

Articles

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1

2016 Armory Week Art Fair Cheat Sheet

Tried and true, the Armory Show [once again](#) ranks as the largest event in this week's program, featuring 200-plus galleries across Pier 92 and Pier 94 along the Hudson River. As usual, the former will exhibit modern work and the latter contemporary. What's new? Its "Armory Focus," which highlights a different geographical region each year (this is year seven), will turn its attention to Africa. A standard adult ticket is \$45.

Hours and complete ticket information can be found [The Art Dealers Association of America Art Show](#) will keep it's stalwart format, showcasing a curated collection of works from 72 private galleries and dealers. Among the artists on offer are Rebecca Horn (presented by Sean Kelly Gallery), Beauford Delancey (Michael Rosenfield Gallery), and Jim Shaw (Metro Pictures). The fair

will once again be at the Park Avenue Armory at East 67th Street. Standard adult ticket: \$25. Having left its longtime home in the old Dia building on West 22nd Street, Independent will inaugurate a new space in Tribeca, featuring work from 40 international galleries and not-for-profits. The address: 50 Varick Street. Standard adult ticket: \$25. For the 11th consecutive year, Pulse New York will set up shop at the Metropolitan Pavilion in Chelsea, a short cab ride away from the Armory Show piers. A full list of the exhibitors can be found. Standard adult ticket: \$25 VOLTA NY, an affiliate of the Armory Show, focuses on contemporary solo artist projects of international domain. It is located on Pier 90, and there is VIP reciprocity with, and a shuttle to and from, the Armory. You can get into VOLTA free during its public vernissage on March 2, from 8 to 10 p.m. Standard adult ticket: \$25. Scope, located at 639 West 46th Street, will showcase work from 60 international galleries. This is the second year Scope will feature, in its words, a “critically-acclaimed open-plan exhibition space...with galleries flow[ing] organically into one another, creating curatorial narratives that encompass the entire show.” Standard adult ticket: \$35 True to its name, this fair focuses on works on paper. Now in its second year, the fair is touting increased gallery participation and new

public installations. It will take place on Pier 36 in Manhattan. Standard adult ticket: \$25. The Clio Art Fair styles itself as a counterbalance to Armory Week, showcasing work exclusively from independent artists, sans galleries. The fair is free to the public March 4-6. It is located at 508 West 26th Street in Manhattan. Moving Image New York is the only fair focusing on solely video-based work. A list of the artists and exhibitors can be found. It is located in the Tunnel Building, at 11th Avenue and 27th Street. The fair is free. The New York City Art Fair, now in its fifth year, features exclusively Asian contemporary art. This season it's highlighting Japanese emerging artists, and the fair's five participating galleries will showcase work on this theme. The New York City Art Fair is located at Hpgrp Gallery New York, 434 Greenwich Street, in Tribeca. The fair is free. The modestly scaled Salon Zürcher will include six participating galleries, including Zürcher itself. The others are Marie Finaz Gallery (Paris), Galerie Gris (Hudson, New York) Mathilde Hatzenberger (Brussels), Kips Gallery (New York), Weathervane (Brooklyn). Opening night, February 29, will include feature a performance by Bonnie Tchien Hwen-Ying at 6:30 p.m. The gallery is located at 33 Bleecker Street in Manhattan. Admission is free. Now in its fifth year, SPRING/BREAK Art Show, which features

projects by curators, rather than galleries, will explore more than a hundred curators' interpretations of the theme "COPY&PASTE" through the work of 600-plus artists. The fair is located in the United States Post Office building at 421 8th Avenue in Manhattan.

Standard adult ticket: \$15

2016-03-03 08:36 *Ella Coon*

2

9 Art Events to Attend in New York City This Week



Neil Beloufa has yet to become a hit with American audiences, but it seems to be only a matter of time before the French Algerian artist, who has a MoMA project opening on March 12, will become better known to New Yorkers. Like a cross between David Douard's oddball sculptures and Omer Fast's truth-bending films, Beloufa's video installations play with the line between fact and fiction, exploding open the division between the two and creating spaces that look like dysfunctional film sets. In the process, Beloufa looks at the politics

inherent in film narratives and the way that technology plays tricks on us. This screening program of three Beloufa films features the U. S. premiere of (2014), in which French students try to map out a statistical formula for which Canadians will hook up with each other at a party. After the screening, Thomas J. Lax, an associate curator at MoMA, will discuss the films with Beloufa. —

“Alhambra” will feature works by Ibrahim El-Salahi, the Sudanese painter known as the father of African and Arab Modernism. After he was exiled from his home country in 1975, El-Salahi went to live in England, where he had previously studied at the Slade School of Art in London. El-Salahi’s work, while diverse in its use of mediums, consistently relies upon line drawing to convey both structure and emotion, whether it depicts Africanized arabesque script or whether it is used to embellish traditional Sudanese crafts.

Patti Smith will present , a project based on her 2015 book , which the artist describes as “a roadmap to my life” as told from inside various cafes and other favorite haunts around the world. The show will primarily feature photographs included in the book, along with additional works by Smith that celebrate the healing powers of art

and literature as well as the process of artistic creation. Smith will be present for readings from throughout the exhibition's run, and will also participate in a discussion of her artistic practice with Omar Kholeif, Manilow senior curator at Chicago's Museum of Contemporary Art on Saturday.

White Columns, Gavin Brown's Enterprise, STD Records, and the Independent Art Fair have teamed up with Santos Party House to present a straightforward night of debauchery in honor of Armory Week, featuring the wittily named DJ Tom of England. Accompanying him in the DJ booth will be artist Spencer Sweeney, who is represented by Gavin Brown's Enterprise, and White Columns director Matthew Higgs.

BAM's highly-anticipated Migrating Forms film festival will open with a selection of video work by Frances Stark, including "decades of lo-fi cat videos and an animated chronicle of the artist's sexual rendezvous on Chatroulette." Specifically, the lineup includes: , , as well as selections from and. Stark will also be present for a Q&A following the screenings.

“I moved here in 1964,” David Hockney told me one sunny afternoon in December at his Hollywood Hills studio. “I flew out here direct. I didn’t know a soul. I didn’t drive. Within a week I got a driver’s license, I got a studio, I got a little apartment, and I thought, ‘This is the place to be—in the land of swimming pools.’” Hockney had recently made £5,000 from the sale of a series of 16 etchings, at his first show in London. “With that money I came to California in January,” he told me. Two years later he moved back to England with his then-boyfriend Peter Schlesinger, but he returned to Los Angeles in 1979, and has owned his current place in the Hollywood Hills since 1982. Though he decamped for Yorkshire in 2005 and spent eight or nine years painting landscapes, he has returned to California. He missed the sun, he said. “I was back and forth a bit, but I always intended to come back here.” At 78, Hockney is one of the rare contemporary artists who truly needs no introduction. Rarer still, he is beloved by the general public, for his lush landscapes, his blazingly cool depictions of L. A., and his astute portraits. He has spent more than half a century gallivanting from one medium to another, taking

up photography, stage design, and even iPad drawing in recent years, thanks to an app called Brushes, earning fans all along the way. When I visited the studio, Hockney was hard at work making paintings for an exhibition that opens at the in July, which will have 79 portraits depicting people he's crossed paths with over the past two and a half years in the L. A. art world. "I wasn't planning on doing this many at first," he said, "but when I got to about 15 I realized I could probably go on forever." Subjects include friends, family, colleagues, and acquaintances. The first portrait in the series is his studio manager. Larry Gagosian, John Baldessari, and Benedict Taschen (a neighbor) all sat in the same chair against the same blue backdrop for the works, and that uniformity amplifies each sitters' personality in the works. "The last one I did was the son of Tacita Dean," Hockney said. "Tacita came to the studio and she brought her son. I was so taken with him and she said yes because he was off all week for Thanksgiving break." He paused to offer me a cigarette and lit one himself. Hockney said that he was just back from a trip to New York, where he had taken in the "Picasso Sculpture" show at the Museum of Modern Art. "Great sculptor, great painter," Hockney said. "Picasso had everything. There's comedy, there's

tragedy.” Another recent highlight was MoMA’s Matisse cutouts show, which he said reminded him of how “marvelously” the artist used yellow. Hockney said that he is not one for openings these days, but he is an avid reader, usually spending three to four hours every night with a book before he turns in for bed at 9 p.m. Having just finished Mary Beard’s , he seemed to be on an ancient Rome kick. “I even watched Cleopatra the other night with Elizabeth Taylor and Richard Burton,” Hockney said. “She looked terrific, the eyes are marvelous.” He has had a lifelong interest in cinema (and made a few film works himself), no doubt spurred on by his proximity to Hollywood. He lit another cigarette and spoke about his friendships with directors George Cukor, Tony Richardson, and Billy Wilder, whom he called one of the great artists of Hollywood. “ is a flawless film,” he said. “It’s an amazing film because of its suggestions.” “The French used to say, all the talent that used to be in painting is now in film,” Hockney continued. “Maybe it did, but film is a lot more ephemeral than painting. You have to give it time, which is why you don’t want to watch something terrible from the past. You haven’t got the time. The arts of time have to be edited a lot more than the arts of space.” For the foreseeable future, Hockney was planning to hunker down in

his studio to finish work for the London show. “I don’t leave this place much,” he said. “I’m too deaf to go out, really. I live in a silent world, but I like silence.” He said that he believes this helps him see space more clearly. “I can’t do a lot of things now,” he continued, “but it’s no good complaining. I just paint.” David Hockney: A Bigger Book A History of Pictures

2016-03-03 08:35 *Katherine McMahon*

4

What Is One Rule You’ll Never Break?



On Thursday, March 3 at 7PM, the Museum and Christie’s are excited to present The Refined Art of Collecting: An Evening with the Experts. The panel discussion, including BMA staff, a private collector, and a specialist from Christie’s,

will address the careful process of assembling and managing a collection, whether as a museum or an individual. [Click here to learn more.](#)

In preparation of our discussion, we asked each

of our panelists one question: What is the one rule you'll never break when it comes to collecting?

“Do your research. Make sure you understand how the object fits into the overall context of what you're collecting, such as works by a specific artist or pieces from a certain time period. Once you're ready to purchase, quality and condition are essential to your final decision.”

“I would not acquire something for the Museum just to impress, or just because it's something 'everyone' is acquiring. I would not look to compete with other museums. There must be a reason for something to be added to our permanent collection, it must have context, and speak to the collection, either because of its relationship to other objects already in the Museum, or because of the way it illuminates other objects already in the collection. The object must play a role or have a purpose in some way that makes the collection stronger.”

“Collecting should never be dictated by what is 'hot' at the moment, nor should value or potential investment be the driving force behind a purchase. Although art has proven in many cases to have been a good investment, there is

absolutely no guarantee that this will be the case. Collect what you like – what intrigues you. That way, your collection will always be of interest. And if you get bored with it or feel there is nothing further that can be added – sell it and start again.”

“My husband David and I have one word to answer the question: quality.”

2016-03-03 10:51

5

5 Things To Know About “Haitian Flags”

Before our upcoming lecture by Dr. Benjamin Hebblethwaite, we wanted to take a moment to explain a little more about our current exhibition, Haitian Flags



from the Cargo Collection. If you haven't seen the exhibition yet, it is beautiful; more than that, it is filled with a lot of information that you may not know about Haiti, the Vodou religion, and what the flags truly mean.

Here are 5 things to know about Haitian Flags,

and don't miss the free lecture happening on Friday, February 26 at 6PM!

1. Haitian Vodou is different from voodoo

Vodou is a religion that was established in the 1500s when Africans arrived on the island of Haiti, in the Caribbean. It doesn't aim to harm others or mystically inflict damage; rather, it promotes a relationship between the living followers and divine spirits and ancestors. Voodoo originated in Louisiana and is often referred to as Louisiana or New Orleans voodoo to differentiate the two belief systems.

2. Haitian Vodou flags have a different function than expected

While many people think of flags as something that flies from a flagpole, the Haitian Vodou flags serve a different purpose. The flags, called drapo , are displayed on or near altars. In religious ceremonies, processions carry the flags into sacred spaces, and worshippers may wear them over their shoulders as they are joined together with the loa , or spirits.

3. Each loa has a vèvè symbol

During religious ceremonies, priests draw

symbols, or vèvè, on the ground to invoke spirits, a practice found throughout West and Central Africa. Each loa has a vèvè associated with it. Some have clear connections, such as the ship representing Agoue, the spirit associated with the sea. Others seem more abstract, incorporating symbols that may seem familiar to viewers but have unfamiliar connotations.

4. The flags combine symbolism from Catholicism and the Society of Freemasons

In its beginnings, Vodou was primarily practiced by slaves brought to Haiti from West and Central Africa. It was banned by European Colonial powers, forcing believers to find other ways to worship. Consequently, Catholic symbols and Saints are merged with aspects of the hidden faith, often correlating Catholic saints to similar Vodou loas. The French brought the Society of Freemasons, a fraternal order developed from ancient and medieval stone mason guilds, to Haiti in the mid-1700s. After gaining independence, Haitians established their own Masonic lodges, leading to the incorporation of Masonic symbols such as skeletons, coffins, and compasses.

5. One loa has a connection Birmingham's city symbol, the Vulcan

One of the spirits associated with Vodou is Ogou (also spelled Ogun or Ogoun), represented by Saint Jacques Majeur, or Saint James. In West Africa, Ogun is the spirit of iron. In Haiti, he represents weaponry, war, and fire. This is similar to Vulcan, the Roman god of fire and metalworking. The Vulcan is best known in Birmingham from the statue representing the god, acknowledging the city's roots in the iron and steel industry.

Now that you're familiar with Haitian Flags , come in and see it! The exhibition and the upcoming lecture are both free and open to the public.

2016-03-03 10:51

6

Morning Links: Republican Presidential Candidates Edition

Several Republican presidential candidates have “surrounded themselves with an unlikely cadre of art-loving advisors and confidantes.” A new update in the Picasso sculpture dispute between Picasso's granddaughter, the Qatari Royal Family, and Larry Gagosian: “A French court has ruled that the daughter of Pablo Picasso, Maya Widmaier-Picasso, cannot void the seizure order for the

1931 bust of Picasso's mistress Marie-Thérèse Walter." The Philadelphia Museum of Art has received over 50 works of American art in addition to a \$10 million endowment from Daniel Dietrich II's charitable funds. "The Art Collectors Who Live in Their Own Contemporary Museum," by Jerry Saltz. On Michael and Susan Hort. Here's an interview with digital-art curator Lindsay Howard. An 11,000-year-old Mesolithic pendant has been found in Britain. The oldest art ever found in the country, the pendant was possibly worn by a shaman to ward off evil spirits. Judith Bernstein's "The Dicks of Death" at Mary Boone Gallery in New York. St. Mark's Bookshop will close after forty years in business.

2016-03-03 10:51 *The Editors*

7

When Titian Met Tuymans: The Metropolitan Museum of Art Elegantly Occupies the Whitney's Breuer Building

Anticipation has been running high—expectations, too. It has been four years since the Met's director, Thomas Campbell, tapped Sheena Wagstaff, then Tate Modern's chief curator, to chair the museum's department of modern and contemporary art. She has overseen

an uneven schedule of shows since then, causing many, including me, to grow nervous. But this is her big test—the reason she was brought on board. And so it is a relief to report that there is reason to celebrate. Wagstaff and company have delivered a confident, serious, and subtle performance with the Met Breuer, as the new location has been dubbed.



The original silver-tipped bulbs have been installed in the lobby's classic light fixtures, the floors and walls have been fixed up, and elements that were added after its completion in 1966 have been stripped away, like the retail shop in the lobby that always felt awkward and crowded. In the shop's place is a "book bar," conceived by Breuer, which offers just a few titles. That is a small touch that sends a big message: catalogues—which is to say, scholarship and ideas—matter here. A retail shop and café will open on March 18 on the fifth floor, when the museum opens to the general public. (Not quite every addition has been removed, though: Charles Simonds's permanent 1981 work remains on view in the stairwell, freshly dusted

but otherwise looking as peculiar and wonderful as ever.)

Both sections of “Unfinished,” on the third and fourth floors, open with a bang. On the third floor, predominantly focused on pre-20th-century work, one steps off of the Breuer’s cavernous elevator, that old friend, in front of huge canvases by Tintoretto, Bassano, and (with a double feature) Titian. Together, those pieces encapsulate the expansive approach taken to the topic by the show’s curators, the Met’s Andrea Bayer and Kelly Baum, and Nicholas Cullinan (who left the museum to lead National Portrait Gallery in London and initially proposed the idea after a conversation with Cy Twombly), all working under Wagstaff. The Tintoretto, a six-and-a-half-foot-long stunner from the Met’s collection, of a Doge of Venice being introduced to Christ, was purposefully unfinished, a sketch with Saint Mark represented by only a few quick, ingenious lines. The Bassano, a dramatic, shadowy scene of Christ’s baptism, though, was left incomplete by the artist’s death in 1592. And then there are the Titians, which are unfinished only in a less literal sense, filled with sections that vary from polished to loose.

Portraits by Hals, Velázquez, and Rembrandt, with

wildly different finishes, and ranging degrees of realism, offer a master class in the diverse ways in which Westerners have thought about representation over time, and how various approaches could connote various degrees of intimacy, class, or just the time an artist had on hand to make a work. Throughout, there are (usually rare) chances to see masters at work, their process naked before the eyes of viewers. A circa 1927 Juan Gris portrait of a woman that the artist left unfinished at his death is less than half painted, and a fascinating scaffold of diagonal lines undergird his Cubist construction. A 1784 self-portrait by George Romney from the NPG in London dissolves below his torso into just a few brown strokes, hinting at how he might have continued the picture. In an oil sketch from 1878 or '79, Manet outlined the Irish writer George Moore with sharp, angular lines, but abandoned the portrait before filling it in.

Just a few feet away is an Alice Neel portrait, (1965), in which she completed only the head. Hunter rests his cheek on one hand, and stares down, anguished, the rest of his body just a few spare lines. Neel had met him a week before he was due to leave for Vietnam and he did not return for his second sitting. She decided it was done and signed it. And not far away is a swirling,

nearly psychedelic scene from an 1890 Van Gogh is heartbreakingly incomplete—nearly done except for a few swatches of raw canvas amid the blue sky, which the artist did not fill in before killing himself that same year. You will need at least half a day to properly handle the sheer quantity of material on the third floor alone. Who wouldn't want, after, all to spend some serious time in a room with a suite of Turner's mysterious paintings? Done in the mid-19th century, the landscapes are sometimes little more than streaks of raspberry and lime against tans and whites, prefiguring Twombly a full century before his start. Sadly, the thrills dissipate on the fourth floor. The exhibition there starts strongly enough with four Picassos, one a shocking 1931 portrait of a woman, its otherwise smooth, curving lines interrupted by a violent mess of blacks, whites, and grays where her face should be. And then comes a tranche of still lifes and portraits by Picasso and Cézanne, one of the grand masters of the consciously unfinished aesthetic (a particularly intriguing flower bouquet from around 1898 that Braque once owned is alone worth the price of admission).

This modern and contemporary floor takes an even broader approach to the idea of the unfinished, reasoning that the concept could

incorporate ideas like the infinite, participation (the viewer completing the work), process, and the entropic. Fair enough, but by that logic almost any work of contemporary art would seem to fit the bill. And so one gets a LeWitt serial sculpture, a Pollock splatter painting, a Kusama , and a Smithson sand-and-glass sculpture. The issue is perhaps that the unfinished is so central to art in the bleak, shattered 20th and 21st centuries that to point out its presence at all is to risk coming across as pedantic. Regardless, the end result is a display of contemporary art that looks like a pretty generic display of contemporary art in most major museums, albeit with a few cute spots, like a section of paintings by Kerry James Marshall, Andy Warhol, and Jasper Johns that all incorporate paint-by-numbers in various ways.

Setting aside the comparatively weak modern and contemporary section in “Unfinished,” there are reasons to be optimistic about the museum’s work in the field. A much-needed Marshall retrospective is on tap for the fall, which will be accompanied by a show of objects the painter has cherry-picked from the collection. Recent artist-selected exhibitions at the Met’s main building—the Met Fifth Avenue, as it’s now styled—by Piotr Ukleński and James Nares have been impressive affairs. (And I am sure I am not the

only one who still thinks about Kara Walker's .)

The Met has an eight-year lease on the Breuer, but some minor lighting issues aside, it seems that it already has a solid understanding of how to handle the new spaces. Wagstaff in the style of “Unfinished” will be part of the programming at the Met Breuer. If she and her staff can find ways to more incisively engage the contemporary, they will really be cooking with gas. For now, though, this much is clear: this is a golden age for Manhattan’s art museums. Last year the Whitney , and now the Met is upping its game. MoMA, meanwhile, is readying an expansion of its own, and recently revised its plans to answer some much-deserved criticism. As the competition heats up, art fans rejoice.

2016-03-03 10:51 *Andrew Russeth*

8

Marianne Boesky Gallery Now Reps Dashiell Manley

Manley is currently represented by Redling Fine Art in Los Angeles and Jessica Silverman Gallery in San Francisco. His work has been featured in group exhibitions at Los Angeles County Museum of Art, as well as in the 2014 Whitney Biennial and in the Hammer Museum’s

2012 “Made in L. A.” show. In a statement, Kelly Woods, director at Marianne Boesky, said:

2016-03-03 10:51 *Hannah Ghorashi*

9

Jeff Koons Collaborates With Community Organization Groundswell On New SoHo Hotel Mural

“The design shows the history and culture of SoHo: the music, food, fashion as well as the industries that formerly existed within the neighborhood,” Groundswell’s lead artist for the project, Misha Tyutyunik, said in a press statement. “It evokes the commercial refinement of present-day SoHo, but also alludes to its spirit of surprise and discovery, encouraging pedestrians to stroll and wander through the winding side streets to window shop, to find new wonders or uncover relics of bygone days.”



2016-03-03 10:51 *Robin Scher*

10

Iggy Pop Posed Nude at the New York Academy of Art for a Jeremy Deller Project



It's at least a little surprising that the "Lust For Life" singer's unclothed body is now the subject of a new show by a Turner-winning artist, but Deller says it

felt right. "For me it makes perfect sense for Iggy Pop to be the subject of a life class; his body is central to an understanding of rock music and its place within American culture," Deller said in a statement. "His body has witnessed much and should be documented." "Post Pop Depression," Pop's collaborative album with Queens of the Stone Age's Josh Homme, comes out March 18.

2016-03-03 10:51 *Nate Freeman*

11

ADAA Art Show Kicks Off Armory Week With Sales of Sol LeWitt Folding Screens, Nick Mauss Mirrors

The Art Show skews older in both attendees and

artists for sale, and so it's a genuine surprise to see a gallery dedicate an entire booth to an artist born in the 1980s, but lo and behold: 303 Gallery was offering a solo



presentation of Nick Mauss. Thomas Arzac, the gallery associate director, said they had already sold one of the artist's acid-splattered mirrors with paint swashes below glass at \$80,000. "It's good to have a young artist at ADAA," he said, as Art Basel director Marc Spiegler walked up to the booth to get a look.

"This is us!" gallery owner Arne Glimcher said to Lauder, guiding him into the booth. "You've got to see this. We're showing Lucas Samaras." "Oh, I've heard of him," said Lauder, a billionaire ten times over, as he walked towards Glimcher. But he seemed to have passed on the Samaras works, which were manageably sized pencil boxes bedecked with jewels and ball head pins. When we checked back a few minutes later, the gallery told us none had sold. They were priced at an average of \$500,000.

"It's enormous—it gets to 150 inches when it's spread out," said Pace Prints director Alexandra

Schwartz. Another behemoth: Frank Stella's , 1995, which was still unsold at \$1 million. It could only fit in the booth because two of Stella's dealers, Dominique Lévy and Marianne Boesky, had combined spaces to form a megabooth, continuing ("These booths at ADAA are really small, anyway," said a dealer at Lévy, shrugging.) Among the newcomers to this year's fair, Tilton was presenting a solo show of work by Simone Leigh, the vase-like works going for \$3,500 to \$8,000. When asked why he'd never done the Art Show before, Tilton said, "I've been a member [of ADAA] forever, and I had a bunch of artists who wanted to do a solo booth, so I decided to jump onboard." "And there's a lot happening with Simone in her career right now," he added.

David Nolan was showing a booth-filling Barry Le Va installation, , one of the more eye-catching works on view at the fair. The piece was conceptualized in 1967 but only now realized, and it filled the floor with oddly beautiful patches of gray felt and aluminum ball bearings. It was for sale for \$300,000, and while there was interest from two different New York-based museums, no deal had yet been finalized. Perhaps just give it time. Or, as 303's Thomas Arzac said, "Let's let the champagne come up and then..."

For , we settled on the theme of Icons, extending 's long tradition of in-depth artist profiles. (This is, you may recall, the magazine that brought you " , " in 1951.) The five artists we've profiled here are ones whose work is, each in different ways, especially relevant to the current moment. With just a few months to go before Mary Heilmann's big show at London's Whitechapel Gallery, Linda Yablonsky found out what makes her tick (hint: she was a good Catholic schoolgirl). Andrew Russeth spent an afternoon with Faith Ringgold, who took him back to her 1970s radicalism. back to the filmmaker's old stomping ground, L. A. restaurant Musso & Frank Grill, and braved some unusual Angelenos (human and canine) to get a glimpse of the house where Anger shot in 1954. I visited Kerry James Marshall in his Chicago studio on the eve of a major museum retrospective of his paintings. And M. H. Miller got Lynda Benglis to revisit her groundbreaking early work, and especially her iconic ad. Regular readers of our reviews section will notice a major change: we've forgone short-form write-ups for longer meditations on single

exhibitions and roundups of some of the most important shows in New York and London. (If you are missing those shorter reviews, don't worry, you can now , where they run while the exhibitions are still on view.) We've also given a platform to Berlin-based artist Justin Lieberman and curator Stephanie Weber, to give you on two shows in Germany. Lastly, I'd like to draw your attention to the front of the book and our new , a spread of photographs of artists' studios that also has a life online, where each artist will be featured separately. Also in the front of the book, we introduce a new column, "Perspectives," which will offer different takes on the state of the art world. First up is curator Daniel S. Palmer, who casts a skeptical eye on today's hyperprofessionalized environment for emerging artists, describing a studio visit that feels, disturbingly, a lot like a business meeting. Though we, the editors, are just as devoted to bringing you up-to-date news on ARTnews.com, we also recognize that there is an audience today that is hungry for—as editor Lorin Stein recently put it in the —“time alone with the written word.” I hope you enjoy the new quarterly .

2016-03-03 07:35 *Sarah Douglas*

Walking around our galleries, you are sure to find many examples of love: familial, romantic, unrequited, and many other interpretations. This Valentine's Day, we are



here to share the story behind one piece, which is certainly unlike the fairy tales you know: this is the love story of Antiochus and Stratonice, as depicted in a painting by artist Benjamin West.

Like many young, aspiring artists of his day, West embarked on a "Grand Tour" of Europe, spending three years in Rome studying the works of classical antiquity and the Renaissance masters. Drawing from his time in Rome, West derived the subjects of many of his works from ancient history and classical mythology.

Here, he paints a legend loosely based on Greek history. West's picture tells the story of Seleucus, the king of Syria, who has summoned the eminent Greek physician Erasistratus to diagnose a mysterious ailment afflicting his son Antiochus. After observing the prince's behavior, the doctor concludes that Antiochus is suffering from

unrequited love. West depicts the moment when Erasistratus — taking Antiochus's pulse — discovers that Antiochus longs for his own stepmother, Stratonice. According to legend, the king gave his wife to his beloved son, saving his life.

Find this love story, depicted in the American Galleries, and many others this Valentine's Day weekend!

2016-03-03 05:56

14

tobias lugmeier re-examines public furniture with wandermöbel seating



public seating, no matter how well considered and applied, can never please all people and situations. how, where, with whom, and why, are influenced by countless factors — both conscious and not — that affect the experience of sitting. simply put, the thinking behind conventional public accommodation design had to be re-examined; a mission which was undertaken by german industrial designer tobias lugmeier.

the color range includes various hues common in the urban environment

'wandermöbel', made of rotational moulded plastic or foam PU, is his radical solution to public seating. small enough to be carried small distances, but not so tiny that it is lost within the scale of urban environments, the chair can adapt to a wide range of settings and social needs. its shape — which happens to be perfect for manufacturing — is toy-like and approachable, as well as lightweight and sturdy.

portable public furniture instigates the creation of a large range of social environments

the seat is optimized for outdoors use in areas like parks, plazas, or high-traffic pedestrian areas. holes in each surface allow proper drainage when weather turns sour, and a large integrated handle make its affordances clear. 'wandermöbel' features a wide color range that, with materiality and form, allow a fusion between easy-to-see and unobtrusive. alone on a hill or with the homies at the park, 'wandermöbel' goes where you do, the environment is yours to create.

if you don't want to carry the seat any further, simply leave it for the next person

public furniture has to function besides huge buildings and rough materials like concrete or stone

the design is adapted to the aesthetics of the city

the design balances between being hidden and noticeable

the shape is drawn from various functional objects like suitcases and protective-surface materials

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