.

NEW DELHI

All Eyes on the East

Bringing together more than 70 galleries and institutions from throughout Southeast Asia and the world, the **India Art Fair** returns to the NSIC **Exhibition Grounds** for its 10th edition, February 2 through 5. This year sees a larger presence than ever before of galleries from the Middle East, with first-time participants including **1x1 Art Gallery** and **Grey Noise**, both from Dubai, in addition to the launch of the Vernacular In Flux program, curated by Bangalore-based designer and art historian **Annapurna Garimella**. “Practitioners of vernacular art forms are the largest group of artists in India today. Yet these forms are often categorized as folk, tribal, or religious art, and the artists who practice them are rarely acknowledged or integrated into the dialogue and discourse of the contemporary art world,” says **Neha Kirpal**, founding director of the fair. “This showcase features contemporary Gond, Mithila, and Guruvayur painters and sculptors who are pushing and breaking the boundaries of established themes and practices. Collectively, the artists, the institutions, and the works challenge the contemporary art world to become more critical and inclusive in its imagination of Indian art.” Among the artists whose works are presented in the program are the late **Jangarh Singh Shyam** and **Bhajju Shyam**. –SR

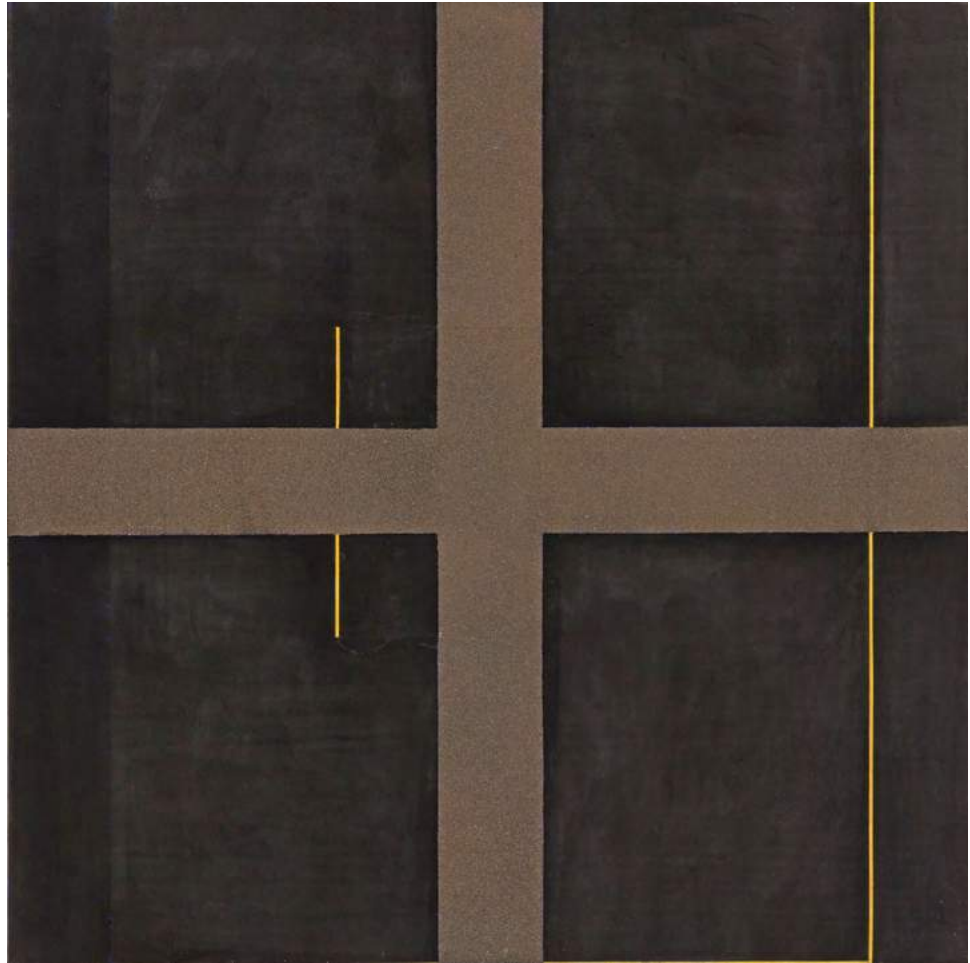


NEW YORK

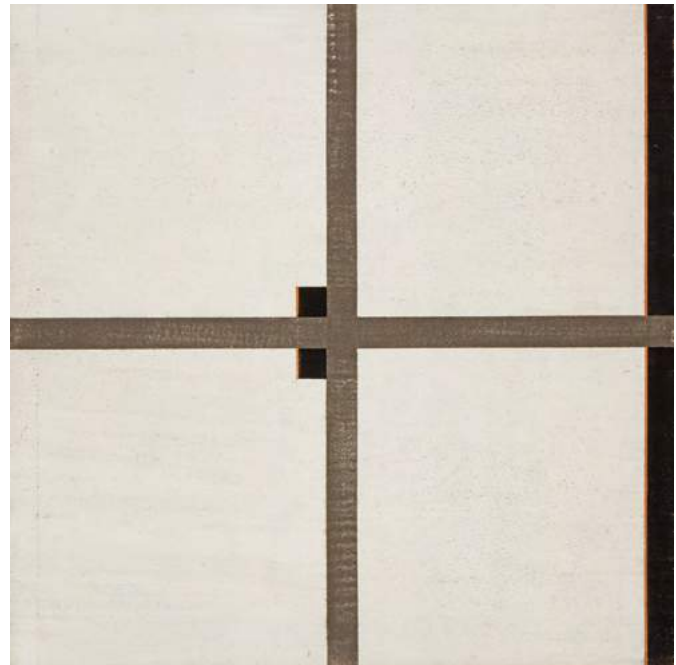
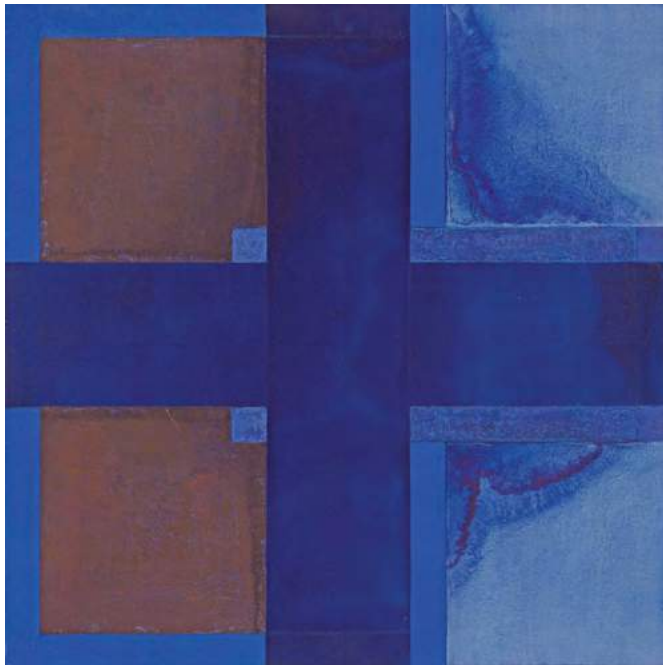
Quaytman on the Mind

Following more than four decades of representation by the now-defunct McKee Gallery, the estate of American geometric abstract painter **Harvey Quaytman** was picked up by uptown establishment **Van Doren Waxter** last summer. The gallery opens its first show of works by the artist on February 22, focusing on canvases created between 1983 and 1988, years in which Quaytman moved away from the curvilinear canvases that defined his earlier years.

"Quaytman came of age in the '70s and '80s when the scene was focused on the East Village and the Pictures Generation," notes gallery partner **Dorsey Waxter**. "Counter to these movements, Quaytman's work developed in response to Abstract Expressionism in an attempt to develop a more personal approach to abstraction." A Quaytman retrospective opens in 2018 at the Berkeley Museum and Pacific Film Archive, curated by Apsara DiQuinzio, who also curated an exhibition of the artist's daughter, the Conceptualist R.H. Quaytman, in 2010 at the San Francisco Museum of Modern Art. —SR



Clockwise from top: **Harvey Quaytman's** *Decibel Lecture*, 1987; *Niche*, 1986; and *Untitled*, an undated piece in acrylic and crushed glass on canvas.



VAN DOREN WAXTER, NEW YORK

HOUSTON

Art Meets Science

ON FEBRUARY 24, Rice University inaugurates the 50,000-square-foot Moody Center for the Arts, designed to foster cross-disciplinary conversations through the visual and performing arts. In advance of the opening, *Art+Auction's* Sara Roffino spoke with Alison Weaver, executive director of the center, about the project's beginnings and its multidisciplinary ambitions.

How did the Moody come together?

Rice University is historically a STEM school, with really strong programs in science and engineering, but also dedicated to creativity and innovation. The school decided it wanted to do something in the arts and was introduced to a donor, the Moody Foundation of Galveston, Texas. The two organizations got together to think about what would be a truly unique contribution to Rice's campus as well as to the Houston community. They then engaged the architect Michael Maltzan from Los Angeles to think about a flexible multidisciplinary space. It was around that time that they invited me to build a programming platform and vision for this new building.

The result is a really innovative space that is on a university campus but not tied to any single department because the idea is to bring all the disciplines together and to be just as welcoming to arts and humanities as it is to science and engineering. We're operating at the intersection of art and ideas. We have both visual and performing arts and classes, and we hope that through the arts we're able to foster conversations that span areas of expertise.



How does the Moody work with the community?

Olafur Eliasson's "Green light" project, one of our inaugural programs, is working to raise awareness around the international refugee crises. It began last year at Thyssen-Bornemisza Art Contemporary in Vienna and was originally designed to address the influx of Syrians fleeing the war, but as the year progressed it became clear that this is an international issue resonant in the United States, especially within our current political climate, so we decided to bring the project to Houston. Many people don't know that Texas has accepted more refugees than any other state for many years. We're partnering with a local social service agency called Interfaith Ministries to bring 15 to 25 recently arrived refugees and asylum seekers from all over the world to the Moody to work together in a workshop to build these green lights, which are a metaphorical symbol of welcome. They'll build the artwork in conjunction with participating in three months of programming around social and political issues involved with resettlement. We'll also offer English-language classes and work with them to become involved with the community.

What kind of audience will the Moody attract?

It's absolutely both local and international. Houston is a city with a lot of local pride, but it's also a very diverse place, with people from all over the world working in the medical center and in the oil and energy sector based here. Rice is a multi-cultural campus, with more than 40 languages spoken among the students and faculty. Our goal is to attract people from the campus and the greater Houston area as well as a national and international audience.

Can you explain more about the interdisciplinary nature of the programming?

The best way to describe it is by sharing examples from our inaugural projects. We're presenting an exhibition of Thomas Struth photographs that focus on scientific research and space exploration. These works bring up a lot of issues around the ways in which science helps us understand nature more closely and also pushes us further away from nature. The images are essentially of man-made landscapes constructed within scientific laboratories. In addition to having the images on view, we'll have programming around these issues. On the opening weekend, Struth will be on a panel with scientists who work with these environments.

Another example of the interdisciplinary approach is a project we are doing in the theater, a staging of David Auburn's play *Proof*. At the heart of the play is a mathematical formula, so we've invited the math department to collaborate on the project with the drama department, and we have a projection artist coming to work on ways to visually communicate these mathematical concepts.

How will you engage with other organizations?

We're partnering with the Menil Collection to bring Mona Hatoum here in the spring for a residency at the Moody, and then she'll come back in the fall to have a full exhibition at the Menil. We're hoping to create an opportunity for visitors to have a longer-term engagement with artists. People will get to know her a bit through her residency and then really see her work on view at the Menil. I view it as a platform where we are able to foster connections across cultural institutions in ways that are mutually beneficial.