

DATEBOOK

MARCH 2015 THIS MONTH'S CULTURAL AGENDA

NEW YORK

A Connoisseur's Eye

"A collection of this caliber rarely comes to market," says Jonathan Rendell, deputy chairman of Christie's, of the highly anticipated sale of more than 2,000 works of Asian art amassed by the late, great American dealer and scholar Robert Hatfield Ellsworth, who died this past August. Ellsworth was responsible for assembling the Metropolitan Museum of Art's collection of Ming and Qing furniture in the Astor Chinese Garden Court and is credited with fomenting a deeper interest in Chinese art in the West. Nicknamed the "King of Ming" by the *New York Times*, he counted among his clients the late John D. Rockefeller III and the Hong Kong financier Sir Joseph Hotung. In 1995 Ellsworth was made an honorary citizen of China in recognition of his efforts to preserve the historic houses and temples of Huizhou in southern Anhui Province.

Until recently, Ellsworth's celebrated collection occupied a 22-room apartment overlooking Fifth Avenue. Among the most notable acquisitions to hit the block are a 9th-century bronze figure of Shiva Nataraja Gangadhara from South India, at right, estimated at \$1.5 million to \$2.5 million; a pair of 17th-century gilded Japanese screens, each depicting a stable of prize steeds, tagged with a \$200,000-to-\$300,000 estimate; and a 19th-century imperial carpet, which until the first Opium War (1839–42) had graced the floor of the Palace of Heavenly Purity in Beijing's Forbidden City. It is more modestly pegged at \$60,000 to \$70,000. The sales take place March 17 through 21.

—ANGELA M.H. SCHUSTER



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NEW YORK

Far East Side

Despite the ever-growing number of auctions during the third week of March, blind spots are developing: there are no longer dedicated sales of Korean art, and Bonhams is the lone holdout for Japanese. A counterweight comes courtesy the 43 dealers participating in **Asia Week New York**, who are offering “many unusual works of art,” according to event chair **Carol Conover** of **Kaikodo Asian Art**. During the week, held on Manhattan’s Upper East Side March 13 through 21, collectors interested in these genres will have ample opportunity to acquire magnificent pieces from local and visiting international galleries alike. Of particular note this year is an exhibition at **KooNewYork** that includes a late 19th-century Buddhist temple ceiling from Korea. **Giuseppe Piva** of Milan is bringing a splendid group of traditional Japanese objects, including a gold lacquer box decorated with lobsters, while **Joan B. Mirviss** of New York will exhibit Japanese vessels dating from Neolithic era to the present. Belgian dealer **Gisèle Croës** is selling a rare Chinese bronze vessel dating to the late Shang Dynasty, 1300–1050 B.C.—a period whose works are highly sought by collectors and museums—while **Nicholas Grindley** of London is offering a Qing dynasty *jichimu* four-poster bed. An important private American collection of Indian miniatures will be available from local dealer **Carlton Rochell**. —AMHS

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Asia Week highlights include, clockwise from top left: a 19th-century painted ceiling from Korea; an ovoid, lobed vessel from 1988 by **Kuriki Tatsuke**; and a 1,000-year-old sandstone pediment from central India.



Below, from left: Among the auction highlights at Bonhams are a 16th-century double-portrait *thangka* from Tibet, estimated at \$800,000 to \$1.2 million, and a Chinese inlaid bronze tiger-form garment hook from the Warring States period tagged at \$200,000 to \$300,000. Sotheby’s is offering a Yuan Dynasty (A.D. 1271–1368) blue-and-white peony jar, and a Qianlong period imperial jade seal. Both are estimated at \$1 million to \$1.5 million.

ASIA WEEK AUCTION SCHEDULE

Asia Week New York sales have proliferated over the years. Collectively, **Bonhams, Christie’s, Doyle, and Sotheby’s** will hold two dozen sales, totals from which are expected to exceed last year’s haul of \$149,653,191 from 17 auctions.



SOOTHEBY'S
CHRISTIE'S
DOYLE
BONHAMS

SUN 15	MON 16	TUE 17	WED 18	THU 19	FRI 20	SAT 21
10:00 A.M. & 2:00 P.M. Fine Chinese Ceramics and Works of Art ☉	10:00 A.M. An Era of Inspiration ☉ 10:00 A.M. Asian Works of Art ☉ 2:00 P.M. Fine Chinese Ceramics and Works of Art ☉ 10:00 A.M. Chinese Snuff Bottles from the Collection of Barbara and Marvin Dicker ☉ 12:00 P.M. Eight Treasures from a Private American Collection ☉ 12:30 P.M. Chinese Art from the Scholar’s Studio ☉ 4:00 P.M. Indian, Himalayan, and Southeast Asian Art ☉	10:00 A.M. Fine Chinese Paintings ☉ 10:00 A.M. Chinese Art Through the Eye of Sakamoto Gorō – Ceramics ☉ 10:00 A.M. Indian, Himalayan, and Southeast Asian Art ☉ 2:00 P.M. Important Chinese Works of Art ☉ 6:00 P.M. The Collection of Robert Hatfield Ellsworth Part I ☉	10:00 A.M. & 2:00 P.M. The Collection of Robert Hatfield Ellsworth Part II ☉ 10:00 A.M. Modern & Contemporary South Asian Art ☉ 1:00 P.M. Japanese Art ☉ 2:00 P.M. Indian, Himalayan, and Southeast Asian Art ☉ 2:00 P.M. Important Chinese Works of Art ☉	10:00 A.M. & 2:00 P.M. The Collection of Robert Hatfield Ellsworth Part III ☉ 10:00 A.M. Fine Classical Chinese Paintings & Calligraphy ☉	10:00 A.M. & 2:00 P.M. The Collection of Robert Hatfield Ellsworth Part IV ☉	10:00 A.M. & 2:00 P.M. The Collection of Robert Hatfield Ellsworth Part V ☉ 11:00 A.M. Chinese Art ☉ 2:00 P.M. The Collection of Robert Hatfield Ellsworth Part VI ☉



CLOCKWISE FROM TOP LEFT: KOONNEWYORK; JOAN B. MIRVISS, NEW YORK; TWO IMAGES: SOTHEBY'S; TWO IMAGES: BONHAMS; CARLTON ROCHELL, ASIAN ART, NEW YORK

NEW YORK

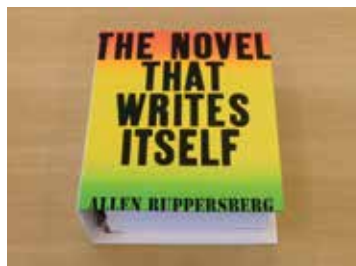
ALL'S FAIR

“Indoors or out, no one relaxes in March,” quipped Ogden Nash, a New York native who nailed the nature of the month decades before the annual **Armory Arts Week** alighted on Manhattan.

The first week of March brings a slew of modern and contemporary art fairs to the city and sets a frenetic pace for dealers, collectors, artists, and curators from around the globe. First out of the gate this year is the **Art Show**, March 4–8 at the **Park Avenue Armory** on the Upper East Side. Organized by the **Art Dealers Association of America (ADAA)**, the 27th edition of this blue-chip affair features curated booths of solo and two-person exhibits as well as thematic group shows, including “Mirror/Mirror,” with self-portraits from **Fraenkel Gallery** of San Francisco and New York’s **Peter Freeman, Inc.** **Marc Selwyn Fine Art** of Beverly Hills, one of six first-timers this year, plans a booth dedicated to early works on paper by **Lee Mullican** (1919–98). “We wanted to highlight a California artist, and Lee hasn’t been exhibited in New York since his 2006 retrospective at Grey Art Gallery,” explains Selwyn.

Further proving Nash’s observation, Selwyn pulls double duty as the host, simultaneously, of a multiartist booth of about 50 works—from **Richard Artschwager**, **Sol LeWitt**, **Jack Goldstein**, and others—at the **Armory Show**, March 5–8. That fair, at Piers 92 (modern) and 94 (contemporary), brings in nearly 200 galleries from 28 countries after attracting a record number of applications for 2015. It appears that Armory Week is handling the challenge from May’s Frieze Week, a juggernaut of contemporary fairs surrounding Frieze New York, which launched in May 2012 and threatened to mute some of March’s fanfare.

Armory Week welcomes the inaugural edition of **Context New York**, a sibling to the Miami fair, which takes place March 5–8 at Pier 36 on the East River. **Pulse** is moving its 10th New York edition back to Armory Week after three years as a Frieze satellite. Held at the **Metropolitan Pavilion** in Chelsea, the contemporary fair highlights both emerging and established artists and galleries. Also that week, **Independent**, in its sixth year at **Center548** (the former Dia Center for the Arts) offers open-plan exhibition spaces that create a vibe more gallery than art fair. Independent’s director, **Laura Mitterand**, notes a slight uptick this year in Latin American dealers on the roster of 50 galleries from 14 countries. Unfortunately, when a developer bought their building last year, any thoughts of relaxing after the fair were squelched for the folks at Independent, who will need to find a new location. Says Mitterand of their impending move, “This is the last Independent in this space before it’s converted, probably to condos. It’s the end of Chelsea—so sad.” Meanwhile **Volta NY**, the individual solo project fair, moves to Pier 90 in Hell’s Kitchen. —REBECCA KNAPP ADAMS



Clockwise from above: **Laura Plageman's** archival pigment print *Davenport Island*, 2014, at Pulse Contemporary; **Brice Marden's** *African Drawing 11*, 2011–12, at the ADAA Art Show; a detail of **Pedro Reyes's** *Cuerpomático*, 2013, at the Independent fair in Chelsea; and **Allen Ruppersberg's** *The Novel That Writes Itself*, 2014, at the Armory Show.



CLOCKWISE FROM TOP: DE SOTO GALLERY, LOS ANGELES; MATTHEW MARKS GALLERY, NEW YORK; EDOUARD FRAIPONT, PEDRO REYES, AND LABOR, MEXICO CITY; ALLEN RUPPERSBERG AND MFC-MICHELE DIDIER, BRUSSELS



DUBAI

GLOBAL GATHERING

For four days this month, the Madinat Jumeirah hotel will again add “fine art fair” to its list of luxurious amenities as the host of Art Dubai, with offerings from 92 galleries representing 39 countries. Beginning March 18, local galleries like Carbon 12 and Lawrie Shabibi and distant dealers such as Mexico’s Kurimanzutto will present a host of creative fare. In keeping with last year, this edition is organized into three sections: Contemporary, Modern, and Marker. The Modern segment features curated works by masters from Africa, the Middle East, and South Asia; Farid Belkahlia of Tunis’s Le Violon Bleu and Bruce Onabrakpeya from Mydrim Gallery, Lagos, are two of the 14 artists on view. The Marker section, curated by Luiza Teixeira de Freitas, focuses on Latin America and will feature a group exhibition. The fair runs through March 22. —JDA GAYLE

Plastic Tree C, 2014, by Pascale Marthine Tayou, at the booth of Galleria Continua.

Local youth assist artist Eduardo Navarro with his SB:12 project.

SHARJAH

Gulf Course

While visitors to the United Arab Emirates this time of year may not experience the winds of a shamal, there is artistic fresh air at the 12th Sharjah Biennial, March 5 through June 5. Curator Eungie Joo and associate curator Ryan Inouye are presenting works by 50 contemporary artists from more than 20 countries under the theme “The past, the present, the possible.” The artists, including Argentine Eduardo Navarro, will offer their interpretations of the theme at various sites across the city as well as in neighboring Kalba on



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NEW YORK

TALENT SCOUT

Andrea Rosen, seen here reflected in a work from Ken Lum’s 1997 “Photo Mirrors” exhibition, celebrates the 25th anniversary of her gallery on March 7 with the publication of a limited-edition, catalogue box set, 25 volumes of which are dedicated to her most notable shows, by artists including Mel Bochner, Willem de Kooning, Lucio Fontana, Robert Gober, Roni Horn, Sterling Ruby, Rudolf Stingel, and Wolfgang Tillmans. A 26th volume provides a chronology of the gallery. —AMHS



the Gulf of Oman. More than two-thirds of the works on view are new commissions for the biennial, which is sponsored by the Sharjah Art Foundation. Among these pieces is the third and final installment of a video work by the Ramallah- and New York-based duo Basel Abbas and Ruanne Abou-Rahme. Part of a series titled “The Incidental Insurgents,” begun in 2012, it fuses fact with fantasy for an introspective exploration of the pair’s artistic practice. Other artists include Etel Adnan, Mark Bradford, Nikhil Chopra, Julie Mehretu, Danh Vo, and Lynette Yiadom-Boakye. —JG

LONDON

Chinoiserie, Chéri

More than 90 British dealers will set up shop on Duke of York Square for the 23rd edition of the BADA Antiques & Fine Art Fair, March 18 through 24. “The fair is the ultimate venue in London for sourcing really outstanding examples of British art and antiques from the 17th to the 20th centuries,” says director Richard Coles of Godson & Coles, which specializes in 17th- to 19th-century furniture and decorative arts. Among the new exhibitors at this year’s fair are John Adams, a dealer in 20th-century French painting who is presenting works by Bela de Kristo and Jean Lombard, and John Featherstone-Harvey of Titus Omega, specializing in late 19th-century and 20th-century English and European decorative arts. He is offering a silver bowl inset with Connemara



stones, circa 1900, designed by Oliver Baker for Liberty & Co. According to Coles, this year’s event also features an array of chinoiserie, including an early 18th-century lacquer chest at the stand of fair veteran Frank Partridge; a George III lacquer longcase clock on offer from Howard Walwyn; a George I period, scarlet-japanned bureau cabinet signed by Daniel Massey and tendered by Godson & Coles; and a silver tea caddy dating from 1763 from Mary Cooke Antiques. “The Hidden Treasures of Lichfield Cathedral,” a loan exhibition on view during the fair, includes a magnificent 16th-century Flemish stained-glass panel from Herkenrode, Belgium, which was recently restored as part of a \$5.6 million renovation of the church. —AMHS

A late 18th-century Worcester hexagonal vase and cover decorated in Chinese style with a dragon pattern, on offer from Robyn Robb.

CLOCKWISE FROM TOP LEFT: PASCALE MARTHINE TAYOU AND GALLERIA CONTINUA, ITALY, CHINA, AND FRANCE; EDUARDO NAVARRO AND SHARJAH ART FOUNDATION; ROBYN ROBB; ANDREA ROSEN GALLERY, NEW YORK



MAASTRICHT

Worldly Treasures

The venerable **European Fine Art Fair (TEFAF)** welcomes 275 purveyors of the rare and wonderful for its 28th edition, March 13 through 22. New this year is “Night Fishing,” a section curated by archaeologist, author, and collector **Sydney Picasso**, which showcases works by postmodern and contemporary artists whose works reference the past. She took her inspiration from her father-in-law **Pablo Picasso’s** oil-on-canvas *Night Fishing at Antibes*, 1939, painted on the eve of World War II and currently in the collection of the Museum of Modern Art in New York.

Event newcomers include Rome-based gallery **Giacometti Old Master Paintings**, which is bringing **Aurelio Lomi Gentileschi’s** *Stoning of Saint Stephen*, circa 1603, and antiquaire **Alessandra Di Castro**, presenting a late 18th-century terra-cotta bust of the 2nd-century Roman emperor Antoninus Pius, at left, by **Bartolomeo Cavaceppi**. Among British dealer **Ben Brown’s** offerings is spatialist **Lucio Fontana’s** pale-hued and highly figurative *Ballerina*, 1952, in painted ceramic. Fair veteran **Georg Laue** of Munich-based **Kunstammer Georg Laue** is reinterpreting the classic collector’s cabinet for the 21st century. Among the highlights at his stand will be a 17th-century articulated boxwood mannequin from Germany and a fine 4-foot-wide cabinet with a host of hidden compartments, made of exotic woods and gilt fittings, circa 1600, in Augsburg, below. —AMHS



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An 1890s rocking settee made by the South Family of Mount Lebanon, New York.

MAASTRICHT

Q+A WITH PHILIPPE SEGALOT

The New York–based private contemporary art dealer, best known for his \$117 million “Carte Blanche” auction at what was Phillips de Pury & Company in 2010, is making news again with his collaboration with Parisian **François Laffanour** of Galerie Downtown at the **European Fine Art Fair (TEFAF)** this month. The two will present a tightly curated exhibition of Shaker furniture—the first outing for the American minimalist aesthetic at TEFAF. *Art+Auction* editor at large Judd Tully spoke with Ségalot about this new endeavor.

What brings you to Shaker furniture?

Furniture has always been a passion of mine, and Shaker has everything I love in furniture: purity, simplicity, proportion, quality of material, perfection of craftsmanship. It is timeless and works so well with contemporary art—and on top of that, it has historical importance and a spiritual dimension. It has been a hobby and a passion of mine for a decade, and I decided to take a more professional approach to it.



How did your collaboration with François Laffanour, known for his expertise and dealings in mid 20th-century French design, come about?

I had this idea to show the work in Maastricht, and I brought the idea to François. After his visit with me to the 18th-century Hancock Shaker Village in Pittsfield, Massachusetts, he said, “OK, this is a project for me, too.” He immediately understood the importance and influence of Shaker furniture on 20th-century design.

You also have the support and expertise of the Shaker Museum at Mount Lebanon, New York.

Yes, they immediately responded to our effort since their own aim is to promote the Shaker culture in America and abroad. They’re lending several important works, and **Jerry Grant**, their top conservator, contributed to our new book, *Shaker: Function, Purity, Perfection*, just published by Assouline.

How many objects will be on display, and at what price levels?

There will be approximately 35 works, ranging in price from \$10,000 for a rocking chair to \$300,000 for a major cupboard from the 1820s to 1840s.

PARIS

Sex in the City of Light



After a successful outing at Peres Projects in Berlin earlier this year, the multifaceted oeuvre of American-born artist **Dorothy Iannone** is the focus of a solo exhibition March 28 through May 14 at **Air de Paris**. Produced over the course of more than five decades, the works in the show, including *Oh Wasn't It Just Yesterday*, 1980, left, explore human sexuality in all its manifestations through a liberating blend of text and imagery. —AMHS

CLOCKWISE FROM TOP RIGHT: JEAN-BAPTISTE HUYNH; MATTHEW KROENING; HANS-GEORG GAUL AND AIR DE PARIS; KUNSTAMMER GEORG LAUE, MUNICH; GALLERIA ALESSANDRA DI CASTRO, ROME



NEW YORK

ON FIRM FOOTING



Gutai guru and current art market darling **Kazuo Shiraga**, who rendered his highly charged abstract canvases with his feet, is the subject of a solo exhibition that debuts at **Mnuchin Gallery** on March 2. On view are 20 works executed between 1959 and 2000, including his oil-on-canvas *Chikusei Shohao*, 1961, left. “My enthusiasm for Shiraga is boundless,” says **Robert Mnuchin**. “His imagery is completely his own—yet, in a way, it reminds me of the excitement I felt when I first saw a 1970s de Kooning. The paint glistening looks as though it’s still wet. What energy, what a thrill!” The exhibition, which runs through April 11, will be accompanied by an illustrated catalogue by noted Gutai scholar **Ming Tiampo**. —AMHS

“The success of our December auction, celebrating 175 years of photography, showed that there is a real appetite for top images from any era, so we are coming into March with a strong group of carefully chosen works,” says **Christopher Mahoney**, senior vice president and head of the photographs department at Sotheby’s. On March 31, Sotheby’s and Christie’s offer an array of classic and contemporary works in the category—the latter featuring a large-format print of one of **Richard Avedon’s** highly sought-after *Dovima with Elephants, Evening Dress by Dior, Cirque d’Hiver (Paris)*, 1955. The image holds the artist record at auction, set at Christie’s Paris in November 2010, when it sold for €841,000 (\$1.2 million). The iconic piece, from an edition of 50, is tagged at \$300,000 to \$500,000. Highlights at Phillips on April 1 include **Desiree Dolron’s** gothic chromogenic print *Xteriors XII*, 2001, from an edition of eight (est. \$60–80,000). In the “Xterior” series, Dolron combines a Dutch Old Master painting aesthetic with digital technology to create prints that are painterly rather than photographic. Other offerings include the 4-part figural yet abstract *Torino Installation*, 2002, by **Wolfgang Tillmans**, estimated at \$50,000 to \$70,000. Works by **Robin Rhode**, which hit the block for the first time in the photography category, include *Ballad to Ballet*, 2008, a grid of nine pigment prints from an edition of six, tagged at \$40,000 to \$60,000. The house is clearly pushing contemporary artists who challenge the boundaries of photography. “Every year, roughly 40 percent of buyers are new to the category, and we expect a strong season,” says **Shlomi Rabi**, head of sales at Phillips. —LIZA M.E. MUHLFELD



NEW YORK

EYE ON THE MARKET

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BRUNSWICK, MAINE

Out of the Cold

While art produced during the Cold War era has been well documented and the subject of countless exhibitions, the bulk of scholarly inquiry has, until now, focused on Europe, the former Soviet Union, and the United States. The **Bowdoin College Museum of Art** is now expanding that discourse in “Past Futures: Science Fiction, Space Travel, and Postwar Art of the Americas.” From March 5 through June 7, curator **Sarah Montross’s** examination of avant-garde art of the Americas from the 1940s to 1970s considers the influence of the space race, contemporaneous technological innovations, and science fiction on artistic practices in Latin America as well as the U.S. The exhibition features more than 50 works in a range of styles and media, with contributions from **Nancy Graves, Gyula Kosice, Raquel Forner, Roberto Matta, Robert Smithson**, and others. —JG

A photograph of **Ivan Puig and Andrés Padilla Domene’s** futuristic vehicle *SEFT-1*, 2011, traversing the Metlac Bridge.

CLOCKWISE FROM TOP LEFT: TOM POWEL IMAGING; PHILLIPS; SEFT-1



HONG KONG

OUTER ORBIT

As Art Basel Hong Kong steadily gains traction as the marquee name in contemporary art fairs in Asia, a host of satellite fairs have sprung up around it. Of particular note this year is the launch of **Art Central Hong Kong**, founded by **Tim Etchells**, **Sandy Angus**, and **Will Ramsay**. (In 2008 the trio launched Art HK, which was acquired by Art Basel in 2011.) Art Central, which runs March 14 through 16, brings together some 70 international galleries.

In addition, a special Rise section, devoted to solo and two-person presentations from galleries less than five years old, will be housed in a bespoke 108,000-square-foot structure on the **Central Harbourfront**, designed by the London

Installation view of **Farid Saleem** *Kamboh's Untitled (Dollar Bills)*, 2013, available at Paris-based **Emerge Gallery**.

architecture firm **Stiff & Trevillion**. Working with the Asia Society Hong Kong Center, co-directors **Eve Share Banghart** and **Maree Di Pasquale** will present a wide-ranging program of panels and talks exploring artistic and curatorial trends in Asia and beyond. —DARRYL JINGWEN WEE

TOKYO

Sunlight on the Past

On the eve of Japan's cherry blossom festival, **Art Fair Tokyo** celebrates its 10th edition at the **Tokyo International Forum** March 20 through 22. Known for its eclectic mix of antiquities, modern Japanese prints and paintings, tea ceremony utensils, and ceramics, as well as the more rarefied and experimental reaches of contemporary art, Art Fair Tokyo has in recent years attracted top galleries from Hong Kong, Taiwan, Indonesia, and the Philippines. For the 2015 edition, however, it will focus firmly on Japan, with special programs that take a longer, historical perspective on current art movements. Highlights include a section that reexamines trends in Japanese art beginning with the 17th-century Rimpa school. A mini-retrospective showcases Japanese artists who have represented their country at the Venice Biennale, such as **Tatsuo Miyajima**, **Mariko Mori**, **Tabaimo**, and **Rei Naito**. **Koki Tanaka** is creating a new installation for the fair, while fair director **Takahiro Kaneshima** is curating a section devoted to the Mono-ha movement, with works by **Kishio Suga**, **Toshikatsu Endo**, **Shigeo Toya**, and **Susumu Koshimizu**. Meanwhile, the focus on new media seen in the Art, Media, and I, Tokyo section last year, which featured up-and-coming artist **Yuko Mohri**, returns with a special exhibition on how media and technology are deployed in art in the Japanese capital. —DJW

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Documentation photograph of a performance of *Dust Storm*, 2014, by **Hiromi Tango**, left, and **Zao Wou-Ki's** oil on canvas *20.12.96-17.01.97*, 1997, below.

HONG KONG

Early Arrival

Art Basel Hong Kong holds its third edition March 15 through 17, two months earlier than usual. This strategic decision was made last year by then fair director **Magnus Renfrew** to help the still-fledgling event "reach its full potential as a key fixture on the international art calendar." For the 2015 edition, 237 galleries from 37 countries are participating, half of them from the Asia-Pacific region.

The Insights sector will present sharply curated projects by 34 galleries, including **Wei-Ling Gallery** showcasing Malaysian artist **Anurendra Jegadeva**, **100 Tonson Gallery** presenting Thai artist **Yuree Kensaku**, **Rossi & Rossi** devoting its booth to Cambodian artist **Leang Seckon**, and **Galerie Ora-Ora** offering work by contemporary Chinese ink painter **Zhang Yanzi**. Meanwhile, the Discoveries section will include a photography-based installation by Hong



Kong artist **Trevor Yeung** at **Blindspot Gallery**, a sound installation by Indonesian artist **Bagus Pandega** at **ROH Projects**, an anechoic testing chamber by American artist **John Patrick Walsh III** at **Night Gallery**, and a solo outing by **Oscar Enberg** at **Hopkinson Mossman**. Chinese curator **Li Zhenhua** returns as the producer of the well-received Film sector, which debuted last year, while the Encounters section of large-scale installations will be overseen by **Alexie Glass-Kantor**, executive director of Sydney's Artspace. —DJW

CLOCKWISE FROM TOP: EMERGE GALLERY; PARIS: GREG PIPER AND SULLIVAN + STRUMPF; SYDNEY: GALERIE PASCAL LANSBERG; PARIS: MUNETOSHI IWASHITA

FLORENCE

Cosmopolitan Club

The florescence of the arts in the wake of **Alexander the Great's** conquest of a vast swath of territory from Greece to the Indus Valley is the subject of "Power and Pathos: Bronze Sculpture of the Hellenistic World," which opens at the **Palazzo Strozzi** on March 14. On view are some 45 bronzes dating from the 4th to 1st centuries B.C. and later Roman works inspired by them, which attest a cosmopolitan blend of Eastern and Western artistic traditions. Among the highlights are several pairings of works, including an early 1st-century bronze *Apoxyomenos* from Ephesos, in the collection of the Kunsthistorisches Museum in Vienna, and its later twin, sculpted in marble, from the Uffizi Gallery in Florence; two herms of Dionysos, one from Tunis and signed by the 2nd-century B.C. sculptor **Boethus of Chalcidion**, the other from the J. Paul Getty Museum in Malibu; and two archaic-style Apollo-Kouros in the collections of the Louvre and the Soprintendenza per I Beni Archeologici di Pompei, respectively. "Although all of these



A first-century B.C. portrait head in bronze, copper, and marble, from the Ny Carlsberg Glyptotek in Copenhagen, on view at the Palazzo Strozzi.

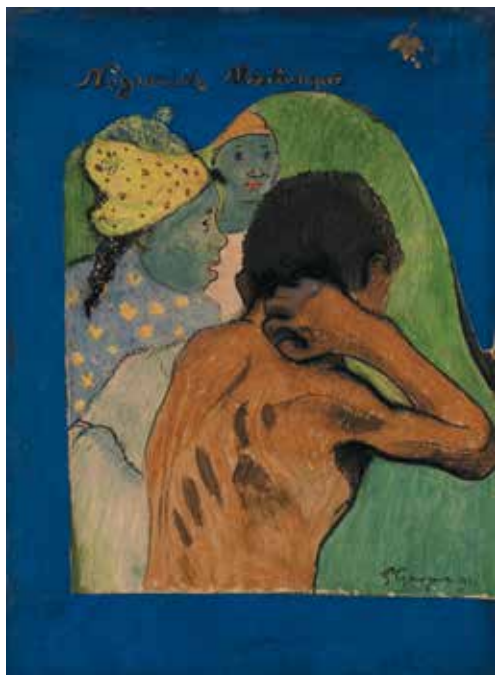
pairs have been shown together frequently in art history books, this is the very first time that any of them have been displayed side by side," says **James M. Bradburne**, director of the Strozzi Palace Foundation. Bronze works from antiquity are quite rare, he adds, because so many were melted down over the centuries in order to mint coins and manufacture arms. Most of those that have survived have come from shipwrecks, including one discovered off the coast of Mahdia, Tunisia, in 1907, and another found in the Adriatic near Brindisi in 1992. Following the Florence exhibition's June 21 close, it will travel to the J. Paul Getty Museum in Los Angeles (July 28–November 1) and then to the National Gallery of Art in Washington, D.C. (December 6–March 13, 2016). —AMHS

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PARIS

A MAJOR DRAW

Thirty-nine international dealers in works on paper bring their finest sheets—from Old Master drawings to contemporary renderings—to the **Palais Brongniart** for the 24th edition of the **Salon du Dessin**, March 25 through 30. Among this year's highlights are **Paul Gauguin's** *Nègreries Martiniques*, 1890, seen left, a composition in gouache, watercolor, ink, and collage on paper, which will be at the stand of **Jean-Luc Baroni**; a luminous pen, ink, and chalk drawing depicting the *Betrothal of the Virgin Mary*, 1792, by **Giovanni Domenico Tiepolo**, available from **Eric Coatalem**; **Henri Matisse's** *Portrait of Tamara, Dancer at Rest, or The Odalisque*, 1939, executed in Chinese ink and on offer from **Galerie de**



la Présidence; and **Fernand Léger's** gouache-and-crayon *The Builders*, 1950, tendered by **David Tunick**. An exhibition of architectural drawings in the collection of the **Bibliothèque Nationale de France** will be on view for the duration of the fair. "The Salon du Dessin is the only fair in the world that brings together the best of the drawings market—dealers, collectors, and connoisseurs—while offering an excellent cultural program," says its honorary chairman **Hervé Aaron**. —AMHS

...ALSO THIS MONTH

March 5–8

> **New York**
The first edition of **Art on Paper** launches at **Pier 26** in Tribeca with 65 exhibitors presenting works that use the medium as catalyst for creativity and innovation. Among them is **Doug Beube's** *Collapse*, 1998, above, available from **JHB Gallery**, New York.



March 13

> **Paris**
The **Fondation Cartier pour l'art contemporain** presents the first major solo show by American artist **Bruce Nauman** in France in more than 15 years. Multimedia installations include *Anthro/Socio (Rinde Facing Camera)*, 1991, left. Through June 21.



March 14

> **Frankfurt**
An exhibition of 20 figurative sculptures—groups of alienated self-portraits of the artist **Isa Genzken**, including one from *Schauspieler II*, 2014, right—opens at the **Museum für Moderne Kunst**. The show runs until May 31.



March 18

> **Paris**
Sotheby's auctions the private collection of the renowned **Dillée** family, a dynasty of specialists and collectors. Among the 450 lots are Old Master paintings and drawings, bronzes, scientific instruments, and decorative objects, including a pair of Louis xv ormolu-mounted Chinese crackle-glaze celadon ewers, 1735–45, at left.



March 23

> **Baku, Azerbaijan**
Yarat inaugurates a new center for contemporary art in a former Soviet naval headquarters on the Caspian Sea with a solo show of works by **Shirin Neshat**, including *Gizbasti*, at right, from "The Home of My Eyes" series, 2014–15, which runs through June 23.



March 25

> **Paris**
Called the "painter's painter" by **Edouard Manet**, Spanish artist **Diego Velázquez** receives his first retrospective in France, at the **Grand Palais** through July 13. Highlights include *Balthasar Carlos et son nain*, circa 1631, left.

March 26–29



> **Paris**
Art Paris attracts 140 cutting-edge galleries to the **Grand Palais**, while **PAD** offers the best in art and design from 56 dealers in the gardens of the **Tuileries**, including **Galerie d'en Face**, which is bringing *On the Seine (Simone d'Aillencourt)*, 1963, left, from **Melvin Sokolsky's** "Bubble" series.

CLOCKWISE FROM TOP LEFT: PALAZZO STROZZI, FLORENCE; DOUG BEUBE AND JHB GALLERY, NEW YORK; BRUCE NAUMAN, GLENSTONE, POTOMAC, MARYLAND, AND ADAGP, PARIS, 2015; MUSEUM FÜR MODERNE KUNST, FRANKFURT; SOTHEBY'S; GLADSTONE GALLERY, NEW YORK AND BRUSSELS; MUSEUM OF FINE ARTS, BOSTON; LA GALLERIE D'EN FACE, PARIS; JEAN-LUC BARONI LTD., LONDON