

Munch's *The Scream* knocks Picasso of the top spot !

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The sale of the Edvard Munch's masterpiece *The Scream* at Sotheby's did not disappoint the art market. The sale, which took place on Tuesday 2 May in New York, saw *The Scream* become the most expensive piece ever to be sold at auction. At \$119.92 million, it pushed Pablo Picasso's *Nu au plateau de sculpteur (Nude, Green Leaves and Bust)*, which sold for \$106.48 million on 4 May 2010 at Christie's New York, into second place.

Valued at \$80 million, the auction was dominated by seven major collectors and allowed, in the space of twelve incredibly intense minutes, the pastel version of *The Scream* to break a world record. The session opened with a battle between bidders both in the room and on the telephone, eventually climaxing in a fierce contest between two buyers; one represented by Charles Moffet, the other by Stephane Cosman. The identity of the winner, however, who submitted the final bid by phone, has not been revealed by the auction house. Speculation as to who they might be flew around the sales room, with suggestions ranging from Paul Allen (cofounder of the Microsoft corporation) to a Russian businessman. Only a few weeks previously, rumour had suggested that the Qatari royal family might try to procure the masterpiece.

Dethroning Picasso and his work *Nu au plateau de sculpteur*, Munch's *The Scream* also surpassed *L'homme qui marche (The Walking Man)* by Alberto Giacometto, sold for \$104.32 million at Sotheby's London, 3 February 2010, as well as two other paintings by Pablo Picasso; *Garçon à la pipe (Boy with a pipe)*, sold for \$104.16 million by Sotheby's New York, 5 May 2003, and *Dora Maar au chat (Dora Maar with cat)*, sold for \$95.21 million by Christie's New York, 3 May 2006. Despite its new position on the podium of most expensive pieces sold at auction, the result does not imply that Munch is more highly considered than Picasso. This auction is something of an isolated case when compared with Munch's more general reputation. What's more, the newspaper *Le Point* points out that, previous to this sale, a canvas by the artist entitled *Nuit d'été (Summer Night)*, valued at \$2.5 million, failed to even find a buyer. Indeed, until several days ago, the most expensive work by Munch was *Vampire*, sold for \$35 million by Sotheby's New York on 3 November 2008.

The feat of the sale can be explained by *The Scream's* reputation as one of the most recognisable major works of the 20th century. The particular piece offered by Sotheby's also differed from other versions on one key point; a poem by Munch is written in red letters on its pale wooden frame. "I was walking along a path with two friends – the sun was setting – suddenly the sky turned blood red – I paused, feeling exhausted, and leaned on the fence – there was blood and tongues of fire above the blue-black fjord and the city – my friends walked on, and I stood there trembling with anxiety – and I sensed an infinite scream passing through nature." Additionally, this version is more brightly

coloured and the only one in which one of the figures in the background is turning towards the town. Today four versions of *The Scream* exist, created between 1893 and 1910 by Munch. The one sold at Sotheby's is the only one of the four that remains in private hands. For seventy years the work was owned by the family of Norwegian businessman, Petter Olsen. His father, Thomas, was the neighbour, friend and patron of Edvard Munch. With regards to the three other versions, two (one a pastel on card, the other an oil, tempera and pastel piece) are held at the Munch Museum in Oslo and one (tempera and pencil) at the National Gallery of Norway in Oslo.

At the conclusion of the sale, Petter Olsen announced that he would be participating in the celebration of the 150th anniversary of Munch's birth in 2013, with a restoration of the artist's home and workshop, as well as the opening of a gallery dedicated to Munch and other artists in his circle.

Born in 1863, Edvard Munch, Norwegian Expressionist painter, created pieces that centred on the themes of life, love, fear and death. Considered "entartete Kunst" ("degenerate art"), his works were confiscated from German museums by the Nazis in the 1930s and 40s. Upon his death in 1944 he left a legacy of around 1,000 canvases, 4,500 drawings and watercolours and six sculptures in the city of Oslo, where the Munch Museum was later built in his honour.

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Top Stories...

Wildenstein affair continues

The enquiry into the Wildenstein fortune has taken a new turn, with lawyer Olivier Riffaud, former advisor to Alec Wildenstein, being questioned. The reason? "laundering aggravated by tax fraud", estimated at 19 million euros.

Although the investigation of the lawyer's activities was opened on 15 February by Guillaume Daieff, the judge presiding over the case, the information was not released until 24 April when it appeared in *Challenges* magazine.

The lawyer has been taken into custody with bail set at €750,000.

He is suspected of having played an important role in the fraudulent activities of Alec and Guy Wildenstein carried out following the death of their father Daniel Wildenstein, a well-known art dealer, in 2001. It is believed that through money laundering the brothers were able to lower the inheritance tax owed on their father's estate by €19 million.

As the tax manager of a notarial office, Riffaud would have had little difficulty in laundering this money.

Apparently, Riffaud assisted Alec Wildenstein, of whom he was notary from 2004 to 2008, to doctor his accounts. Alec declared a much lower income than his lifestyle suggested, something which led the French authorities to investigate in 2007. The case came to nothing, however.

However, Olivier Riffaud was but a pawn in the grand scheme of the operation. According to *Challenges*, other advisors, such as Swiss lawyer Peter Altorfer and lawyer Jean-Luc Chartier, who was made a member of the Légion d'Honneur in 2008, were also involved. They will also be investigated by judge Daieff.

TRAFFICS...

Antique dealer accuses auctioneers of organised fraud

The site Mediapart has revealed an affair that may again drag the Drouot auction house into disrepute. The website published an article recounting that an antiques dealer has lodged a complaint of organised extortion and association with criminals.

This accusation particularly affects two Drouot auctioneers with whom the antique dealer took issue concerning 19th century paintings and furniture.

Here are the facts: in 2008, antiques dealer Christian Barville was dropped by his company after losing money on the stock market. Following financial difficulties, he was compelled to sell part of his own collection of works at public auction. However, rather than seeing his financial situation improve, it worsened to such an extent that he was kicked out of his accommodation in 2009.

However, the value of his property in furniture was far greater than his debts, which in July 2009 amounted to €10,000. 250 works in his possession were seized by the auctioneer, including a portrait by Elizabeth Vigée-Lebrun, which, with an estimated value of €58,000 in 2010, should have easily covered his debts. Barville later remarked that the works that his works that were put up for auction were poorly sold, as their prices doubled only a few months later. He has, therefore, requested an enquiry.

Two years ago, there was a similar scandal involving the auction house with some of their auctioneers being investigated.

Work by Degas stolen in 2008 recovered in Serbia

A painting by Edgar Degas, which had been stolen in Switzerland, has been recovered in Serbia.

The painting, *Ludovic Lepic and His Daughters*, painted in 1871, has an estimated value of 8 million euros. It has been returned to its owner, the Swiss Bührle foundation.

It was the last painting stolen on 10 February 2008 to be recovered. The other missing paintings were a painting by Monet, *Poppy Field near Vetheuil*, and a painting by Van Gogh, *Blossoming Chestnut Branches*. Both paintings were recovered barely a week following the theft, in the boot of a car in the car park of a mental institution near the museum. Degas's painting had been located shortly after but this information had not been disclosed so as not to endanger the operation to recover the last painting, *Boy in Red Waistcoat*, valued at 80 million euros and recovered on 11 April. Four Serbian suspects were arrested.

Emil-Georg Bührle was a famous industrialist from Zurich who made a fortune at the beginning of the 20th century in arms manufacture. He was also a great art collector. In 1960, his family set up a foundation which gathers more than 200 paintings and sculptures. Emil Bührle acquired the most of his collection between 1951 and 1956. It is open to the public, in a neighbouring villa close to the one where the industrialist lived. The theft took place there.

Fitzwilliam Museum theft: two suspects arrested

UK police have arrested two men in relation to the theft of 18 works of art from the Fitzwilliam Museum in Cambridge.

According to the police, the suspects were arrested in London on the morning of Wednesday 2 May. The Fox news website explains that these arrests were due, in part, to an episode of *Crimewatch*, a British television programme that enables citizens to help with police cases, broadcast on the evening of Tuesday 1 May.

The theft, which took place on Friday 13 April 2012 at around 7:30 pm, saw 18 objects taken from the museum. Among the objects was a jade cup dating from the 14th century, a jade buffalo from the 16th century, a horse sculpture from the 17th century and an elephant in brown and green jade from, all from the Ming dynasty.

Despite the fact that they have refused to release details regarding the monetary value of the stolen items, the museum's management and the police have confirmed that the objects are of "great value" and "important cultural significance".

The two suspects have been transferred to Cambridgeshire for further questioning.

CONTROVERSY...

A few more lines for the Stein collection's mural

The director of the Metropolitan Museum of Art in New York has decided to add an additional notice to the final mural text of the exhibition dedicated to the Stein collection. The exhibition is currently taking place until 3 June 2012.

This decision concludes a debate involving several New York politicians. Indeed, many spoke of Gertrude Stein's contacts with the Vichy regime, in power in France during the German occupation. Gertrude Stein, born in 1874 and deceased in 1946, was a novelist and an important American art collector. As a feminist lesbian Jew, she had enjoyed Bernard Fäy's protection. Bernard Fäy was director at the Bibliothèque Nationale of Vichy and, except for the protection he granted to Gertrude Stein and partner, was an agent of the Nazis and enthusiastically applied the anti-Jew and anti-Masonic laws enacted by Marshal Pétain. Gertrude Stein and her partner were consequently able to settle near Lyon and to avoid the seizure of their collection by the regime.

As Randy Kennedy noted in an article published on the *New York Times'* website, not only politicians, especially Jewish elected representatives such as Dov Hikind or Scott Stringer (president of the Assembly of Manhattan) but also patrons of the Museum and many other elected representatives asked for the insertion of a notice relating to this topic as part of the exhibition.

The Museum's spokesperson said that these requests had been the subject of lively debate within the museum, especially given that Gertrude Stein and her brother Leo had acquired their respective collections long before World War II. However, the museum's director came to the conclusion that the politicians' requests were not unreasonable. As well as the additional notice, the MET in New York included a reference to a book by Barbara Will published in 2011 at Columbia University Press on the topic. The book is entitled *Unlikely Collaboration: Gertrude Stein, Bernard Fäy and the Vichy Dilemma*.

TOP STORIES...

Parisian gallery ordered to compensate artist

The Paris Court of First Instance has ordered a gallery in the French capital to pay compensation to an artist for damage caused to his paintings, marking the closing chapter of a legal battle that had gone on since March 2006. The affair has been followed by website Artdroit.org.

Painter Bernard Rogny, a Tarascon resident known by the pseudonym Berbert, entrusted the Opera Gallery with 26 canvases between 2000 and 2003. When the collaboration ended in 2005, one canvas was missing from the fourteen unsold, and twelve showed signs of deterioration due to storage in unsuitable conditions and of alterations due to restoration described as "approximate" by the artist. The missing canvas, entitled *La gauchère* was only returned in 2009, after it had been put on exhibition at the Opera Gallery in Singapore. The artist demanded €116,119.25 in commercial, material, and personal compensation, as well as in legal fees relating to the case.

Although the gallery accepted responsibility for the damaged caused to works, and even undertook to restore them (although without consulting the artist), it did not wish to pay more than €15,000 in compensation, an amount it deemed fair.

The tribunal has ordered the gallery to hand over €10,764 in compensation for material damage, covering the cost of the restoration of the works (as estimated by an expert), €6,500 in reparation for the depreciation of these same works, €5,000 for personal damages, and €3,000 for legal expenses. The tribunal did not, however, agree to award the full amount requested by Behert regarding the value of the paintings, as the artist had failed to produce any proof of their value. It also refused to order the payment of €60,000 in personal damages, apparently necessary to compensate the artist for a loss of confidence and depression caused by the affair.

70 artists in support of hospital

The John Hopkins Hospital (considered the best hospital in the United States for the past 21 years) opened the Charlotte R. Bloomberg Paediatric Centre in April 2012. Unusually, this new building houses some 500 works of art, by 70 different artists.

The Charlotte R. Bloomberg Center, specialising in paediatrics and neonatal treatment, is named after the mother of businessman, media magnate, and current New York mayor, Michael Bloomberg, who financed the building to the tune of \$120 million.

The most immediately visible piece is *Curtain Wall*; a multicoloured façade in glass and aluminium. The piece, which has a surface area of 23.226 m², takes inspiration from Monet and was designed by Manhattan artist Spencer Finch.

The entrance hall is decorated with animal sculptures (ostriches, cows etc.) that, when seen through Finch's façade, appear to be almost magical. "Swimming" underneath the stairway is a group of puffer fish, and outside a giant rhinoceros and its baby stand guard. According to the website Art Architecture at Hospital, sculptor and designer Robert Israel aimed to present the animals in groups of two or more, in order to symbolise the fact that children in the hospital should never feel alone.

Artworks are even present in the individual rooms, with blinds decorated by Jim Boyd, who created seven different illustrations depicting the history and landmarks of Baltimore. This approach was inspired by a tradition in the city of decorating the windows and doors of houses.

For 40 of the works, the hospital contacted mainly local artists, asking them to create works inspired by well-known children's stories, such as *Alice in Wonderland* and *The Nightingale*. These 40 works (in watercolour, collage, sculpture, photographs, prints etc) have been placed in various places around the hospital, and are linked to the reading programme for hospitalised children. 50 artists have also created works inspired by nature, both plant and mineral, while others have created panoramas.

Titanic case over image rights continues

Celebrated director James Cameron will seemingly have to pay again for the right to use *Les demoiselles d'Avignon* in his 3D re-release of *Titanic*.

When Cameron wanted to use the image in the original 1997 release of *Titanic*, he had to pay rights to do so to After Artists Rights Society – a company which holds the rights to the intellectual property of more than 50,000 artists, Picasso being one.

Now, with *Titanic* 3D again at the cinema again, the company is again demanding that these rights be paid. *The New York Times* explains in an article on its website that the use of a version of *Les deloiselles d'Avignon* in the 3D version of the film constitutes a new use of the work, and argue therefore that the fee paid in 1997 does not cover the use of the image for the 3D version of the film.

This case demonstrates how confusing the world of copyright law can be. It would appear that, as copyright on an artist's oeuvre exists up until 70 after his or her death, Cameron will have to wait until 2043 before creating a 4D version of the film without paying to use the image.

Bye-bye Marilyn

The sculpture *Forever Marilyn*, created by the artist Seward Johnson, measuring 26 feet in height (7.92 metres), and installed in the Pioneer Court in July last year, is due to be moved. The news was announced on Monday 30 April.

The Chicago Tribune reported in an article on its website that Jenee Castellanos, the curator of the Sculpture Foundation, had stated that the next city to welcome *Forever Marilyn* would be announced in a few weeks. In the meantime, *Forever Marilyn* is set to leave Chicago on Monday 7 May. The Zeller Realty Group (owners of Pioneer Court) has not mentioned what will replace the sculpture.

Forever Marilyn is a recreation of the world famous scene from the film *The Seven Itch* (1955), in which a gust of air from subway grating in New York lifts up the Monroe's character's skirt. Melissa Farrell, executive assistant at Zeller Realty Group, has described the sculpture as the most photographed thing to have been placed on the plaza.

Forever Marilyn has far from enjoyed universal praise, however. The site virtualtourist.com, for example, last August named it as its worse public work.

Decline of cultural supply in Germany?

In response to the economic slowdown, four artists say that the German cultural supply should be reduced. Hence museums and theatres must close.

The book *Der Kulturinfarkt* (cultural heart-attack) is currently disrupting the German artistic sector. According to the controversial thesis by the authors Armin Klein, Pius Knüsel, Stephan Opitz and Dieter Hanselbach, there is too much cultural supply in the country. As explained on the webpage of the German channel 3sat, they suggest closing half the cultural institutions and redistributing funds. Numerous museum directors, theatre paymasters and politicians were indignant. According to the German newspaper *Die Zeit*, more than 50 artists including Rosemarie Trockel, Klaus Staeck and Harun Farocki, along with the film director Wim Wenders and the writer Günter Grass, are protesting against this idea. In an open letter, from the Academy of the Arts, Berlin, they appeal to defending culture in Germany.

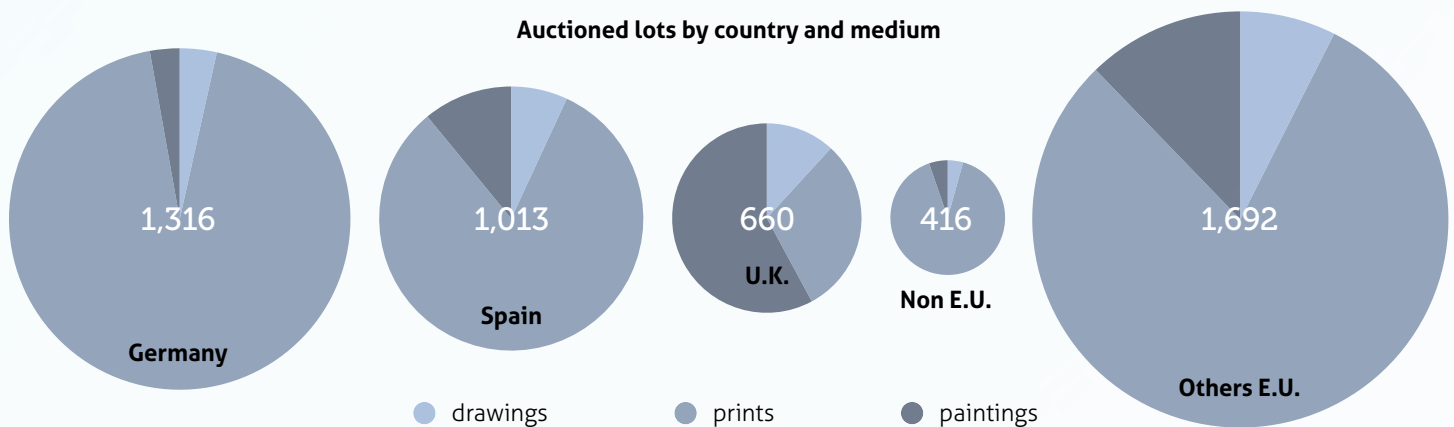
One of the writers, Dieter Hanselbach, defends the writer's position, saying that he does not wish to destroy half the cultural supply but to debate how Germany could make a better use of the resources dedicated to culture.

Antoni Tàpies: Market Analysis...

Art Analytics

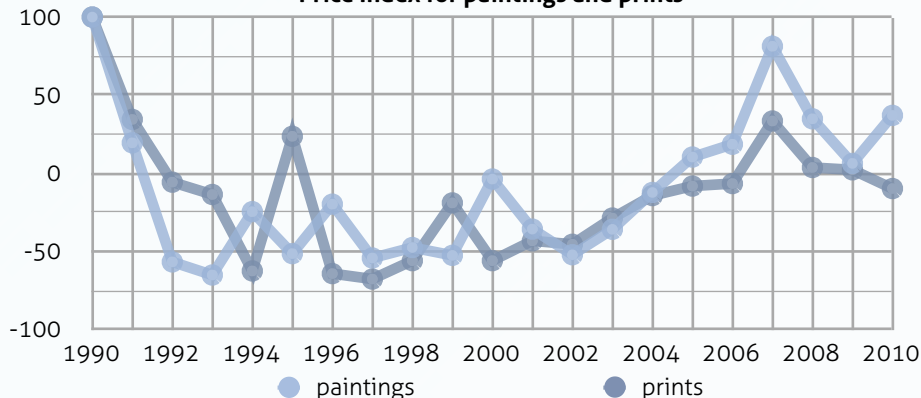
Antoni Tàpies (1923-2012) is widely considered to be one of the most significant post-WWII Catalan artists. His work is associated with both Tachisme and Abstract Expressionism. The co-founder of first post-war movement in Spain — Dau al Set —, Tàpies started as a surrealist painter inspired by Dada and Surrealism, especially the work of Joan Miró. He soon became an exponent of Art Informel and began incorporating non-artistic materials into his paintings, a technique that became known as matter painting. He pioneered the use of mixed media in his works, adding clay and marble dust to his paint and using waste paper, string, and rags; innovative techniques today considered his most notable contributions to art. By the end of the 1950s Tàpies had established an international reputation, having featured at the Venice Biennale, and had his first US show. In the late 1960s Tàpies took inspiration from the Pop Art movement and began to incorporate objects from his immediate surroundings into his paintings. The subtle approach towards the use of and qualities of different materials was also put to remarkable use in the prints he produced later in life. Tàpies died in early February 2012 at the age of 88, leaving works in major collections around the world. Despite his significant role and historical importance in contemporary art, his works have stayed on the affordable side of the market, very rarely fetching more than one million dollars. Using auction results from 1989 to 2010 we can look in detail at how his works have done on the market.

Auctioned lots by country and medium



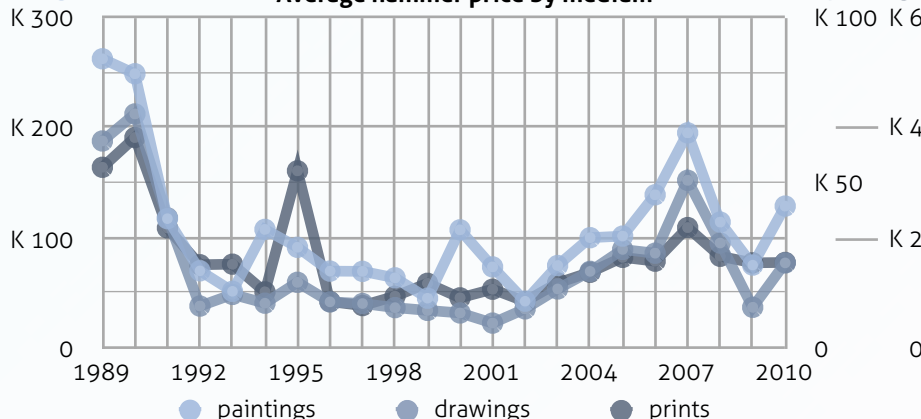
The charts above show a breakdown of auctioned works by Tàpies by medium and country. It is evident that Tàpies works remained exclusive to European market. Non-European countries represent less than 10 % of sales, for the most part consisting of prints. The U.K. — mainly Sotheby's London — has put more than 50 % of Tàpies paintings up for auction and is the leading market in terms of size and value for his canvases, while Germany and Spain, the artist's home country, combined have auctioned 50 % of his prints. However, only less than 10 % in each medium found their way to the United States. The lack of interest among American collectors towards European abstract art could explain both the absence of Tàpies works on the American market and their relatively low prices.

Price Index for paintings and prints



Although varying through time, in the period of 1989-2010 the average price paid for a Tàpies painting was \$ 111,000, \$ 25,000 his drawings, and only \$ 1,400 for his prints. The graph on the left shows the average value of lots sold each year by medium and demonstrates that even at the 2007 peak the average prices did not reach the 1990s, staying slightly below \$ 200,000. It seems that collectors are very selective and not willing to pay high prices for his works in general. The list of ten most expensive works sold during this period were all created between 1957-1966 and range from \$ 600,000 to \$ 1,300,000.

Average hammer price by medium



The price index for Tàpies paintings and prints shows an overall increasing trend after 2002 with some expected response to the boom and recession. They have not, however, achieved the heights they once saw in 1990.

Antoni Tàpies was a key figure in Europe's post-war art scene and his prominence is unquestioned, yet his works are traded for relatively inexpensive prices. With an average of only 35 paintings auctioned each year, which adds the factor of scarcity, there is potential for growth in his market.

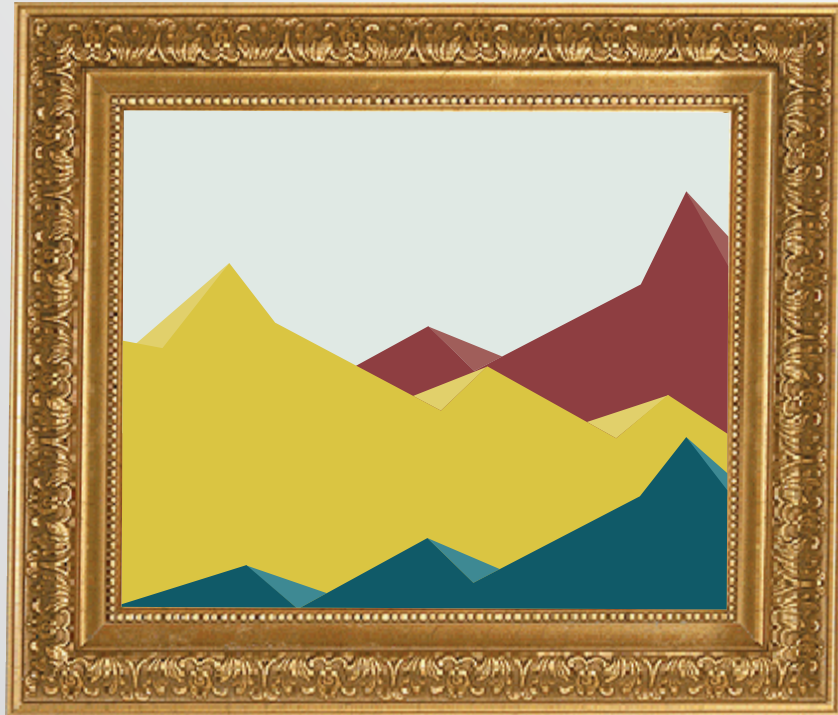
Its estimated value?

Buy it?

Keep it?

Price?

Sell it?



*To know its valuation
for the next
3, 5 years*

*Evaluate the risks and
benefits of investing*

*Understand its economic
and tax environment*

Art Analytics

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Museums...

ARTICLE OF THE WEEK...

\$ 375,000 for SFMOMA

The Getty Foundation chose to donate \$ 375,000, about € 283,000, to the San Francisco Museum of Modern Art (SFMOMA) to help it create its first online catalogue about Robert Rauschenberg's works.

The Art Daily News indicates that from mi-2013, this online catalogue will probably be considered as the most detailed and accessible digital resource center about the artist. It will include interviews of him, critical writings of his work, and information about his exhibitions along with his archives.

The Getty Foundation fulfils a philanthropic mission by regularly providing financial backing to institutions and individuals dedicated to the progress of comprehension and preservation of visual arts, nationally and internationally.

NEWS...

Gay movement gets dedicated museum

The Gay and Lesbian Art Foundation became a museum. This museum, representative of the gay movement, is located in New York.

The Leslie-Lohman Museum of Gay and Lesbian Art, or the MoGLA as it is generally called, is, according to its managers, the "first and only dedicated gay and lesbian art museum in the world." It is an unprecedented event in the world of art. Indeed, the MoGLA became official very recently when it received accreditation from the State of New York. Today, the museum is managed by a board of directors whose president is Jonathan D. Katz.

The current exhibition, "The Piers: Art and Sex Along the New York Waterfront" is being held until 7 July 2012 and analyses the use of the Hudson River docks by the gay subculture and its artists.

Founded in 1990, the Leslie/Lohman Gay Art Foundation became in 2011 the Leslie-Lohman Museum of Gay and Lesbian Art. The museum has the name of its two founders Fritz Lohman (deceased in 2009) and Charles Leslie. It is a non-profit-making cultural institution for arts which seeks and displays artworks by artists who wish, through their art, to enable the entire recognition of gay and lesbian art. With this aim in view, the museum organizes exhibitions emphasizing on topics which, according to gay and lesbian people, directly affect them. We can mention, among other things, eroticism, politics and romanticism.

Orhan Pamuk's Museum of Innocence opens in Istanbul

Turkish writer Orhan Pamuk opened his Museum of Innocence, taken from his book, in Istanbul on Friday.

In 1975, Kemal was a young man from a good family. He was preparing to marry Sibel, a well-off Istanbul resident like himself. However, he met Füsun, a distant relative working in a luxury boutique, falling in love with her. Their story was one marked with difficulties: Kemal's engagement, Füsun's marriage to a childhood friend of Kemal. It ended with Füsun killing herself in a car accident, after divorce and break-up. Over the course of his years spent visiting Füsun, Kemal accumulated a collection of objects that had been touched by her. Upon her death, Kemal asked writer Orhan Pamuk to document the astonishing love story.

The museum is entirely in the style of the author. It occupies an old building in a working area of Istanbul, on the European side of the Bosphorus.

For the novelist, who received the 2006 Nobel prize for literature, the appeal of the objects in the museum is not their individual attraction, but the ensemble's ability to evoke emotion.

"The museum is not an illustration of the book, and the book is not an explanation of the museum, the two are intimately linked", he explains.

For example, the course of the museum is made up of 83 windows, each of which correspond to chapters of the book. They contain objects belonging to Füsun, from one of her earrings to the last dress that she wore.

New wing at Harn Museum

The new Asian art wing of the Harn Museum, of the University of Florida in Gainesville, is displaying sculptures of the Hindu deities Shiva, Durga, and Vishnu, from the 3rd century AD.

This museum wing, whose surface area is of 2415 square meters, opened on 31 March 2012. It houses works from all over Asia, from Central Asia to Japan and from China to the southern tip of India. Among the masterpieces one can find stone sculptures from the end of the first century to the beginning of the fourth century. The museum has in its collections about 8,300 works, some of which dating back to 2,500 BCE. The collections not only contain sculptures, they also contain miniature paintings and modern Indian paintings, among other things, by Sunil Madhay Sen, Gopal Ghosh, Krishna Shamrao Kulkarni and Ram Kumar.

Montevideo Museum reopening

The Bohemian Gallery and Museum of Contemporary art in Montevideo reopened in March 2012. This reopening took place after six months of works.

Managed by the Uruguayan collector and gallery owner Virginia Robinson and located in a building dating from the 40s, the museum underwent a series of renovations so as to attract international exhibitions, according to *The Art Newspaper*. "The Seven Deadly Sins", the inaugural exhibition, has brought together works by the American artist and writer William Burroughs and by Uruguayan artist Agueda Dicancro and has been open since 6 March 2012.

Furthermore, a competition and a cultural exchange programme between the United States and Uruguay are in the final stages of organisation. The reward for the competition's winner will be a residence subsidised by the John Robinson Foundation.

NOMINATION...

New director for the CAM St. Louis

The Contemporary Art Museum (CAM) of St. Louis, in the state of Missouri, announced it had hired Lisa Melandri as director. This appointment ensues from a recruitment operation carried out over five months.

A graduate in art history of Harvard University, Lisa Melandri was, until 2001, artistic director for the Galleries at Moore College of Art and Design of Philadelphia, before becoming deputy director for exhibitions and programs at the Santa Monica Museum of Art in California. She played an active role in this museum's development, increasing its annual budget up to \$ 2.2 million according to the press release, and organising important exhibitions. David Obedin, president of the board of directors of the CAM St. Louis, shared his hope of witnessing with the appointment of Lisa Melandri "an exciting new chapter of growth and development" for the CAM St. Louis.

The post of director of the CAM St. Louis was available since December 2011, date at which the director, Paul Ha, left to manage the Visual Arts Center of Massachusetts Institute of Technology (MIT). Dwyer Brown, member of the museum's board of directors, is standing in for until August 2012, date at which Lisa Melandri will take up her post.

WHAT'S ON...

**Museo Reina Sofia displaying Hans Haacke**

The Museo centro de arte Reina Sofia is displaying, from 15 February to 23 July 2012, the exhibition "Castles in the air" by Hans Haacke.

The artist's works challenge the mechanisms and functions of cultural, political and economic institutions transmitting a speech about globalization. His underlying intention is to disclose more than to denounce, the existing connection between an artistic and social behaviour.

The exhibition is divided into two parts: a selection of previous works by the artist and the "Castles in the air". In the first part, he focuses on economy and globalization, in which, according to him, institutions play a role on the change of economic value affecting art, consequently neutralizing its potential, with *La Main Invisible du Marché* (2009) for example. Other works, like *Merci*, Paine Webber (1979), *Marketing Mondial* (1986-2011) and *Pays Helmsboro* (1990), explore the connection between art and patronage.

"The Castles in the air" project was designed especially for the museo Reina Sofia so as to complete the exhibition.

Hans Haacke was born in Cologne in 1936. He is considered as the pioneer for the conceptual art movement called "institutional critique" which appeared at the end of the 60s.

**Ham House displaying "Garden of Reason"**

The Ham House, a palace built in 1602 along the River Thames, in Richmond-upon-Thames in the South-West of Greater

London, will be displaying in its gardens, from 28 April from 23 September 2012, nine contemporary artists as part of an event entitled "Garden of Reason".

The nine artists (Alexandre da Cunha, Tom Dale, Kathleen Herbert, Graeme Miller, Harold Offeh, Simon Periton, Alan Kane, Ruth Proctor and Daphne Wright) were invited to take over these gardens, whose creation dates back to 1670. They all had to study documents regarding the creation of the garden, the life of Elizabeth Murray, duchess of Lauderdale, who commissioned it, along with the socio-political situation at the end of the 17th century. The event's themes are anecdotal, such as the craze about tulips, more technical, such as a revision of the concept of Arcadia, or linked to history and science, such as for Newton and Galilee's discoveries.

**Second part of Clyfford Still Museum's inaugural exhibition**

The Clyfford Still Museum will open the second part of its inauguration exhibition with the installation of twenty paintings and fifty works on paper, most of which have never previously been put on public display, from 4 May to 30 September 2012.

The exhibition "More Discoveries, Inaugural Exhibition, Part II" will follow the same organisational principles as the first part; the exhibition's purpose is to enable visitors to better understand Clyfford Still's imagery and concerns as well as showing his work to the public.

This first exhibition presents Clyfford Still's artistic career in a chronological and geographical manner from 1925 to the end of the 70s.

Clyfford Still (1904-1980) is an American painter whose art was influenced by Malevich's pictorial work, with pictorial art being a key element in his painting.

The Clyfford Still Museum opened its doors in November 2011, in honour of this first-generation leader of abstract expressionism.

**Collaboration of Picasso and Volland in Venice**

The Palazzo Cavalli Franchetti in Venice is paying tribute to Picasso and Volland by displaying their collaboration through the exhibition "The genius and the merchant", until 8 July.

This is the first time an exhibition has been exclusively dedicated to this collaboration which left its mark on art history. It will notably display the famous Volland Suite, along with four other series of engravings by the Spanish artist: *The acrobats*, *The Unknown Masterpiece* by Honoré de Balzac, *Buffon's Natural Histories*, and *Minotauromachy*.

Ambroise Volland was born in 1868 in Réunion, a French overseas territory. He was an art dealer who dedicated his life to showcasing artists such as Cézanne, Gauguin and Matisse. However, the most brilliant of his artists was Pablo Picasso. Volland opened his own gallery in Paris in 1893 and organized Picasso's first exhibition in the French capital. In 1906, Volland bought the painter's entire "Blue Period" for 2,000 francs. He then encouraged him to take up engraving and notably to carry out the Volland Suite, a series of a hundred engravings, carried out between 1932 and 1937. In return, he promised to restore some of his paintings.

Volland died in 1939 in a car crash, when he was struck in the neck by a statue of Maillol he was carrying.

**RAY Fotografieprojekte displaying "Making History"**

Launched by the Kulturfonds Frankfurt RheinMain, the collaborative project RAY Fotografieprojekte Frankfurt/RheinMain is bringing together nine famous institutions in 2012 — the Art Collection Deutsche Börse, the

Darmstädter Tage der Fotografie, the DZ BANK Kunstsammlung, the Fotografie Forum Frankfurt, the Frankfurter Kunstverein, the Marta Hoepffner-Gesellschaft für Fotografie e.V. Hofheim, the MMK Museum für Moderne Kunst Frankfurt am Main, the Opelvillen Rüsselsheim, and the Städel Museum.

This project, whose aim is to become a key event in Frankfurt's cultural calendar, is taking place from April to October 2012 and will organise exhibitions throughout this period.

With the central theme of the event being "time", the main exhibition is entitled "Making History" and will be displayed at the Frankfurter Kunstverein, at the Museum für Moderne Kunst Frankfurt am Main and at the MMK Zollamt (also in two public spaces) until 8 July 2012.

The exhibition aims to show, through contemporary photographs and videos, how historical events are reflected through images, how photographs shape our vision of history, and which images are hidden from the public.

The works displayed by the exhibition provide an answer to these questions. In its three museums, "Making History" focuses each time on a different aspect of the exhibition's topic.

If one takes into account all of the works in all of the exhibition areas, the exhibition gathers around forty artists from a dozen countries. Among the works of "Making History", thirteen are being displayed in Germany for the first time.

**François Hollande's HQ as a gallery**

The Parti Socialiste (the French Socialist Party) will open its HQ to the public until 5 May, from Monday to Friday from 7.30pm to 9.30pm.

About thirty artists will display their photographs in the offices where Socialist leader François Hollande's team is working on the presidential campaign. Gérard Rondeau, Agnès Varda, Stéphane, Denis Dailieux, and several others accepted the invitation from Nathalie Mercier and Françoise Huguier, the exhibition's organisers.

However, the operation was the idea of Valérie Trierweiler, François Hollande's partner. She wanted citizens to be able to see the place where the politics of the future are set up, bringing the presidential candidate's life closer to the people.

59, avenue de Ségur is anything but a museum, however. Photographs seem to have been randomly hung. For example, Alain Bizos installed his *Marianne – Colères* series, where several young women pose wearing a Phrygian hat and a displeased expression on their faces on the ground floor, near the coffee machine. There is also a provocative work by William Klein; a photograph of a group of intern students posing under a banner where the following message is written, "Monsieur le président, nous voulons des vrais emplois" ("Mister President, we want real jobs").

COMING SOON...

**Exhibition for German movement Die Brücke at the Musée de Grenoble**

From 30 March to 17 June 2012, the Musée de Grenoble is displaying the exhibition "Die Brücke (1905-1914), aux origines de l'expressionnisme", about the avant-garde German movement Die Brücke (the Bridge).

For many years, french museums ignored this movement. As reported by the French newspaper *Le Monde*, museums mistreated this artistic group until the 70s or 80s. In 1992, their works were displayed in France for the first time during the exhibition "Figures du moderne" at the Musée d'Art Moderne in Paris. There was only one exhibition afterwards, about Emil Nolde, an artist of the group, at the Grand Palais in 2008. A few German museums have since loaned works related to this movement to French museums. Thanks to an exceptional loan of 130 works by the Brücke Museum Berlin in Germany, the exhibition can be organised in Grenoble. It will bring together illustrations and engravings related to the movement, from its beginnings in 1905 until 1914.

The Die Brücke movement was set up in Dresden, Germany, in 1905. As the first avant-garde German movement, it was also the originator of Expressionism, one of the most important artistic trends of the 20th century. The artists were inspired by Van Gogh and Munch's works, and by primitive arts. Ernst Ludwig Kirchner, Erick Heckel, Otto Mueller and other members of the Brücke rejected principles, customs and especially Impressionism, which was spreading in Germany at that time. Gathering to form an artistic movement, they considered rebelling against academic art. The direct expression of emotions became the most important expression, disregarding all forms of aesthetic. With intense colours, they expressed desires and pleasures. In 1937, the Nazi regime called them degenerate artists. They were consequently forbidden to paint. Their works were seized, some of them were destroyed.

**The Clock back in New York**

The Clock, a work by Christian Marclay, will once again be on display in New York at the David Rubenstein Atrium at Lincoln Center, from mid-July to the beginning of August 2012.

The Clock is a 24-hour video: a montage of about three thousand extracts (films, TV series) where each shot gives the time. The shots follow one another, following the real-time hour. The work itself is synchronized with the hour during which it is displayed. The hour in *The Clock* is the same hour as the hour in the theatre.

Displayed for the first time at the end of 2010 in London, the work then travelled, according to an article by Gwendal Fossois on the French newspaper *L'Express'* Internet webpage. It was notably displayed by the South Gallery of Centre Pompidou from 3 to 5 September 2011 and its maker, Christian Marclay, won the Golden Lion at the Venice Biennial in 2011.

**Hip hop concerts at LACMA**

The Los Angeles County Museum of Art is launching a series of hip hop concerts, entitled *Through the Mic: LACMA X Hip Hop*.

The event will be the first of its kind, and has the stated aim of promoting local emerging hip hop artists.

Performances will take place on the third Thursday of each month from May to October 2012. The performance on 17 May will begin at 8 pm, and will feature 3MG. This group, composed of Murs, Eligh, and Scarub, has come together especially for this performance at LACMA. The next performance will take place on 21 June, and will feature Dumbfounded.

**Klara Kristalova at Bonniers Konsthall**

The Bonniers Konsthall, in Stockholm, is displaying works by the Swedish artist Klara Kristalova until 20 August 2012, the first exhibition of this scale to be dedicated to this artist.

Klara Kristalova was born in Prague in 1967, and settled in Sweden at the age of one. She studied at the Royal Institute of Art of Stockholm and quickly chose to use ceramic for her sculptures. She explored themes linked to transition- the transition between childhood and adulthood, through a mixing of child imagery and of black humour of Gothic inspiration. One of her recurring characters is a female teenager growing into adulthood. Klara Kristalova's work also makes fun of the stereotypes about Scandinavia and its fantastic legends, the roots of which are found in Nordic mythology. Her illustrations, paintings and collages explore the same themes, most notably with a series about butterflies.

Klara Kristalova's works appeared in the Bonniers Konsthall's opening exhibition in 2006. The museum invited her for 2012. She became famous in Sweden from 1994, then progressively in Europe and in the United States. The Emmanuel Perrotin Gallery in Paris displayed her works in 2008; she also featured in a solo exhibition at Site Santa Fe in 2009 and took part in the Biennial "Le sang d'un poète" which took place from Nantes to Saint-Nazaire in 2009.

**La Nuit des Musées 2012**

The eighth edition of the Nuit Européenne des Musées (European Night of Museums) will take place on Saturday 19 May 2012. More than 3,000 museums across Europe will be taking part in the event and will open their doors until one o'clock in the morning.

The Nuit des Musées is not solely intended to extend opening hours, however. The organisers hope that people will become enchanted by the experience over the course of the week and come again to future editions of the event. For this reason, the museums are competing to be the most imaginative in their promotion of their spaces and collections. Music, theatre, food, games and cinema; nothing is too extravagant for this once a year spectacle.

Some museums are organising special exhibitions. In Lyon, for example, the contemporary art museum will be presenting 600 works by the rock'n'roll artist Robert Combas. The Musée de l'Oeuvre de Notre-Dame in Strasbourg will exhibit the sculptures of Nicolas de Leyde.

Others are playing with technology. La Cité Internationale de la BD (a museum dedicated to comics) in Angoulême is one example: visitors will get to make their own 3D glasses. In Bar-le-Duc, they will be able to create a still life, take a photograph and then send it by phone to become artists in a temporary exhibition. Lastly, the Musée Nicéphore Niepce in Chalon-sur-Saône has revived a selection of old cameras from the 1950s to photograph whatever visitors want.

The project is widely recognised due to the prestigious partners who have associated themselves with the event. These include Radio France, TV5 Monde, France Télévisions and the Réunion des Musées nationaux. In addition, the Night is sponsored by a trio of bodies; UNESCO, the Council of Europe and, for the second year running, the International Council of Museums.

**Musée Réattu d'Arles: Act V, Scenes 2 and 3**

The Musée Réattu d'Arles is currently displaying the second and third scene of Act V. The Musée Réattu opened, on 4 February 2012, Act V — final act — of a "theatre play". It is one of the museum's customs; staging "theatre plays" that in reality take the form of sets whose rules were established long ago. Guests come to disturb these sets by initiating a dialogue (be it sensitive or explosive) with the displayed collection. Scenes 2 and 3 of Act V will take place from 17 May to 30 December 2012.

"Scène 2 : Les Picasso d'Arles" consists of a set of 57 illustrations created by Picasso in 1971, along with a diary the painter wrote over 36 days about two major paintings (the portrait of his mother Maria Lopez (1923) and the famous Portrait of Lee Miller as L'Arlesienne of 1937), several engravings and photographs.

As for scene 3, it is the invention of Christian Lacroix. As a costume designer, Christian Lacroix will take over the rooms dedicated to Picasso. The exhibition is organised in collaboration with the Centre national du costume de scène et de la scénographie (CNCS), the Théâtre national de l'Opéra-Comique, the Comédie-Française, the Staatsoper im Schiller Theater of Berlin, XCLX, the Tools Gallery in Paris and Lucien Clergue, French photographer.

Galleries...

ARTICLE OF THE WEEK...

Takashi Murakami opens his first European gallery

Japanese painter Takashi Murakami opened a new exhibition space in Berlin 27 April 2012. This is the first time Murakami has opened a gallery outside of Asia. The new gallery is part of his Hidari Zingaro group of galleries.

The name Hidari Zingaro comes from a Japanese sculptor from the 17th century (Edo period), whose pseudonym alluded to a character both bohemian (Zingaro derives from "gipsy") and rebellious ("hidari" means left, in contrast to the "right", side of the social order). Murakami then rewrote the name with different characters from the original so as to give it an identity of its own. The painter owns about a dozen galleries of either the Hidari Zingaro or Kaikai Kiki brands, mainly in Japan but also in Taiwan.

For this opening in Berlin, the gallery is displaying a performance by the artist Mahomi Kunikata who will paint live over 24 hours. Born in Kanagawa in 1979, Mahomi Kunikata came first in his year at the Nippon Design School. His illustrations draw inspiration mostly from the world of erotic and pornographic manga and from the otaku culture, depicting a grim and cruel universe, often perceived as disturbing and provocative in Japanese society.

New gallery opens in New York

Venus Over Manhattan, a new gallery founded by art writer and collector Adam Lindemann, will open its doors on 10 May 2010.

Venus Over Manhattan will feature both historical pieces of design and art, as well as contemporary pieces. Situated at 980 Madison Avenue, between 76th and 77th street, visitors to the museum will have to go to the building's third floor in order to access the doors of the new exhibition space.

The inaugural exhibition at Venus over Manhattan will be entitled "À rebours", and will take place from 10 May to 30 June 2012. The exhibition's title is inspired by the Joris-Karl Huysmans' 1884 book of the same title. This book is unusual in that nothing happens in it. The narration principally focuses on the vain and eccentric antihero, and constitutes a sort of catalogue of his likes and dislikes.

According to broadwayworld.com, the exhibition looks at the themes explored in À rebours through more than 50 works, including African fetishes and a Hawaiian chief's feather cape dating from the 18th century. The exhibition will also feature works by artists such as Gustave Moreau, Odilon Redon, Fuseli, Felicien Rops, Franz von Stuck, Lucas Samaras, William Copley, Jeff Koons, Glenn Brown, Salvador Dali, Walter Dahn, David Hammons, Bernard Buffet, Jeni Spota, Andra Ursuta, and Gavin Kenyon.

David Ben Kay opens business incubator in China

Gallery owner, curator, lawyer, and, for the past two decades, Beijing resident David Ben Kay has recently opened launched a business incubator. The project, entitled Yuanfen Flow, aims to support the creation of new companies through providing technical and financial support, as well as to give advice and services.

Kay's career has been somewhat atypical. In 2008, he was an employee of Microsoft, where he was tasked with spreading the company's values of creativity and innovation among both government and private institutions. For him, however, that was not enough. He decided to open a gallery dedicated to classical art, and then a gallery dedicated to new-media art. He named this new space Yuanfen. As he stated in an interview for iChinaForum "All the art I display at Yuanfen has a very strong technology component to it. I look for artists who are doing things that are interesting, challenging, cutting edge and a little bit dangerous".

Art Radar Asia explains that in September 2011, David Ben Kay came to the conclusion that this gallery had not yet achieved his goal. He transformed his second gallery into a "a business incubator aimed at nurturing start-ups that combine art, business and sustainability with technology".

Yuanfen Flow, of which David Ben Kay is the director, has helped for entrepreneurial projects to date. Muuyu and Customaid are two of these projects, the former being an online Yoga teaching facility, the latter a service which allows users of social networks to create clothes to measure.

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WHAT'S ON...

**Cy Twombly, paintings and photographs at Gagosian Beverly Hills**

The Gagosian Gallery in Beverly Hills is hosting a tribute exhibition to Cy Twombly until 9 June.

Twombly was an American artist, who passed away in 2011, after a career of 60 years.

The paintings, the artist's last, came right after the Camino Real series which was displayed when the Gagosian Gallery of Paris was opened in 2010. Visitors can rediscover the vivacity of the artist's brushstroke along with his freedom of tone and lively colours.

Furthermore, the hundred photographs displayed represent a less known aspect of Twombly's work. According to the gallery, this exhibition is the most detailed retrospective about his photographic work to have ever been displayed in the United States. It gathers not only snapshots from the beginning of his career in the 50s but also photos of Saint Barthélemy Island taken in 2011. Twombly's photographs were the object of considerable interest, especially from 2008 onwards, with exhibitions in Amsterdam, Munich and Brussels.

After Los Angeles, the exhibition will travel across the world, stopping in the Gagosian Galleries of Hong Kong, London, and New York throughout 2012.

**The Invisible man at Eli Klein**

New York's Eli Klein Fine Art gallery is to present the exhibition "Lost in Art" from 20 March to 11 May 2012.

It will be the fourth time that Liu Bolin, internationally known as the "invisible man", has exhibited his work at Eli Klein Fine Art. The exhibition will feature his *Hiding in the City* and *Hiding in New York series*. With the central theme of being "hidden in the city", these photographs present the artist, painted from head to foot, camouflaged in urban settings such as in a supermarket, or in front of a spray painted wall.

Liu Bolin, a graduate of the Shanghai School of Arts (1995), and a holder of a master in fine art from the Central Academy of Fine Art in Beijing (2001) became world-famous for his artistic reaction to the destruction of Suo Jian Cun, the artists' quarter in Beijing, by the Chinese government. In his photos, the "Invisible Man" aims to hide himself in the decor like a chameleon. Through his work, Bolin seeks to draw attention to the artistic repression exercised by the communist Chinese government, and to demonstrate the role of the artist in contemporary China. Often at loggerheads with the government of his country, Bolin has become known the world over for his critique of both Capitalism and Communism.

**Davide Balula going underground**

Davide Balula is displaying his "Buried Works" at the Frank Elbaz Gallery until 16 June.

Finding a more explicit title for the exhibition is hard. Indeed, the artist's works are literally buried. In the gallery, there is a wooden floor covering the earth in which the paintings are buried so that the visitors do not damage their shoes. In this floor, there are trap doors enabling the visitor to discover the paintings...which are still untouched.

Davide Balula's artistic work is about delegating, but not to anyone in particular. He delegates to Nature itself: the canvases become works when dampness covers them with mould, bugs and mushrooms.

It is then only, when the exhibition ends that the paintings will be taken out of their coffin. Davide Balula had already carried out a similar work by enlisting the services of a river and later of a fire to create works.

**Month of performance art at Atelier Kunst(spiel)raum**

The Atelier Kunst(spiel)raum is taking part in the Month of performance art.

The Month of performance art is taking place in Berlin during the entire month of May, and The Atelier is taking part in this event from 3 to 6 May, from 6pm to 9pm.

It continually presents performances and artwork exhibitions. The programme is divided into three parts: permanent artistic installations (video installations for example), artistic performances (taking place on the first floor), and sound performances (in the basement).

Artists Benjamin Laurent Aman, Clemence de la Tour du Pin, Daniela Huerta, Anton Unai, Nicolas Puyjalon, Agora Collective, Elvia Willk, Shane Anderson, Vadim Svoboda, Roman Azzaro, Alan Layton, Florian Constantinides, Kasper Vang, Pipi N P Records, Pauline Payen, Katherina Heil and Vienne Chan take part in this event, through installations, and live performances. Exceptionally, the gallery is asking its visitors for a 2 euro contribution.

**"A Painting Survey", Michael Wright at the David Richardson Contemporary**

The David Richardson Contemporary gallery in Santa Fe, in the US state of New Mexico, is to present an exhibition of works by artist Michael Wright. The show will display more than forty works from various stages in the artist's career, and is set to take place between 4 May and 9 June 2012.

Born in 1931 in the New Rochelle area of New York, Michael Wright studied at Yale Music and Art School and the Brooklyn Museum School, before entering the US army as a war artist during the Korean War. Upon his return from Korea, he began his career as a painter, becoming friends with Jackson Pollock, and exhibiting in New York galleries. He left New York in 1972 in order to get closer to nature, eventually arriving in Santa Fe in 1985. He was a great traveller, having visited Europe, Africa, India, and Indonesia in search of inspiration. A recognised painter in the United States, he has been exhibited at MoMA in New York, as well as at numerous other American museums.

Wright is an abstract expressionist painter, who makes particular use of blocks of colour. He combines numerous techniques into his work: oil and acrylic, polymer painting, watercolour, collage, design, as well as drawing using charcoal, graphite, and ink. He also incorporates vegetable matter into his work, such as rattan. It is this variety and constant search for new visual subjects that the gallery wishes to focus upon in this exhibition. The majority of featured works date from the last ten years, and contain a freedom of tone and approach. Some works from the 1970s will also be up for sale at the gallery.

**Exhibitions of watercolours by street artist**

The Parisian Addict gallery is presenting an exhibition entitled "Study in Watercolours" from 14 April to 2 June 2012.

The show features a large number of watercolour studies, produced in preparation for graffiti works, by John CRASH Matos, a street artist. It is the fourth time that the artist has featured in an exhibition at the Addict Gallery.

Born in 1961, John Crash Matos, a pioneer of Street Art, is credited with founding "Postgraffiti". According to the exhibition's press release, "[Matos] has learned how to renew himself, although all the while remaining faithful to his principals of conciseness and synthesis". The artists tends to leave his works as stark as possible, wishing to get rid of the superfluous that he believes obscures meaning. Far from limiting himself to graffiti, John CRASH Matos has been painting canvases since 1978.

COMING SOON...

**Prune Nourry and her "Holy River"**

The exhibition "Holy River" will take place at the Invisible Dog Art Center in New York from 12 to 27 May 2012.

A dance performance will open the exhibition on Saturday 12 May from 6pm to 10pm.

Prune Nourry draws inspiration from bioethics. Her performances and other works have a direct connection with the medical world. In her exhibitions she addresses issues linked with the rapid scientific progress that our modern society is making.

"The Holy River" is the culmination of three years of work on sexual genres, and more specifically in the Indian sociocultural context. The exhibition, which will occupy the entire gallery's ground floor, will exhibit sculptures, large-scale installations, photographs, and videos. Born in 1985, Prune Nourry studied at École Boulle in Paris. She works with various supports but has always focused on the topics of procreation, sociology, and mankind. In other words, she focused on bioethics. In 2011, for example, her performance *Holy Daughters* dealt with the problem of birth selection in India. Prune Nourry appeared in many private and collective exhibitions, gave several lectures and participated in several performances in France (where she studied), in the United States where she lives and works, and elsewhere.

**Double exhibition at Richard Gallery**

Two artists will be under the spotlight at the same time at the Richard Gallery, from 12 May to 23 June 2012: Carl Fudge with his exhibition "Wadsworth" and Stan Narten with "Demon Hunted World".

These two artists are reunited as they work according to a same process: they belong to the generation of painters for whom computers replaced sketchbooks. They work from figurative images, often from works of art, and transform them by distorting and restructuring them to form a new assemblage between representation and abstraction.

Carl Fudge is displaying paintings and next to them, for the first time, wood engravings in limited editions.

He drew inspiration from already existing engravings of the town of Wadsworth, in the English West Midlands. He then dismantles them through the use of softwares, to create works in their own right. His aim was to express the upheavals suffered by the region during the Industrial Revolution through a digital process.

Carl Fudge's works are part of the collections belonging to the Whitney Museum in New York, the Boston Museum of Arts, the Brooklyn Museum and the Philadelphia Museum of Arts.

Stan Narten, works with images from religious and mythological themes. Unlike Carl Fudge who dismantles images, Narten blurs them so as to produce a completely abstract image. Abstraction is mainly created through the use of pieces from the original image expertly arranged and superimposed to the hand drawn elements. The painter relies on the innate capacity of human beings to reconstruct a figurative image from an abstract image, no matter how abstract that image is. Stan Narten regularly displays his works at the Kravets Wehby Gallery in New York.

**"Referencing history" at the Green Art Gallery**

Dubai's Green Art gallery will be presenting an exhibition entitled "Referencing History" from 7 May to 15 July 2012.

The exhibition will feature works that question historical processes, from its interpretation to its repetitive nature. Some of the artists displayed portray through their works the experience that they have had under restrictive regimes and their memory of the disintegration of such systems. Others share a simple fascination for historical processes and for the systematic interpretations of the events that make history. All of the artists nurture a passion for history. The exhibition brings together works by artists from the Middle-East — Kamrooz Aram, Hale Tenger, and Ali Bansadr — as well as artists from Eastern Europe — Alexander Tinei, Daniel Pitin, Marius Bercea, Zsolt Bodoni, Ivan Grubanov, Ciprian Muresan, Mircea Suci, and Serban Savu.

**Holi Festival in Hong Kong**

The Picture This Gallery is to display "A Rush of Colour", an exhibition of photographs by Palani Mohan, from 10 to 26 May 2012.

Palani Mohan is offering 15 snapshots about the Holi Festival in India, taken between 2008 and 2011. The Holi festival celebrates the end of winter, the triumph of nature over cold. It is also a symbol of the triumph of Good over Evil. This ritual is more than 2000 years old. Consequently, several versions of the festival exist in India, although they all agree on the origin: according to legend, the god Krishna complained to his mother about the contrast between his dark complexion and his sister Radha's always pale complexion. The mother then decided to put some colour on Radha's face, an act Indians have been reproducing for centuries by throwing coloured powders into the air.

Holi is a celebration which first appeared in Northern India but which became more and more widespread over the years. Even non-Hindus celebrate it today. The festival's epicentre is Vrindavan, a sacred city three hours away from Delhi.

Palani Mohan was born in Chennai in 1967. His family then moved to Sydney when he was a child. His career consequently started in Australia as a photographer for the *Sydney Morning Herald*. He kept working for other important publications such as the *National Geographic*, the *New York Times* and *Geo*. Today, his main source of inspiration is India.

Palani received many awards such as the World Press Photo, or the Picture of the Year International. It is his second exhibition after Vivid Hong Kong in 2011.

**The fabulous worlds of Russian artist Petr Lovigin**

From 8 May to 7 July 2012, the Clair Galerie in Munich will be displaying works by the Russian artist Petr Lovigin.

The exhibition "Planet Lovigin – Petr Lovigin" guides the visitor through a fabulous world, in Petr Lovigin's native Russia. The artist has created photographic series depicting idyllic magic worlds rich in colours. He likes to describe his work as "Soul Kitchen" to highlight his works' main part: their soul.

After his studies in architecture, he discovered a passion for photography. In 2006, he created his first series: *Fall in love*. For this series, he followed two friends on their wedding day in Russia. For the first time in 2009, he exhibited his series *Wolf with Emerald Heart*. This series recounts, through 25 pictures, the story of a wolf and its best friend. Lovigin is also currently writing a book on this same topic.

Costarica-soul gathers photographs, accompanied by texts and short stories. The book will be published in December 2012.

Since 2006, his works have been displayed several times. Recently, they have been at the Museum of Photography Thessaloniki, at the Moscow photographic biennial, at the Istanbul Modern Art Museum and at the Passage de Retz in Paris. In 2011, the Galerie Clair exhibited his works during the Paris Art Fair.

The exhibition "Planet Lovigin – Petr Lovigin" in Munich will be opened on 7 May 2012, in the presence of the artist.

Artists...

ARTICLE OF THE WEEK...

David Hockney, most generous patron in England

Painter David Hockney is topping the *Sunday Times*' Giving List 2012. This ranking, analysing the donations made during 2010, lists about 150 donations, exceeding £ 1 M, made in the United Kingdom.

The painter consequently donated artworks worth £ 76.5 M (€ 94.2 M) to his foundation. He also donated more than £ 730,000 in cash for the functioning of his foundation's activities. This donation represents more than two thirds of his wealth, this ratio being the reason why he tops the list as the ranking only takes into account the connection between the donation and the donor's known wealth. The most important British patron regarding total value is the businessman Richard Branson with £ 341 M (€ 420.2 M), 10% of his wealth. Broadly speaking, this ranking deals more with businessmen than with artists. However, the singer Elton John is at the ninth position in the list with £ 31.1 M.

In its file dedicated to this ranking, the *Sunday Times* added that the austerity measures planned by David Cameron's government plan to considerably cut the tax abatements offered to patrons, whether in art, education or medicine.

TOP STORIES...

Banksy Mural transferred to Detroit gallery

A street work by British artist Banksy, which appeared on the wall of a disused car factory in Detroit in May 2010, has finally been installed on the premises of the 555 gallery, a non-commercial exhibition space and artists' residence.

The 555 collective has caused controversy in acquiring the wall, which was situated in an immense industrial wasteland. For some street art specialists, moving the work removed its *raison d'être*, its temporal character, and the link between the place and the work of art. The work presents a young boy holding a bucket of red paint, apparently just having written "I remember when all this was trees". For the art collective, the most important thing was to keep a little bit of beauty and artistic sense in Detroit, a city which has been brought to the brink of collapse by the financial crisis and the decline of industry. The question of ownership has also been raised, and the collective has been attacked by Romel Casab, via his company Bioresource Inc., which owns the land upon which the mural, which has an estimated value of \$100,000, previously stood.

According to *Detroitnews.com*, 555 collective, under the leadership of Carl Goines, and Bioresource Inc. settled the case in mid-April, with the gallery paying the owner of the land \$2,500 in damages. 555 collective, which has attempted to preserve the Banksy work by placing it in a metal frame, finally presented it at its new premises, a former police station, on 27 April.

Agnès Varda traveling across China

Agnès Varda is displaying her works at the Hubei Museum of Fine Arts and the Museum of Fine Arts of Wuhan until 6 May 2012.

She is displaying several installations, including a portico in bright red in which she has installed her photographs. Agnès Varda is a visual artist and film-maker. However, in the eyes of the Chinese, what she is above all else is a photographer, the same photographer who travelled through the country under Mao, in 1957. The result of this trip is a collection of photographs which have never before been displayed: smiling families wearing Mao suits, female dockers bent under their burdens. The snapshots depict China before the repression.

Agnès Varda was born on 30 May 1928 in Ixelles, Belgium. She fled her country in 1940 and settled in Sète with her family, going on to study at the École des Beaux-Arts in Paris.

Although she denies it, she creates film such like *Cléo from 5 to 7* which propelled her among the film-makers of the French Nouvelle Vague. In 1954, she shot *La Pointe Courte* with Philippe Noiret and Silvia Monfort, which brought a breath of fresh air to the French film industry.

In 2006, she was invited, as an old film-maker and young visual artist, to take over the Fondation Cartier for contemporary art in an exhibition entitled *L'Île et Elle*.

On 2 February 2009, she received the Prix Henri-Langlois d'Honneur (Prize of Honour) for her entire career at the International meeting of heritage and restored film in Vincennes.

Ai Weiwei and Marina Abramović, artists and actors

Two new documentaries about artists will soon be broadcasted on American screens.

The broadcasting of *Ai Weiwei: Never Sorry* is scheduled for 27 July 2012 in New York. However, its national release is scheduled for August. It does not end there: the *Los Angeles Times* explained that the film will be viewable as a video-on-demand on Sundance Selects. *Ai Weiwei: Never Sorry* explores the artist's career and life. The film, which won a Jury Special Prize at the Sundance in January 2012, also participated in the Berlin Film Festival.

As for *Marina Abramović: The Artist Is Present*, it should be broadcasted on HBO on 2 July 2012. Prior to this, its release is scheduled at the Nuart Theatre in Los Angeles and at the Film Forum in New York in June 2012. This documentary is about the artist and the way she prepared for her dedicated retrospective at the Museum of Modern Art of New York in 2010. It premiered at the Sundance Film Festival and at the Berlin Film Festival, respectively in January and February 2012.

Alyson Klayman shot the documentary *Ai Weiwei: Never Sorry* while working as a journalist in Beijing — a documentary she started before Ai Weiwei was imprisoned last year, and finished after he was released, following 81 days spent in prison. Matthew Akers and Jeff Dupre worked together to shoot the second documentary, *Marina Abramović: The Artist Is Present*.

David Hasselhoff acts as an artist for a charity work

David Hasselhoff is one of the stars of *The Apprentice Australia's* second season. *The Apprentice Australia* is a TV series broadcasted on Channel 9 in Australia. Its latest challenge, entitled "Pop-Up Shop required" consisting of producing works of art and selling them during a charity event. The work was supposed to represent a key moment in the life of its artist. It did not end there: the artist also had to attract people to the store for in order to purchase the work. The team which made the greatest profit won the game.

David Hasselhoff managed to earn \$70,120 for Save the Children, the association he was supporting. His work depicted a brick wall, symbol of the Berlin Wall in front of which he had performed a concert in 1989. The work was named *The Hoff* and included numerous photographs by the artist.

To promote the auction, Hasselhoff transformed himself into a human notice board with a tee-shirt emblazoned with "Hassel Me for Charity". He also walked with a notice board showing an image of Mitch Buchannon's character, his alter ego in the famous series *Baywatch*.

Unfortunately, all these efforts were for naught as the opposite team raised \$ 134,253.

Auction...

ARTICLE OF THE WEEK...

Watercolour by Cezanne achieves \$19 million at auction

As part of the first evening of the Impressionist and Modern art auctions organised at Christie's, a watercolour painting by Cezanne sold for \$19 million.

This painting is one of the five studies for *Joueurs de cartes*, made between 1890 and 1896. It was sold after a few minutes of bidding, remaining in its estimate of between \$15 million and \$20 million.

It was one of the auctions' masterpieces as it had not been seen since 1953. It had been the property of a Texan collector, Heinz F. Eichenwald, since the 30s.

31 other paintings and sculptures from the catalogue were sold in less than an hour. Some were auctioned for more than their lower estimate, some for less. Although three works were not sold at all, due to a lack of bidders, the evening brought in \$117 million, although Christie's expected only \$100 million.

For example, *Les pivovins* by Henri Matisse was sold for way more than its estimate of between \$8 and \$12 million, reaching \$19.2 million. However, the *Deux nus couché* by Picasso was quite disappointing. It sold for \$8.8 million when he was also valued between \$8 million and \$12 million. However, Picasso also saw a good results with *Le repos (Marie-Thérèse Walter)*, valued between \$5 million and \$7 million, selling for € 9,882,500.

Two records were broken during the spring sale. The first was by Paul Cézanne's *Joueur de cartes* for the record sale of a work on paper ever achieved at an auction at Christie's. The second record was broken by a work by Ernst Barlach, *Weinende Frau* that was sold for \$938,000, marking a record sale at auction for a work by the artist.

Stefany Sekara Morris and David Kleiweg de Zwann, directors of the Impressionist and Modern works on paper auction, noted a third highly pleasing sale: *Vibrierend* by Wassily Kandinsky (1928), estimated to be worth between \$500,000-700,000, sold for \$782,500.

RESULTS...

Record for painting by Ivan Aïvazovsky

View of Constantinople and the Bosphorus, a painting by the Russian painter Konstantinovitch Aïvazovski (1817-1900), lot number 6, was sold for £ 3,233,250 (€ 3,950,000), on 24 April 2012, at Sotheby's in London. This marked a record for the sale of a work by the artist at auction.

Valued between 1.2 and 1.8 million pounds, this oil painting (124,5 x 195,5 inches) from 1856 depicts the Bosphorus strait during sunset, with the Nusretive mosque on the right on a hill. It was the high point of this orientalist auction of 33 lots which took a total of £ 5,586,000 (€ 6,824,000). Painted by Aïvazovski while he was on an assignment as an official painter for the Russian Admiralty in Constantinople (current Istanbul), this painting is considered as one of his master-works, particularly for the way he painted the light of the setting sun.

The five best results are the following ones:

- lot number 11, *L'atelier de poterie*, Tanger, Jean Discart (1856-1944), panel painting, 35 x 45,5 inches, valued between £ 150,000 and £ 200,000, sold for £ 325,250;
- lot number 21, *The Dance*, Giulio Rosati (1858-1917), oil painting, 52,5 x 82 inches, valued between £ 200,000 and £ 300,000, sold for £ 289,250;
- lot number 9, *Le simoun*, Eugène Fromentin (1820-1876), oil painting, 55 x 66.5 inches, valued between £ 180,000 and £ 250,000, sold for £ 217,250;
- lot number 16, *Rebecca*, Boris Anisfeld (1878-1973), oil painting, 125 x 132 inches, valued between £ 200,000 and £ 300,000, sold for £ 217,250;
- lot number 17, *Mauresque noire*, Charles Cordier (1827-1905), bronze bust with silvered, gilt, black, brown and green patina, height 74 inches, valued between £ 50,000 and £ 80,000, sold for £ 205,250.

Book of hours triples estimate

On Friday 27 April, Millon auction house presented a book of hours — *les Heures Hachette* — at Hotel Drouot. This book, for the use of Parisians, is a red-velvet bound octavo whose 530 pages are made of fine vellum. This illuminated manuscript was sold for € 2,019,000 — almost three times its estimate — fees included, during the auction dedicated to ancient and modern books and manuscripts.

This manuscript was written during the third decade of the 15th century and is illuminated, with 22 large paintings and 38 miniatures. It comes from Jean André Hachette's collection, a collection put on sale by Drouot in 1953.

A book of hours is an anthology of devotion texts and office texts for the use of laypeople. This kind of book was the most widespread and most popular devotional book at the end of the Middle-Ages.

Another large-scale auction for Heritage

An extremely rare penny from 1972, was sold on 23 April for \$ 1.2 million during an auction in Illinois (United States) organized by the Heritage auction house. This coin is among the fourteen still existing coins of this type. It is no surprise Heritage oversaw this auction as it is known as the number one when it comes to selling coins.

In 1976, Jim Halperin opened in Dallas an auction house specialised in the sale of coins. In order to do this, he dropped his studies in Harvard and set up his business with another enthusiast, the businessman Steve Ivy. This operation was crowned with success as Heritage is now worth 800 million dollars and is the third most important auction house in the United States, behind Christie's and Sotheby's.

And it keeps developing. Although coins are still its most lucrative activity, it widened its range: comics, suits, wine, pieces of jewellery, film posters, and even works of art. It even intends to carry out its momentum in this sector by opening a branch in Asia.

Internet is one of its keys to success. Although Heritage has offices all across the world and especially in New York, San Francisco, Beverly Hills and Paris, most of the sales are carried out through its web page. According to Jim Halperin, who is still the manager, Heritage earns half of its income through its webpage, which 725,000 people visit every month.

COMING SOON...

**Gonzalez and Metzinger on sale at Christie's**

Christie's is to present two previously unseen works at a sale of impressionist and modern art set to take place on 23 May.

The first work is a tribal-inspired bronze mask, which was sculpted by Julio Gonzalez in 1929. It has an estimated price of between €800,000 and €1.2 million. The second is a canvas by Jean Metzinger that was created in 1916. The piece, which is entitled *Femme et paysage à l'aqueduc* makes use of unusual materials such as sand. It has an estimated value of between €400,000 – €600,000.

The last of these pieces is currently in a private French collection, but the mask has up until now remained in the possession of the family of André Level, who commissioned the work in the first place. This businessman founded the La Peau de l'Ours foundation in 1904, in order to facilitate the communal purchase of works of art.

**Bonhams puts two long-missing Russian paintings on sale**

Auction house Bonhams is putting two paintings by Zinaida Evgenievna Serebriakova (1884-1967) up for sale as part of its Russian art auction on 30 May 2012. For 70 years, it was believed that these two oil paintings had been destroyed during World War II, until they were discovered intact in a Belgian villa.

The two paintings are part of a series of four murals commissioned by Baron Brouwer, a Belgian lawyer who lived near the French border. These oil paintings, depicting naked women standing in alcoves like statues, are allegories of the patron's known qualities. Consequently, the two paintings put up for sale at Bonhams, entitled *Flora* and *Jurisprudence*, respectively reflect his passion for flowers and his career as a lawyer. The two other paintings, *Light* and *Art*, allude to his power and to his activities as a patron. This set is one of the few known examples of naked paintings for the Russian art of this time, especially by a woman.

Baron Brouwer and his wife died during World War II and it was thought that their house, and hence the works, had been destroyed. However, it was recently discovered that the house still existed and that the works were intact, their owners attributing them to an unknown Flemish painter. Before being put up for sale, *Flora* (lot 69) and *Jurisprudence* (lot 70) were displayed at the Triumph Gallery in Moscow from 13 to 17 May 2012. They are valued at € 860,000 and € 1,100,000 respectively.

**Piasa organizing decorative art auction at Drouot**

On Friday 11 May 2012 the auction house Piasa will organize a 20th century decorative art auction at Drouot Richelieu.

The 20th century Art Deco style brings together not only sets and pieces of furniture but also artworks and interior design objects, such as pieces of glassware. These two major trends will be represented among the major works displayed during the auction.

Decorator Marc du Plantier (1901-1975) occupies the two first places on the podium for this auction's masterpieces, with two pairs of armchairs covered in dark brown foal's hair, each pair estimated at between €30,000-40,000. Works by the artist Paul Dupré-Lafon (1900-1971), mixing decorative art and modern art, will also be in the spotlight, with a corner unit (1929) offered at between €30,000-40,000. The auction will also feature a chest of drawers by Eugene Printz (1889-1948), heir to a dynasty of cabinetmakers. The lot is valued between € 10,000-15,000. Finally, the piece Diane Chasserresse, a set of 25 gilt glass panels by Paule and Max Ingrand (the most famous designer duo of the 20th century), is estimated between €8,000-12,000.

**Master watchmakers honoured at Sotheby's Geneva**

The founders of modern watch-making will be centre stage at the opening of new "day sales" at

Sotheby's Geneva. The sale is set to take place on 15 March. The 338 lots set to feature have an estimated total value of more than 10 million Swiss francs (approximately \$11 million), and cover approximately five centuries of history. Certain lots, with particularly illustrious origins, are adding a little colour to the sale, most notably pieces that have previously belonged to British writer Graham Green and to Ibn Saud, the first king of Saudi Arabia.

As part of the sale, a section will be dedicated to French watch-maker Abraham-Louis Breguet (1747-1823). Breguet was watch-maker to many of the grand courts of Europe and the elite during the 18th and 19th centuries, and created pieces for the likes of Louis XVI, Marie-Antoinette, Napoléon, and Tsar Alexander I. The star lots of the auction will be two carriage clocks described as "pendules à Almanach", that are expected to sell for between 350,000 and 450,000 Swiss francs (\$385,000 – \$495,000) and 250,000 and 350,000 Swiss francs (\$275,000 – \$385,000) respectively. Watch-maker Jacques-Frédéric Houriet (1743-1839) – the "father" of Swiss chronometry – will also feature in the sale. According to the press release the sale will feature "rare examples of watches by Houriet", such as a pearl-set watch in yellow gold and enamel, estimated to sell for between 30,000 and 50,000 Swiss francs (\$33,000 – \$55,000).

There is also to be a selection of works by Patek Philippe, including the star lot of the sale: a highly complex pocket watch dating from 1992 with the reference no. 959, and an estimated value of between 500,000 and 800,000 Swiss francs (\$550,000 – \$880,000). Various pieces by Rolex, always a popular brand at international auctions, will also be available at the auction.

The session will also include a selection of antique pocket watches (from the 16th and 17th centuries) that have generated a considerable amount of interest among international collectors. The most significant work is an "onion" watch in yellow gold, produced in around 1695 by Isaac Thuret (watch-maker to Louis XIV), and estimated to sell for between 15,000 and 25,000 Swiss francs (\$16,500 – \$27,500).

**Homage to ELIPSON at Artcurial**

Artcurial's first sale entirely dedicated to hi-fi is scheduled to take place on 15 May 2012, starting at 7:30 pm. The sale is taking place as part of the auction house's traditional "Design" sale.

The sale will particularly concentrate on the ELIPSON make of hifi. The event, which is the first of its kind, will present the hifi as an integral part of the modern home, demonstrating its right to a place in the history of design. It is also providing Artcurial with the opportunity to see whether or not collectors will be receptive to this kind of collection.

ELIPSON has been building speakers since the 1960s. A dozen of their creations will be included at the sale, all futuristic and designed with a single objective: to produce the perfect sound. ELIPSON is considered a pioneer in its field thanks to its innovative sphere shaped designs. According to the company, this shape allows for better reproduction of sounds.

In the 1960s and 1970s, the company's products become extremely popular, not only in French homes but also in television and radio studios. General Charles de Gaulle's inaugural speech at the Maison de la Radio was transmitted by the famous bs 50 model, and many French news channels make use of ELIPSON equipment.

Interview...

BEHIND THE SCENES OF CHARITY AUCTIONS AT ARTCURIAL...

The auction house Artcurial has organised on average two charity sales every month since the beginning of the year. Art Media Agency spoke to Emmanuel Bérard, marketing director at Artcurial, to find out more about how the auction house engages with these charitable organisations.

AMA: How do an auction house and a charitable organisation end up working together?

Emmanuel Bérard (E.B): First of all, it is essential to understand that there are several different kinds of sale. Sometimes it is a charitable or humanitarian organisation that contacts us, others it is a company that wishes to organise an auction in order to promote its image. Most often, it is the beneficiary that contacts us through a communication company, and as for any other sale they look to see which auction house offers the best service. In both cases (commercial and charitable), Artcurial offers its expertise, its logistical services, its client base, and its human resources to ensure that the sale goes as well as possible, and that the results of the sale reflect the quality of our service.

To act as the "hammer" at a charity auction is to be a true partner to a charitable organisation. We often, therefore, help the organisation concerned in setting up the sale. Often the first thing we tell them is the honest truth: that an auction is not, in itself, a golden goose. The organisation's own reputation and network are also two factors that, along with the cataloguing, communication, and publicity undertaken by the auction house, ensure the success of a sale.

AMA: Does Artcurial allocate a budget to charity auctions? And is there a development strategy?

E.B: No, there is not a defined annual budget. An idea for a sale is submitted to the management committee, who then decide whether to approve them or not. After that, we do our utmost to ensure that the sale is a success. We contact the artists, and our clients, and create a catalogue. As for development, the same principles apply to all sales. Auction houses compete with one another to host charity auctions, especially the most prestigious ones. We try to make the most of our skills.

AMA: What are the advantages of this kind of sale for Artcurial?

E.B: Obviously, there are no immediate profits, but we take great pleasure in working with causes which we consider essential. The returns in terms of image are also important, but it is difficult for us to accurately estimate the impact. The media reaction is more easily measurable. If we take, for example, the March 2011 sale "Cent briques pour Madagascar" ("One hundred bricks for Madagascar"), the media coverage was considerable. However, that could have easily been due to the reputation of the artists involved. We had one brick by Pierre Soulages that sold for €60,000. It helps.

AMA: What do you think about the big shows, such as those organised by Amfar?

E.B: As part of the charitable sales, we are only doing our job, that is to say organising public auctions, with an accompanying catalogue, to which everyone is welcome. Sales for the benefit of Amfar are private, and no catalogue is published.

AMA: On a professional level, what do these sales teach you?

E.B: What we have gained from the experience, and we tell our clients, is that more often than not, it is better to include a charity section as part of a normal sale, rather than to put on a dedicated event. For one thing, doing that enables us to economise on organisation and catalogue printing costs. Furthermore, clients are already present, and on top of that, the charity benefits not only from the quality of their own lots, but also of the other lots presented at the session. We are overall very happy to put on charity sales. They took €2 million in 2011, and we plan to continue. We are organising UNICEF's annual sale at the Petit Palais in Paris *.

* Editorial note: up until 2011, this sale had been organised by Gros & Delettrez, Drouot Holdings et Cornette de Saint-Cyr.

Interview with Emmanuel Bérard, marketing director at Artcurial.



Pierre SOULAGES
BRIQUE, 2010.

Sold for €60,000 as part the "Cent Briques pour Madagascar" sale an event benefiting to the charity Écoles du Monde (School of the world).

AMA

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Fairs...

ARTICLE OF THE WEEK...

Cutlog in New York

The Cutlog's directors are launching a New York edition for May 2013. Cutlog is an international contemporary art fair.

The future fair will take place on Saturday 5 May 2012, from 5pm until midnight, to mark the opening of the Fragmental Museum Project and Residency Space, located at 47-10 Austell Place in Long Island City. The managers will also take the opportunity to announce the museum's scheduling. Various performers and DJs will liven up the evening with their input.

Cutlog is also preparing its fourth edition, planned for October 2012, in Paris. Last year, about forty galleries participated in the fair which is considered as a new junction for the emerging art market.

Cutlog proclaims its "off" fair status and considers itself as a platform for exchange between future artists, gallery owners, collectors and cultural institutions. The event, organised under the patronage of the Ministry for Culture, presents itself as an alternative to complement the great Parisian contemporary art fairs such as FIAC.

TOP STORIES...

Spring Show: lecture programme

New York City's Spring Show, organised by the Art and Antique Dealers League of America (AADLA) and taking place from 3 to 6 May 2012, at the Park Avenue Armory, will also host several lectures.

Presented by experts in their field, the different topics featuring in the lectures on 4 and 5 May will cover all visual and decorative arts. They will take place at the Tiffany Room. The programme is as follows:

- "Designs on Film: A Century of Hollywood Art Direction" by Cathly Whitlock on Friday 4 May at 3pm;
- "Adoption, Absorption, Assimilation: Foreign Influences in Early Chinese Art" by Dr. Robert D. Mowry on Friday 4 May at 4.30pm;
- "Legendary Designing Women: Inventing a Profession" by Emily Evans Eerdman on Saturday 5 May at 11.30am;
- "Château de Fontainebleau: Five Hundred Years of Royal Taste in Architecture and Design" by David Garrard Lowe on Saturday 5 May at 3.30pm.

Art Basel 2012 announcing its projection programme

Art Basel, a contemporary art fair to take place from 14 to 17 June 2012 in Basel, has presented its Art Film projection programme, which will take place from 11 to 16 June at the Stadtkino, an art house hosting the event for the fifth time in a row.

Marc Glöde (researcher at the Free University of Berlin) and This Brunner (a Swiss film critic) are curating the event, which combines art films and documentaries about artists.

Remarkably, This Brunner will display the documentary *Ai Weiwei: Never Sorry* by Alyson Klayman, a documentary she shot while working as a journalist in Beijing. This documentary about the brazen artist is also a portrait of the current Chinese society and political situation. *Marina Abramović: The Artist Is Present* will also be on the programme. This documentary by Matthew Akers and Jeff Dupre recounts the exhibition of the same name which took place at the MoMA in New York in 2010, and notably the Serbian artist's performance during which every visitor could sit in front of her at a table where she sat motionless for six days out of seven. A panel discussion involving the artist will follow this projection.

Among the other projections are of ten videos, only sporadically shown until now, by the Swiss artist and musician Dieter Meier (born in 1945). These videos go back to the 60s, and come from the artist's archives. Peter Huyghe's film, *The Host and the Cloud*, for which a Parisian museum became a court, a gym room, and a discotheque, among other things, was also selected.

New developments for Viennafair

Viennafair The New Contemporary, due to take place from 20 to 23 September 2012, announced 2012 new initiatives and developments in its organisation at a press conference on 24 April. Particularly of note was the presentation of two members of its commission.

The team will consequently include Christina Steinbrecher. Born in Kazakhstan in 1983, she obtained a degree in contemporary art at the University of Manchester. She has been artistic director of Art Moscow since 2009 and of the Central House of Artists in the Russian capital since 2011. Since 2011, she has also been curator for the Sputnik Art Foundation and director for the Innovation Prize at the National Centre for Contemporary Art, also in Moscow. To assist her, Viennafair has also hired Vita Zaman. Born in 1976 in Lithuania, she studied curating at Goldsmiths College and photography at the Royal College of Art in London. In 2002, she founded the IBID project in London and Vilnius. She became director of the Pace Gallery in Chelsea in New York in 2008. According to the fair's manager, these two experts (at least a third expert should join them) were hired for their expertise regarding the artistic scenes of the United Kingdom, the United States and the Middle East.

The International Art Industry Forum, in collaboration with Skate, Deloitte Luxembourg, the Art Investment Council, and even *The Art Newspaper*, will take place during the first year. This forum will host debates about the future of the art market: new economic models, technological advances, development of the emerging countries, etc. Furthermore, Viennafair announced it would launch a fund called Art Vectors Investment Partnership. With a million euros at its disposal for the acquisition of works displayed during the fair, this fund will be managed by Edelbert Köb, previously director of the Museum of Modern Art of Vienna (MUMOK) from 2001 and 2010. As for the stimulation of the activities of the Austrian galleries and art market, the fair reaffirmed its ambitions.

30th edition of Art Brussels a success

The 30th edition of the Belgian Art Brussels art fair, which took place between 19 and 22 April, has been declared a success by participating gallery owners and organisers alike.

The 182 galleries present welcomed 31,000 visitors. Art Brussels is characterised by its emphasis on innovation amongst its galleries, allowing the fair to develop a quality and avant-garde character all of its own.

Collectors from all corners made the journey to Brussels. This fair, which presents almost 2,000 recognised and emerging artists to the public, has been a formidable force on the Belgian art scene for some thirty years.

*have you ever thought of **Art** as commodity ?*

An illustration of a person in a teal silhouette pointing at a line graph on a screen. The graph shows two lines: a white one and a red one, both trending upwards. The red line is more jagged, while the white line is smoother. The background is a light gray.

Art Exchange

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