

DATEBOOK

SEPTEMBER 2014
THIS MONTH'S CULTURAL AGENDA

PARIS

Aisles of Style

Offering \$50 billion worth of treasures in its last outing, the **Biennale des Antiquaires** is the signal event for decorative art and antiques in Europe. The 2014 edition will be held at the **Grand Palais** September 11 through 21. Following in the footsteps of Karl Lagerfeld in 2012, interior designer **Jacques Grange** provides the fantasia that is the event's hallmark. "I visited the exhibition of André Le Nôtre at Versailles," says Grange, calling the work of Louis XIV's chief gardener "an extremely powerful source of inspiration." His scenography promises plenty of topiary art, flower beds with carpet motifs, and a fountain at the entrance.

The glittering fair is produced by France's **Syndicat National des Antiquaires**, which rocked the boat in July when its board ousted president **Christian Deydier**, reportedly over disagreements stemming from his vast publicity tour for this year's edition, with 24 stops from Dallas and Baku to São Paulo and Shenzhen. But according to **Hervé Aaron**, Deydier's predecessor, who was swiftly installed as biennale commissioner, the changeup will not imperil the proceedings. He expects 100,000 visitors to booths from 81 dealers in specialties ranging from antiquities to contemporary design.

Marvels of craftsmanship for which the fair is famous can be found at **Galerie Delalande**, with a circa-1720 brass astrolabe, and at **Emmanuel Redon**, which has a silver centerpiece entitled *La musique et la danse*, 1878, by **Charles Christofle**. Fine-art standouts include **Pierre-Auguste Renoir's** dusky *Femme au turban*, paired with **Odilon Redon's** mystical *Saintes femmes dans une barque*, both 1919, at **Galerie Tamenaga**; and a rare sketchbook of aquarelles made in Morocco and Spain in 1832 by **Eugène Delacroix**, via **Librairie Jean-Claude Vrain**. According to





Michele Casamonti, director of **Tornabuoni Art**, the “*pièce maitresse*” of the gallery’s stand is a **Lucio Fontana** *Concetto spaziale, Attese* from 1968. Pieces like this that combine his *tagli* and *teatrini* are “an absolute rarity,” Casamonti says; a smaller one fetched \$10 million at Christie’s London in July.

Moving back in time, **Galerie Giovanni Sarti** shows a circa-1440 trunk panel illustrated with scenes from Boccaccio’s *Teseida*, attributed to **Paolo da Visso**. New York’s **Phoenix Ancient Art** has a monumental red-figure krater from 340–330 B.C. bearing scenes of the sack of Troy. For furniture, **Galerie Alain**



Marcelpoil showcases an Art Deco desk and chair in ash by **André Sornay**, circa 1938, while **JGM Galerie**’s selections by **François-Xavier** and **Claude Lalanne** keep the spirit, if not the style, of Versailles.

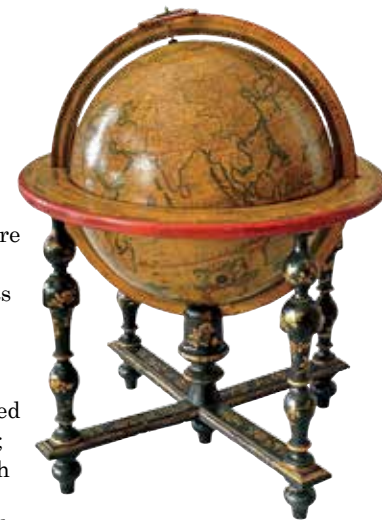
“The fair has evolved a bit like the market,” says Aaron. “It lost a certain number of specialty dealers: Renaissance, coins and stamps, even the 18th-century field has been

reduced. [The recent focus] on the 20th century has left space for jewelers.”

Among this year’s 14 gem purveyors are storied independents and contemporary masters, along with historic heavyweights like **Boucheron** and **Cartier** and the *haute-joaillerie* divisions of **Chanel** and **Dior**. **Alexandre Reza** of Paris shows white-gold-and-diamond earrings freighted with 7.33 carats of blue Ceylon sapphires; **Giampiero Bodino** of Milan debuts with a Byzantium-inspired line, including his Vesta necklace in yellow and orange sapphires, rubies, spinels, and black Tahitian pearls.

Aaron observes many dealers have slanted their offerings toward a Middle Eastern or Asian client base. The auction houses will “tell you that every other painting over \$20 million is sold to the East,” he says. “European collectors are less important; the Americans more so.”

Nevertheless, Aaron concludes, the Biennale, “is still the key date of the year [because] it is the most glamorous fair in the world. There are a lot of fairs—perhaps too many—that are searching for themselves. Not the Biennale.” —SARAH P. HANSON



Coming to this year’s Biennale, clockwise from top left: an amethyst, diamond, blue topaz, and sapphire necklace flaunting a 135-carat aquamarine, from **Wallace Chan**; a globe made by **Desnos and Nolin**, 1753–54, at **Galerie Delalande**; and **Le Corbusier**’s 1950 ink and collage *Quatre femmes*, offered by **Galerie Zlotowski**.

RIO DE JANEIRO AND SAO PAULO

RIO, REINFORCED

Four-year-old **ArtRio** offers a stellar roster of 99 participants including heavyweights **Gagosian Gallery**, **Pace**, and **White Cube**. “Blue-chip galleries give an idea of what the Brazilian market can support,” says ArtRio director **Brenda Valansi**.

“Brazilian collectors buy from international galleries and foreign collectors buy from Brazilian galleries.” Running September 11 through 14, the fair’s four sections are Panorama, featuring known venues such as São Paulo-based **Galeria Fortes Vilaça**,

showing **Mauro Restiffe**’s large-format black-and-white photographs, including *São Paulo Memorial #2*, 2013, above; *Vista*, for emerging dealers such as Rio’s **Galeria Progetti**; Solo, curated by **Julietta Gonzalez** and **Pablo León de la Barra**, exploring concrete works; and *Lupa*, a display of 20 monumental installations.



Swiveling South

The **Bienal de São Paulo**, the world’s second-oldest international art biennial, with a poster, shown at right, featuring a drawing by **Prabhakar Pachpute**, opens its 31st edition on September 6. **Charles Esche**, one of the five curators, shares his insights.

The Bienal’s theme this year is “How to Discuss/Use/Struggle with Things That Don’t Exist.” Exactly what is meant by that?

It’s a nod to our artists who go beyond materiality, both formally and conceptually. While we curated the show, narratives of magic, transformation, emancipation, and conflict emerged, and the title also refers to these ideas. Once you start talking

about things that don’t exist, they begin to materialize in front of you.

Will you explain the selection process?

We selected both global and local artists who felt relevant to São Paulo. That meant understanding and falling in love with the city and its many extremes. Many of the projects resonate with me because they reflect some of my own experiences here, whether

it’s the religious intensity, the thirst for knowledge, or the injustice on the streets.

How does the setting play into the theme?

The Ciccillo Matarazzo Pavilion is a modernist structure built to house industrial machinery, now obsolete. Staging a contemporary show in a modern relic is a perfect metaphor for our current condition: There is a wide



gap between modern expectations and contemporary experience, not only in Brazil but elsewhere.

Meanwhile...

Galeria Nara Roesler, a 35-year-old Brazilian institution, dedicates its Rio space to native son **Vik Muniz** in a show opening September 9. The exhibition focuses on two of the artist’s series, including this year’s “Album,” in which Muniz deploys his iconic collage technique to re-create family photos. In São Paulo, the edgier **Galeria Vermelho** presents videos, sculptures, and photographs by Colombia-born, Paris-based **Iván Argote**, known for his rebellious outlook, starting September 23.

—SEHBA MOHAMMAD

NEW YORK AND PHILADELPHIA

Asian Art Diary

Among the jewels of the fall season are the many Asian art sales around the globe. New York and Philadelphia host 13 sales over the course of Asia Week, starting September 13.



9/13

Asian Arts at Freeman's PHILADELPHIA

The mammoth auction of more than 600 lots features significant collections, such as Chinese antiques from the handsomely assembled estate of quietly prolific collector **Kathleen Jackson**. Among the highlights are a pair of Ming Dynasty *huanghuali* rosewood chairs estimated at \$60,000 to \$80,000.

9/15

Chinese Art at Bonhams NEW YORK

The 200 lots on offer, ranging from jade snuff bottles to Qing Dynasty paintings, are expected to garner \$2 million. From the Ming Dynasty, a gilt statuette of Guanyin, the goddess of compassion **1**, is expected to contribute at least \$100,000 to the total.

Asian Works of Art at Doyle NEW YORK

The top Asian art lot at Doyle's March auction was an 18th-century Chinese celadon jade vessel. Offerings in this sale continue in the same vein, leading with a pair of 18th-century Chinese celadon jade cups estimated at \$25,000 to \$35,000.

9/16

Fine Japanese Works of Art at Bonhams NEW YORK

Anchoring the auction is a large collection of Meiji period decorative arts from a Boston estate. Dominated by metalwork, the collection includes **Masatsune's** bronze kestrel **3**, estimated at \$7,000 to \$9,000.

9/16

Indian and Southeast Asian Art at Christie's NEW YORK

An 18th-century Tibeto-Chinese painting of a Vajrayogini mandala (est. \$80,000–120,000) and a rare 15th- to early 16th-century cloisonné enamel bowl (est. \$300–500,000) **2** are highlights of this 180-lot sale.

Fine Chinese Paintings at Christie's NEW YORK

Ink-on-paper landscapes and calligraphy, such as the eight-leaf paper album made by master calligrapher and poet **Shitao** for his friend **Zhou Jing** during the Ming Dynasty (est. \$250–300,000) are featured in this offering.

9/16–17

Fine Chinese Ceramics and Works of Art at Sotheby's NEW YORK

Leading this two-day sale is a trio of glazed celadon vases from the Kangxi, Qianlong, and Yongzheng periods. The last of these is a moon flask carved with delicate vegetal patterns and estimated at \$1.5 million to \$2.5 million.

9/17

Indian, Himalayan, and Southeast Asian Art at Bonhams NEW YORK

The Indian modernist **V.S. Gaitonde's** oil-on-canvas *Untitled*, 1961, goes on the block with a high estimate of \$500,000, right before the artist's retrospective at the Guggenheim next month.

South Asian Modern & Contemporary at Christie's NEW YORK

Works by the prolific blue-chip modernist **Syed Haider Raza** topped the house's last three South Asian sales. For this



round, his geometric acrylic-on-canvas *Suryodaya*, 2007, has a high estimate of \$200,000.

Images of Enlightenment: Devotional Works of Art and Paintings at Sotheby's NEW YORK

Sacred objects include a 15th-century gilt-copper Nepalese sculpture of Indra, the king of gods, from the collections of the **Dukes of Northumberland**. It carries an estimate of \$150,000 to \$200,000.

9/18

Fine Chinese Ceramics and Works of Art at Christie's NEW YORK

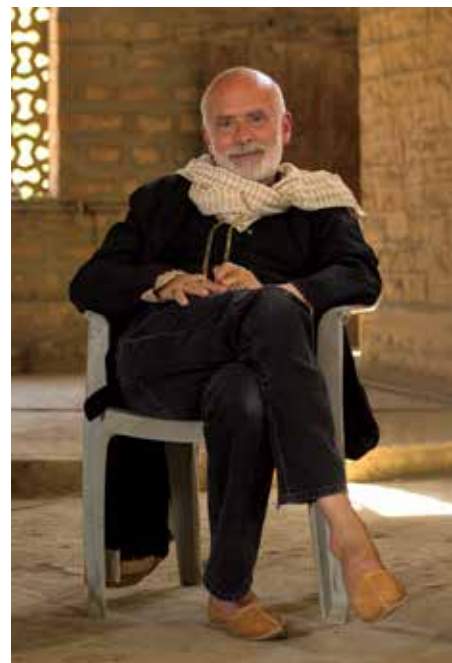
Hoping to surpass the house's highest-grossing Asian art sale of last March, Christie's has posted a similarly ambitious estimate of \$19 million for its fall outing. Offerings include a bronze figurine of Manjushri, the bodhisattva of wisdom, from the Kangxi period, expected to rein in \$80,000 to \$120,000.

Rivers of Color at Christie's NEW YORK

The sale of 47 cloisonné enamels from a single American collection features a rare, 16th-century bell-shaped bowl with a dragon motif, estimated to fetch \$300,000 to \$500,000.

Fine Classical Chinese Paintings & Calligraphy at Sotheby's NEW YORK

The renowned Ming Dynasty calligrapher **Xie Jin's** ink-on-silk hanging scroll adorned with swirls of cursive script leads the sale with an estimate of \$500,000 to \$700,000. –SM



NEW YORK

Three Questions for Francesco Clemente

For its upcoming retrospective of the work of **Francesco Clemente**, the **Rubin Museum of Art** puts a spin on the figurative master's oeuvre by examining the influence South Asia has had on it. In addition to iconic paintings from the 1980s, "Francesco Clemente: Inspired by India," which opens September 5 and runs through March 23, 2015, will debut four metal sculptures.

Why is it time to examine the influences of India's art traditions on your practice?

The sculptures made it a priority. The only place I can actually make sculpture is in India, because only there can I get close enough to the process and the materials with the artisans to be able to realize my vision. For the last two years I've been going to India for periods that are long enough to allow that.

What about art in India do you find most inspiring?

Beginning in the 1970s, it has been popular images, including roadside billboards. Indian popular culture is very much its own. The Indian miniature paintings depicting the golden cosmic egg floating in the celestial ocean, still in the process of being formed, are of interest to me. The uneven and irregularly applied gold leaf on the surface of the central image of the Chidambaram temple speaks of a kind of transience, which also interests me.

Which Indian tradition has developed and evolved in your work since you've been studying it?

My recent watercolor series "Fifteen Amulets for the Road," 2012–13, engages Mughal processes of preparing the paper and uses some Mughal iconography, revisiting ideas from the "Pinxit" series of 1981. –DEBORAH WILK



Clockwise from far left: The Pritzker Pavilion offers music under the stars. Meessen De Clercq gallery brings José María Sicilia's *El instante*, 2013, to Expo Chicago, while Rhona Hoffman Gallery offers Deana Lawson's *Otisha*, 2013. Kansai Yamamoto designed a bodysuit for David Bowie's 1973 *Aladdin Sane* tour. The 16,000-square-foot Ikram boutique. A beef-tongue-and-sepia appetizer, part of the fare at Nico Osteria.

CHICAGO

DESTINATION: EXPO CHICAGO

It is well known that the most successful art fairs have ample support from their host cities, which roll out the red carpet of municipal hospitality to lure A-list galleries and collectors. "It takes more than an art fair to get someone to make a trip," says **Expo Chicago** director **Tony Karman**. "The stockpile of things to do here is off the charts." Chicago officials have made the fair the centerpiece of **Expo Art Week**, a citywide collection of blockbuster events running September 15 through 21. "We're experiencing a rebirth as an art destination," says **Melissa Cherry**, a Chicago officer of cultural tourism. "Expo Chicago is critical for us. It gives people a chance to see our world-class offerings in art as well as theater, music, dance, and, of course, architecture."



44

GO

Expo Chicago

WHEN: September 18–21
WHERE: Navy Pier, 600 East Grand Avenue
HIGHLIGHTS: "Fairs are built on the choices dealers make," says Karman. For its third year, the 135 established and emerging galleries include returning participants, such as **Marianne Boesky Gallery**, **Isabella Bortolozzi Galerie**, **Massimo de Carlo**, and **David Zwirner**. New players include **Lisa Cooley**, **Lisson Gallery**, **Meessen De Clercq**,



Salon 94, and **Thomas Solomon Gallery**. "I want to create texture in the fair experience," says **Renaud Proch**, executive director of **Independent Curators International**, curator of **In Situ**, the annual presentation of large-scale and performance works. Curator **Astria Suparak** chips in with **Expo Video**, a selection of moving-image works. VIPs enjoy tours of museum and private collections. "The generosity of collectors opening their homes to their visiting peers is so special," says Karman. epochicago.com



STAY

SoHo House
 The freshly opened boutique hotel boasts proximity to the West Loop's restaurant row and a rooftop deck from which guests can watch the famed Chicago skyline twinkle. 113–125 North Green Street, sohohousechicago.com

EAT

Nico Osteria
 This star-rated eatery finds its home on Rush Street, the city's original bad-boy strip (think former resident **Hugh Hefner**). Italian seafood offerings are the inspirations of James Beard Award finalist chef **Erling Wu-Bower**. 1015 North Rush Street, nicoosteria.com

SEE

"David Bowie Is"
 The **Museum of Contemporary Art** presents some 300 objects to examine Bowie's influence on art practice and the culture at large. A private gala opens the show September 20; public hours begin on the 23rd. 220 East Chicago Avenue, mcachicago.org

"Wangechi Mutu: A Fantastic Journey"
 This survey of work by the Nairobi-born artist features a site-specific installation, wall drawings,

and an animation created with musician **Santigold** at the **Mary and Leigh Block Museum of Art**, opening September 19. 40 Arts Circle Drive, Evanston, blockmuseum.northwestern.edu

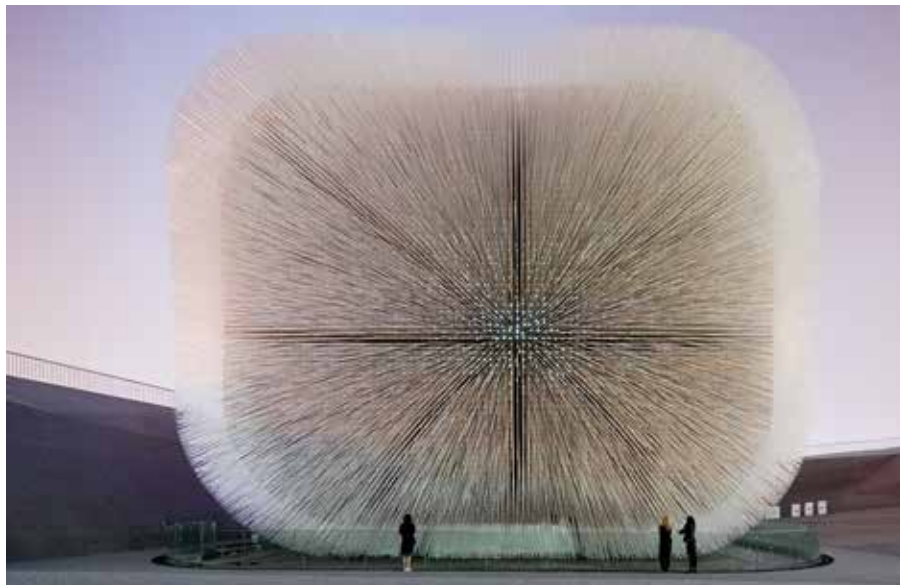
Concert for Chicago
 Chicago Symphony Orchestra maestro **Riccardo Muti** conducts a free concert at Millennium Park's Frank Gehry-designed **Pritzker Pavilion** on September 19. 201 East Randolph Street, cso.org

SHOP

Ikram
 First Lady **Michelle Obama** still seeks the style counsel of fashion maven **Ikram Goldman**, daughter-in-law of **Art Institute of Chicago** trustees **Jean and Steven Goldman**. Peruse the café and gallery, then purchase designs by native label **Creatures of the Wind**. 15 East Huron Street, ikram.com –DW



CLOCKWISE FROM TOP LEFT: ADAM ALEXANDER; MEESEN DE CLERCO; BRUSSELS; RHONA HOFFMAN GALLERY, CHICAGO; VICTORIA AND ALBERT MUSEUM, LONDON; AND THE DAVID BOWIE ARCHIVE; IKRAM; NICO OSTERIA



DALLAS

Visions of Invention

English designer **Thomas Heatherwick**'s career—the subject of an exhibition at the **Nasher Sculpture Center**—has been built upon one visionary epiphany after another. “Provocations: The Architecture and Design of Heatherwick Studio,” on view from September 13 through January 4, 2015, spotlights a range of projects, including the pedestrian bridge in his native London that coils into an octahedron under which boats pass; and the Seed Cathedral, above, a porcupinelike cube with more than 60,000 optical rods encasing seeds, created for the U.K. pavilion at Expo 2010 Shanghai. “There’s an ingenuity that comes from working at small scale, which translates into his large-scale projects,” says curator **Brooke Hodge** of the way Heatherwick’s work with functional production pieces, like silverware, affects structures and installations. Accordingly, the show’s layout, also designed by the studio, captures the breadth of vision of a creator dubbed by the English press a modern-day Da Vinci. —BRIDGET MORIARITY

46

NEW YORK

Timeless Technology

Known as the father of video art, **Nam June Paik** exhibited his first installation involving a video recorder in 1965 and made prescient predictions about the current media-saturated landscape. “The importance of technology in our daily lives is only now being truly felt,” says **Melissa Chiu**, the former **Asia Society Museum** director who steps into the same role at the Hirshhorn Museum and Sculpture Garden this month. For her swan song, however, Chiu is overseeing the September 5 opening of “Becoming Robot,” Paik’s first New York retrospective since his death in 2006. As its title suggests, the exhibition includes pieces showcasing Paik’s spectacular manipulation of hardware to create the mechanized human constructions of a digital age.

A still from **Nam June Paik’s** *Good Morning Mr. Orwell*, 1984.



Says Chiu, “It is an opportune moment to rediscover some of Paik’s premonitions and unique ways of thinking about forms of technology.” —SM

GWANGJU, SOUTH KOREA

House on Fire

“The title ‘Burning Down the House’ contains a contradiction or dialectic that I find very compelling,” says **Jessica Morgan**, the Daskalopoulos curator of international art at London’s Tate Modern and the artistic director of



Tetsuya Ishida’s painting *Recalled*, 1998, on view through November 9.

the **2014 Gwangju Biennale**. “On the one hand, there is history’s endless cycle of destruction and renewal, and on the other, the loss involved in this process.” Opening September 5, the exhibition promises a dynamic approach: Attention is drawn to several senior practitioners known for incendiary works, but the focus is also on the sound- and movement-based work of a younger generation. Among the artists exploring protest songs and gestures are Seoul-based **Okin Collective**, London-based Korean artist **Young In Hong**, and Brazil’s **Jonathas de Andrade**. Other highlights include commissions by **Allora & Calzadilla**—known for their Olympic-themed installation at the 2011 Venice Biennale—and **Roman Ondák**. —WENDY VOGEL

NEW YORK

PASSION PLAY

Rudolf Bauer, an under-recognized peer of Wassily Kandinsky and a proponent of nonobjective art, surges into the minds of modern art lovers this fall. Playwright **Lauren Gunderson’s** *Bauer*, opening at the 59E59 Theaters on September 2, examines the artist’s low profile despite having been championed by **Solomon R. Guggenheim**, whose holdings included some 300 Bauer works. Sadly, most never made it to museum walls because of heir and foundation director Harry Guggenheim’s lack of interest in the nonobjective movement. The documentary *Betrayal: The Life and Art of Rudolf Bauer*, broadcast by PBS on August 25, explores the artist’s romantic relationship with **Hilla von Rebay**, who became the Guggenheim Museum’s founding director. There’s “such fraught mystery to it all, such vitriol and madness and extremism,” says



Gunderson. “I hope audiences experience the roller coaster of an artist’s life: the peaks and the valleys of fame and inspiration and legacy.” Happily, that legacy appears to be gaining traction. Bauer takes the spotlight in an exhibition September 2 through 19 at the **German Consulate** in United Nations Plaza. He is represented by San Francisco’s **Weinstein Gallery**, where paintings such as *Spiritual Pleasures*, 1935–1938, seen at left, sell for up to \$1 million. —MICHAELA REGEHR

BERLIN

CAPTURING KUNST

With trademark German efficiency, **Berlin Art Week** brings art fairs and a bustling program of exhibitions, openings, performances, screenings, and more under a single umbrella September 16 through 21. This third edition features **Artfi: The Fine Art & Finance Conference**, which premiered last year in Tel Aviv, on September 17. Keynote speakers include Armory Show executive director **Noah Horowitz**, Art Stage Singapore founder and director **Lorenzo Rudolf**, Made in China chairman **Philip Dodd**, Fine Art Fund Group CEO **Philip Hoffman**, Berlin collector **Christian Boros**, and consultant **Clare McAndrew** of the firm Arts Economics. Some 110 exhibitors and extensive side programs, with a special focus on performative and time-based works, compose the seventh edition of **ABC Art Berlin Contemporary**, returning to Gleisdreieck Station September 18 through 21. Galleries, of course, reserve their best for the week, including shows by **Thomas Scheibitz** and **Thomas Demand** at **Sprüth Magers**, **Julie Mehretu** at **Carlier Gebauer**, and **Mike Bouchet**, whose oil on canvas *Smoky Mountain*, 2008, is at right, at **Peres Projects**. —LISA CONTAG



50



Pablo Picasso's *Nu au fauteuil noir*, 1932, one of 19 in a show of the Wexner Family Collection.

experimental practice. To kick off its yearlong 25th anniversary celebration, Geldin and her staff salute their number-one patron with the September 21 opening of “Transfigurations: Modern Masters from the Wexner Family Collection,” drawing from a repository of rarely seen works by Jean Dubuffet, Alberto Giacometti, and Pablo Picasso. “The center’s focus is contemporary, and we’ve rarely dipped backward in our exhibition history,” says Geldin. “But this show underscores the art historical trajectory of pioneering practice.” Star curator **Robert Storr** was recruited to organize the exhibition and, according to Geldin, “to provide a fresh perspective and new scholarship on artists who have been examined closely over the years.” The presentation of 60 pieces (19 of which are Picassos, from 1898 to 1959) will draw connections between artists whose careers overlapped chronologically and were influenced by the same current events and cultural memes. “Overall it will be an unforgettable experience,” says Geldin, “for those lucky enough to see it.” —DW

COLUMBUS, OHIO

PAYING TRIBUTE

When officials at the University of Ohio decided to expand the school’s modest art gallery into a serious exhibition venue, they could hardly have dreamed a gift from collector and Limited Brands CEO **Leslie Wexner** would result in a multimedia *kunsthalle* attracting pilgrims from around the globe. Yet, under the leadership of director **Sherri Geldin**, who came from a stint in Los Angeles as associate director of MOCA, the **Wexner Center for the Arts** has become one of the art world’s premier laboratories for

PARIS

Crossroads of Culture

The Beaux Arts district of Saint-Germain-des-Prés becomes a nexus of world cultures when the **Parcours des Mondes**—the foremost fair dedicated to the tribal arts—rolls out September 9 through 14. The 13th edition brings together 68 international dealers with works from Africa, the Americas, Asia, and Oceania. **Thomas Murray**, a four-year show veteran, presents “The Art of Two,” a selling exhibition at 3 Rue des Beaux Arts of paired statues. Among the couples is a century-old duet of protective figures from the Batak people of Sumatra, tagged at \$129,000. On the heels of the fair, **Sotheby’s** holds a sale of 70 important Oceanic works from the collection of late Canadian real-estate developer **Murray Frum** on September 16. Highlights from the 18th century include a staff head from the Cook Islands (est. \$1.4–2 million) and a Maori *pou whakairo* figure, left, (est. \$2–2.7 million).



—ANGELA M.H. SCHUSTER

CLOCKWISE FROM TOP: PERES PROJECTS, BERLIN; ART DIGITAL STUDIO AND SOTHEBY'S; ESTATE OF PABLO PICASSO AND ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



Matt Johnson's *Hiroshima Buddha*, 2014, appears as part of "Broadway Morey Boogie" at 166th Street in New York.

PARIS AND NEW YORK

Taking It to the Streets

Street art means different things to different people, and exhibitions in two of the world's art capitals provide contrasting views of mark making and the public art tradition. "Dalí Fait le Mur," opening at **Espace Dalí** in Paris on September 11, showcases the work of 20 urban artists—including **Jérôme Mesnager** and **Olivier Rizzo**, who tags as Speedy Graphito—challenged by curator **Veronique Mesnager** to create work in the vein of the venue's Surrealist namesake, **Salvador Dalí** (whose *L'Elephant Spatial*, 1980, is at right). With media including painting, stencil, design, light, art, sound, and installation, the artists focus on the avant-garde movement's mission to resolve the contradiction between dream and reality. In New York, **Marlborough Chelsea** offers "Broadway Morey Boogie," a riff on the beloved masterwork *Broadway Boogie Woogie*, **Piet Mondrian's** 1943 homage to Manhattan's vibrant street life. The group show of outdoor sculpture by emerging contemporary practitioners, including **Joanna Malinowska**, **Devin Troy Strother**, and **Dan Colen**, stretches down Broadway from 166th Street to Columbus Circle beginning September 17. For many of the 12 artists on view, the show marks their first contribution to the public sector. —DW



52



SHANGHAI

Italian Accent

SH Contemporary, the art fair run by Italian organizer BolognaFiere since its debut in 2007, returns to the Shanghai Exhibition Centre September 12 through 14 in a slightly different guise. Rebranded **BolognaFiere Shanghai Contemporary**, this year's edition is led by new director **Guido Mogni**, a Shanghai-

based former art adviser and cofounder of Boulow, a private club for collectors. "Shanghai is the center of the Chinese creative industry and is the most suitable place to attract international as well as Chinese collectors," he said in a statement. The relaunch comes in the wake of last year's sudden cancellation of SH Contemporary (a view of its 2012 edition is above left), after organizers reportedly had disagreements with their Chinese partners. The current version teams up with a new partner, the state-run **Center of International Cultural Exchange**. —DARRYL JINGWEN WEE

LONDON

Pondering Provenance

Sam Fogg gallery stages "Art and Ownership: Medieval and Renaissance Manuscripts" September 24 through October 24. Rarely seen treasures include a Bible written for a 13th-century Dominican friar of Toulouse, later looted by Napoleon's brother, Joseph Bonaparte, from King Charles IV of Spain, then seized by the Duke of Wellington. Parts of a compendium of astrological texts, still joined in the rare original binding, were authored by Lewis of Caerleon while imprisoned in the Tower of London in the 1480s, certainly making for a curious chain of custody.

—ASHITHA NAGESH



The *Breviary Master* and **Antoine de Lonhy** were two of the artists who created *The Hours of John the Fearless*, a detail of which is seen here, in Burgundy, France, in the 15th century.

NEW YORK

Wood That He Could

When artist **Roxy Paine**, known for monumental metal works, adopted wood as a medium, he "learned to manipulate the material to perfection," says his dealer, **Marianne Boesky**. The results, which bowed last year with lauded facsimiles of a fast-food venue and a control room, has its sophomore outing at Boesky's Chelsea gallery on September 4. *Checkpoint* offers an airport security station rendered in meticulous detail. Notions of soulful craftsmanship and organic materials are juxtaposed with ideas of alienation in an increasingly dystopian culture. "It's all the aspects of his practice in a new iteration," says Boesky. "It's a major shift in materials, but it's still very Roxy." No doubt the fan base will be pleased. —DW



Installation view of **Roxy Paine's** *Machine of Indeterminacy*, 2014.

CLOCKWISE FROM TOP LEFT: MARLBOROUGH CHELSEA; NEW YORK; SAM FOGG; LONDON; ROXY PAINE STUDIO; BOLOGNA FIERE; ESPACE DALI, PARIS; AND I.A.R. ART RESOURCES, LTD



MIAMI

Dancing, 2007, by Beatriz Milhazes.

BRAZILIAN BEAT

The stunning new Herzog & de Meuron–designed Pérez Art Museum Miami hosts the first U.S. retrospective of Brazilian artist **Beatriz Milhazes**, opening September 19 and on view through January 18, 2015. Featuring more than 40 pieces, “Jardim Botânico” traces the artist’s development from her 1990s embrace of pattern and decoration to recent canvases with more geometric elements. “Milhazes’s paintings are strongly influenced by the city in which she lives, Rio de Janeiro,” says PAMM chief curator **Tobias Ostrander**, noting the sense of place felt throughout the show. “The influence of Carnival aesthetics on her works—their dense patterning, rhythmic use of forms, dramatic color juxtapositions, and visual exuberance—find counterparts in the visual culture of Miami, a city known for its love of vibrant color, celebratory atmosphere, and comfort with sensuality.” Ostrander also cites the influence of Art Deco’s “decorative and playful” elements on Milhazes, which finds an echo in South Beach’s famous architecture. –wv

54

BOLOGNA, NEW YORK, AND LONDON

Overbooked

Bibliophilic offerings abound with a trio of fairs dedicated to the art of publishing. The Palazzo di Re Enzo e del Podestà in Bologna hosts the 11th edition of the **Artelibro Festival**, accompanied by a citywide program of exhibitions, lectures, and films September 18 through 21. In New York, some 300 booksellers, antiquarians, artists, and independent publishers gather for the ninth edition of **Printed Matter’s NY Art Book Fair** at MOMA PS1 September 26 to 28. Highlights include a collaborative presentation by some 20 publishers and institutions from Norway and an exhibition of artist books by Boston-born, Berlin-based visual provocateur **Dorothy Iannone**. Simultaneously, 95 independent publishers convene at



the **London Art Book Fair**, seen above, hosted by the **Whitechapel Gallery**, to present the best in contemporary art publishing. The New York and London fairs will welcome art world powerhouse **David Zwirner**, who has just launched an eponymous publishing enterprise that will produce 15 to 20 books per year to promote the work of artists such as **Bridget Riley**, **Richard Serra**, **Yayoi Kusama**, and **Ad Reinhardt**. –AMHS

...ALSO THIS MONTH

September 10

> Birmingham, U.K.



Korean artist **Lee Bul**, whose 30-year career has yielded work that runs the gamut from political to performative, makes her London debut at **Ikon gallery**, which shows early drawings, sculpture, and installation—including the mixed-media

After Bruno Taut (Devotion to Drift), 2013, left, and a new, site-specific commission—through November 9.

September 12

> Paris

Jacques De Vos Gallery pays homage to **Eileen Gray** with an exhibition of 16 custom pieces, including furniture, lamps, and rugs. Some, such as this cabinet, were made for the E-1027 villa in Roquebrune-Cap-Martin, France, which the designer built for a lover, much to the chagrin of her former paramour, Le Corbusier. Through October 31.



September 13

> Berlin



Unusual objects will come under **Auctionata’s** online hammer in “Soviet Space Memorabilia,” a sale of the collection of Berlin-based artist **Andora**, including helmets, gloves, suits for both humans and dogs, and a fragment of *Vostok 1*, the craft used in 1961 by **Yuri Gagarin**, the first man to travel into space.

September 17

> New York

Works in a variety of media by more than 20 young practitioners, including **Nasser Bakshi**, a detail of whose *Portraits of Generations*, 2010, is at right, are shown in “Portraits: Reflections by Emerging Iranian Artists” at **Rogue Space** through September 29. Curators **Roya Khadjavi Heidari** and **Massoud Nader** explore Iran’s contemporary art, as influenced by cultural traditions and political strife.



September 18

> New York



Michaela and Simon de Pury set the **Venus Over Manhattan** gallery on “Fire!” with an exhibition of ceramics featuring 12 innovators in the form, including **Dan McCarthy**, whose *Untitled Facepot #81*, 2014, is at left. Works by **Flavie Audi**, **Jamie Cameron**, **Takuro Kuwata**, **Shio Kusaka**, **Young-Jae Lee**, **John Mason**, **Marten Medbo**, **Ritsue Mishima**, **Sterling Ruby**, **Josh Smith**, and **Ai Weiwei** are on view. Through November 1.

September 19

> Zurich

The Tower of Babel, 1584, a round, oil-on-copper work by Flemish painter **Lucas van Valckenborch** (1535–97), is one of the highlights at a sale of Old Master and 19th-century paintings at **Koller Auctions**. The piece is estimated at \$336,000 to \$448,000.



September 21

> Houston



“Culturrunners,” a traveling art event organized by **Edge of Arabia** that pushes the boundaries of practice and presentation, kicks off a three-year tour across the United States with an evening of discussion and film screenings at the **Rothko Chapel**.