

AMA

Art Media Agency



COULD BREXIT TRANSFORM THE EUROPEAN ART MARKET?

NEWSLETTER

253

7 July 2016

[SUMMARY

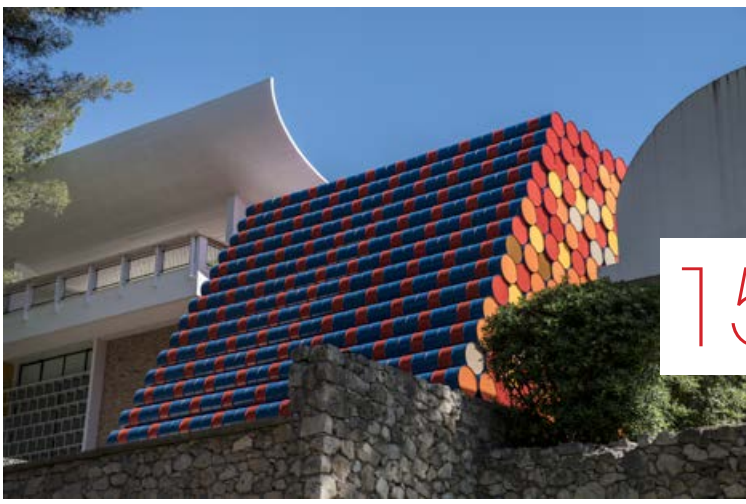


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Could Brexit transform the European art market?

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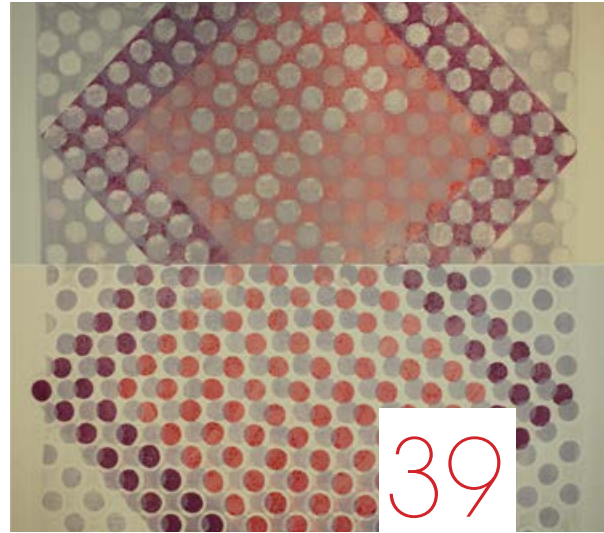
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Gabriel de Saint-Aubin (1724-1780)
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COULD BREXIT TRANSFORM THE EUROPEAN ART MARKET?

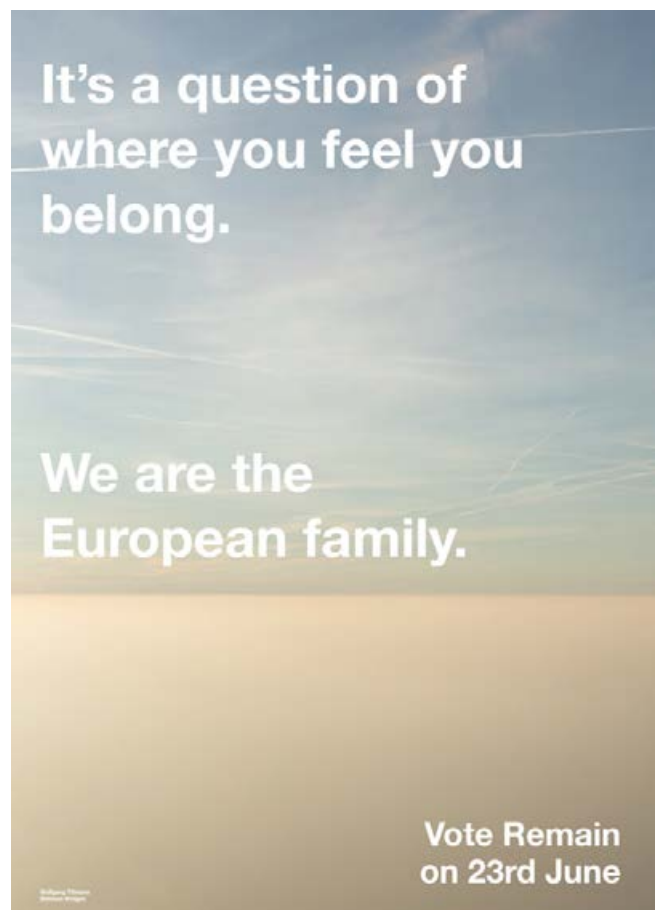
On 23 June 2016, British voters voiced themselves, in a clear majority, in favor of leaving the European Union. Unless there is an unlikely reversal in fortune, Britain will indeed leave Europe. While it is too early to weigh the magnitude of such an event, we can say with certainty that the Brexit vote will leave its mark on history.

Will Brexit be a first step in the break-up of a weakened European Union, following the model of the USSR or the Ottoman Empire? Or is it more a crisis that is required in order to wake up a moribund European Union that is unable to garner the buy-in of its citizens? In other words, will Brexit be an historical catalyst, or a simple setback? Beyond the political earthquake that is shaking Europe - and the international markets - because of the current migrant crisis and economic difficulties, Brexit is also the philosophical defeat, of a political project that brings together the countries of the European continent around a common history.

For the time being, the consequences of the United Kingdom's exit are still unclear, and one suspects that the Leave voters haven't yet fully appreciated the impact of this choice. In effect, the exit of a member state is unprecedented, and the UK will be the first country to leave this Union that it stubbornly pursued until finally joining with success in 1973. Negotiations will take place in the UK, as well as with their new neighbor, the EU. The consequences of this exit will be felt only after several months or years, with the exception of the stock market and currency. In the meanwhile, the atmosphere is one of "wait and see", particularly for the main players in the art market. Sales at auction houses in June were somewhat disturbed by the climate of uncertainty, even though sales at Sotheby's and Christie's Phillips on the 28, 29 and 30 June were respectable, even rather good, and far from a collapse.

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Gatherings in York
2 July 2016
© Pete Lambert

Poster created by Wolfgang Tillmans
Courtesy Wolfgang Tillmans





Gatherings in London

9 april 2016

© George Turner

A separation against a backdrop of crisis

It is said that crises have the benefit of cleansing things, but at what price? The European Union currently represents more a vast market than a political community. This is also the message that the British voters have expressed, and not simply a posture of xenophobia and rejection of the other...for this reason, the EU is paying the price for its institutional weakness and its inability to protect its citizens from the ravages of globalization or the migrant crisis. Prescriptive power untethered from democratic visibility, this referendum confirms the euroscepticism that is growing in the public opinion of many EU member states: the EU is not a community and will not be able to create a feeling of belonging, which is an opinion being shared with greater frequency.

Following the announcement of Brexit, a reaction was expected from the European Union and this was handled by Jean-Claude Juncker, who showed that the EU was still capable of reacting firmly: "It's not an amicable divorce, but it was not exactly a tight affair anyway", he declared on German television. A way of baring his teeth, an attitude that is rare on the behalf of European leaders, who are more accustomed to discretion with the media.

From a macroeconomic perspective, the United Kingdom's exit could bring about a fall in the British GNP of 2 to 7%, given the linkages between Europe and Great Britain. It is probable that Great Britain will pay to maintain access to the EU market, along the lines of the Norwegian model. For the European Union and its 27 member countries, the GNP could drop by 0.5%, a lesser effect. The reaction of the markets have been swift. The pound dropped precipitously after the announcement of the Brexit vote, reaching its lowest level in 30 years.

As a logical consequence, the pound sterling lost 12% of its value and analysts forecast a stabilization at around a 10% decrease overall for the medium term.

The English art market in turmoil?

Great Britain is today the second largest art market in the world, behind the United States. China, which is third, could benefit from the English market's contraction due to Brexit. In Europe, Paris and Berlin could also attempt to make their presence felt on the Continent even though their respective markets are far behind London in size.

The fall in the British pound, as well as the London Stock market, will very certainly impact the finances of the country and impose on the British government new measures concerning budgetary restrictions, notably in the area of culture, already severely touched by austerity measures. Already this year, several institutions have publicly mentioned the possibility of selling parts of their collections to finance their operations, a situation that cannot be maintained, and that will deplete the English cultural heritage. The Northampton museum, for example, sold at Christie's during the year an Egyptian statue Sekhemka to cover expenses. With the loss of European subsidies, the financial straits for these small institutions could get worse.

Other than Paris, the art market doesn't really have another place that could take London's leadership away. Germany could attempt to seize the opportunity to increase its domination in Europe, but its national market is far behind (5% in market value worldwide according to the recent report TEFAF 2016). In addition, the recent measures from the Minister of Culture Monika Grütters don't go in that direction. With the recent law concerning the protection of national heritage, the players in the German market have expressed their worries concerning the increase in regulations. Paris however, second in Europe and fourth in the world (9% according to TEFAF) could gain some ground. In effect the market maintains dynamic and the city continues to welcome large projects, notably the new Pinault foundation. Paris remains strong place even if its market isn't the same size as London or New York. However, Brexit could create a new opportunity to catch up with the British capital depending on the measures that are taken by the next government, concerning the VAT rates and import and export taxes.

Generally speaking, a market always does better when regulations are more relaxed. In leaving the EU, this means a tightening of the financial conditions, coupled with a weakening of the confidence of the main players, two factors that could weaken a market which is already weak as a result of the international economic situation, which has been shrinking compared with 2015. However the economic health of the United Kingdom is good, better than most European countries, which creates a solid base for its market which could, at least initially, benefit from the inertia. Generally speaking, the galleries, auction houses, and other sellers in London are attentive to legislative changes that regulate their activity. The partnerships and financing for cultural projects will decrease, directly impacting the artistic scene in the country. This situation could result in projects which are grouped together, or a combination of institutions in order to compensate for a relatively isolated political situation.

The auctions during June in London were looked at under a microscope in order to measure the trend in the market following Brexit. Sales that occurred a few months before Brexit were weak. If Sotheby's was able to save face, by proposing among its major lots *Seated Woman* by Picasso and the portrait of *Jeanne Hebuterne (au foulard)* by Amedeo Modigliani, which was sold for \$59m, the sales at Christie's were a bit sluggish, even disappointing. The sales post-Brexit, which occurred from the 27th to 30th of June were reassuring and dissipated worries of a slide in the market. At Christie's, the evening of 30 June «Post War & Contemporary Art» brought in almost £40m, while the sale celebrating the 250th anniversary of the auction house "Defining British Art" brought in nearly £100m. A session including a painting by Bacon entitled *Version N°2 of Lying Figure with Hypodermic Syringe* (1968) sold for \$27m.

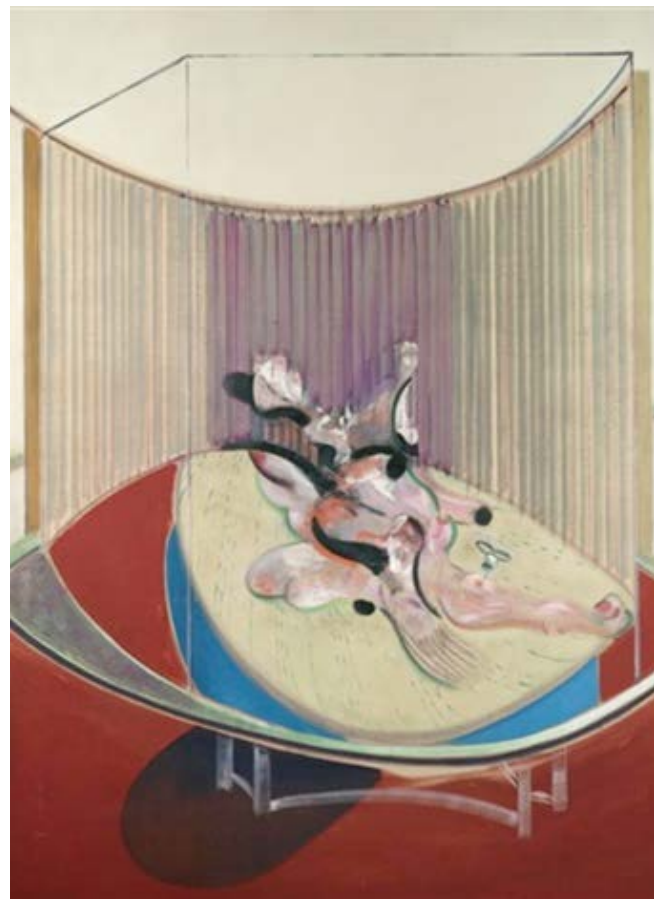
If major lots are rare, it is because collectors have had a good reason to hesitate given the climate of uncertainty surrounding sales. In the long term, however, Brexit could have positive consequences on auction sales, due to the drop in the British Pound. By losing its value compared with the dollar, the pound becomes more attractive for foreign buyers, thereby stimulating the interest of foreign collectors, in particular coming from the US and China and from all over Asia, to the detriment of the British.

Version no. 2 of lying figure with hypodermic syringe (1968)

Francis Bacon

Sold at Christie's for \$27m

© Christie's Images Ltd 2016



With 21% of the value of the world art market according to the recent report TEFAF 2016 (a drop of 9% compared with 2014), Great Britain is without a doubt the leading place in the European market. London has currently no competition of its size on the continent, Paris being relatively far behind. Contacted by the Art Media Agency, a London lawyer specialized in questions of art and heritage, Gregor Kleinknecht however put forth some worries concerning the main players in the British market: "Brexit will force people to think again about temporary importations: if the auctioneers were forced to pay certain taxes for importation prior to a sale, that would pose a significant problem for auction houses and London might lose its position in the international market."

A certain idea of culture

Culture does not like isolation and is always richer through exchanges and sharing. In choosing to leave the EU for motives which expressed very clearly an isolationist will and withdrawal, the world of British culture will necessarily be weakened. First in terms of image, the UK will lose its influence in the world. English museums are already in a difficult economic situation, and the loss of EU subsidies will make these problems even more worrying. For Stephen Deuchar, Director of the Art Fund, the exit from the EU will affect the entire cultural sector, museums and galleries. According to him, "at one level there is obviously now great financial uncertainty—the effect on European funding streams for the arts, for example—but quite as important is the potential effect on the spirit that drives a myriad of international partnerships in the arts."

It is clear that the choice of leaving the Union is not a choice that benefits culture. Between independence and isolation, the boundary is tenuous. Shakespeare read Montaigne when Hölderlin nourished his poetry with Greek culture, which allowed him to contribute to the renewal of the German culture. On the other hand, this movement of withdrawal could possibly inspire artists. The British artists, who largely came out in favor of Remain, are aware that creation and thought nourish each other. In an exhibition at the gallery Maureen Paley, one saw pro-European posters designed by artists like Antony Gormley, Bob et Roberta Smith, Martin Creed, and the work of Wolfgang Tillmans. An occasion to reflect on the notions of boundaries as a visible, and invisible, phenomenon, simultaneously political, physical, subjective and collective.

Poster created by Wolfgang Tillmans
Courtesy Wolfgang Tillmans

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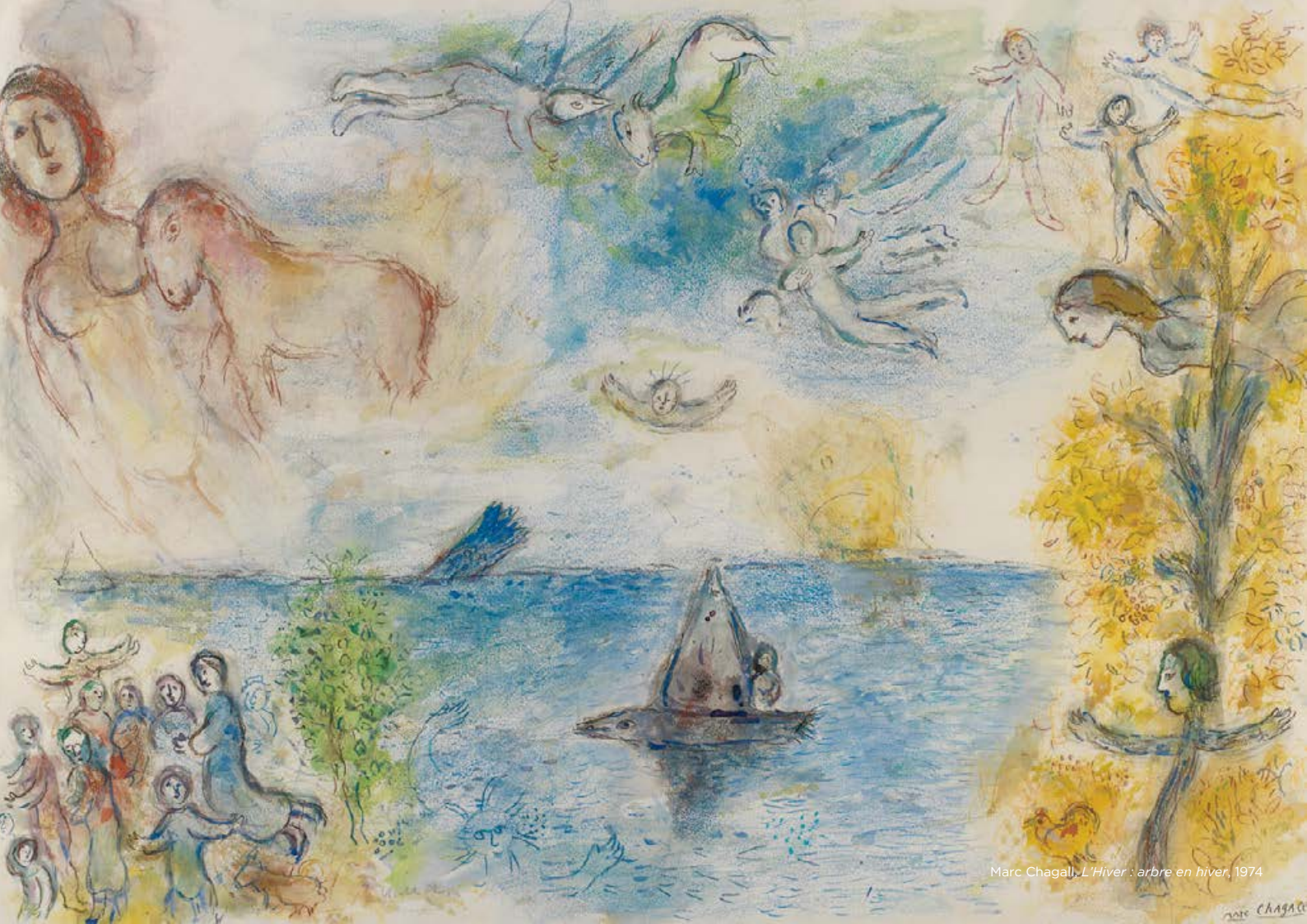
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Marc Chagall, *L'Hiver : arbre en hiver*, 1974

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TOP STORIES

NUIT BLANCHE

Nuit Blanche 2016

Paris at night. The 2016 Edition of Nuit Blanche was unveiled by Bruno Julliard, assistant director of the Paris city hall, and Jean de Loisy, artistic director for the event.

The Nuit Blanche 2016 will be held on Saturday 1 October from 7 PM until the early hours of the morning. The principle of the Nuit Blanche is to cover Paris during the night, following a path that goes along the Seine, starting at Hôtel de Ville to the Île aux Cygnes. The 2016 Edition was conceived as a reference to *Hypnerotomachia Poliphili*, a 1457 Italian novel that tells the story of Poliphile, who was pursuing Polia, a woman with whom he was hopelessly in love. This voyage will occur in the heart of Paris, with the Seine acting as an Ariane's thread. The Nuit Blanche provides the opportunity to visit Paris in another way, and split into 12 chapters punctuated by the presentation of various artists: Abraham Poincheval, Alain Séchas, Olivier Beer, Stéphane Thidet, Fabrice Hyber, Bridget Polk, and Alain Fleischer. Created in 2002, the Nuit Blanche is free and open to the public. A major success, the initiative has been copied in 25 cities around the world.

PLATFORM

New website for Artviatic

The Internet private sales platform activity ex is launching a new website.

The development of the site was made to answer the needs of buyers, using a new design that is intuitive and functional. The website proposes a new Gallery of Art valued between €20,000 and €150,000. However, security has not been forgotten and personal data as well as negotiations will be protected thanks to a system of data protection that has been re-designed. A new phase in the development of Artviatic, a leading international platform for private sales, which proposes commissions that are among the lowest on the market (3% for the seller and 3% for the buyer).

DAESH

New destruction by Daesh

According to the UNITAR organization (United Nations Institute for Training and Research), and satellite images taken on 3 June, the Islamist state has destroyed the temple of Nabû, which was 2800 years old, situated in the town of Nimroud in northern Iraq. For Colin Renfrew, member of the British House of Lords and archaeologist at the University of Cambridge declared: "generally speaking it appears that the Islamic State does not have the culture necessary to distinguish between modern and original reconstructions." They display a stunning ignorance. However, when explosives and bulldozers are used, serious destruction can occur."

The director general of UNESCO, Irina Bokova, commented: the extremists cannot silence history and their attempts to erase the memory of this region will fail. The deliberate destruction heritage is a war crime and should be punished as such.»

Nabû temple
© Egipto Sani

SPOILIATIONS

Works of art spoliated by the Nazis still at large

An investigation conducted by the CLAE (Commission for Looted Art in Europe) revealed that numerous pieces of art stolen by the Nazis have never been returned to their original owners, despite the work of the Monuments Men to recover them.

When the Monuments Men left Germany in 1949, they left behind some 10,600 pieces of art stolen by the Nazis in the hands of the Bavarian government whose mission was to return them to the Jewish families who had been robbed. However, according to an investigation led by the CLAE in London, published in the *Süddeutsche Zeitung*, these pieces never returned to their original owners, while joining the collections of former Nazi leaders.

Among them, *Holländisches Platzbild*, by Jan van der Heyden that had belonged to the Kraus family. The painting, coveted by Heinrich Hoffmann, Hitler's personal photographer, was in his possession before the Monuments Men took it back. Given back to the Bavarian government, the Bavarian national museum subsequently sold it to Hoffman's daughter, Henriette von Schirach, who immediately sold it through the auction house Lempertz to the Xantan Cathedral, where it still resides.

Similar destiny concerns thousand other pieces of art. A vast misappropriation based on old networks of families engaged in the Third Reich. In effect, the Director of the Bavarian Staatsgemäldesammlung (Collection of State Paintings) Eberhard Hanfstaengl is none other than the cousin of Hitler's Secretary of State, Ernst Hanfstaengl. In the case of *Holländisches Platzbild*, the Xantan Cathedral has confirmed its intention to keep the work. Despite the Principles of the Washington Conference on the work stolen by the Nazis, signed in 1998 by 44 countries, the restitution of works of art rarely occur, due to a lack of legal resources.



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INTERVIEW

900' - 481 barrels (each barrel dia. 24")

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ABU DHABI PROJECT FOR United Arab Emirates / APPROX. 2,000,000 STORAGED OIL BARRELS h. 450.5' x 900' x 675'



March 1978

CHRISTO & JEANNE-CLAUDE, MASTABAS AND FREEDOM

For almost 50 years, Christo & Jeanne-Claude have used confrontation or dissimulation as a tool to charge places with new meanings. Until 27 November 2016, they exhibit a mastaba of nearly 1,000 barrels in the courtyard Giacometti of the Maeght foundation (France). From June 18 to July 3 2016, the Floating Piers (2014-2016) were visible on the lake Iséo (Italy). The artist has talked with Art Media Agency about these projects.

What is the history of the mastaba that you are currently displaying in the courtyard of the Maeght foundation?

Everything started in 1967. Jeanne-Claude and myself were already in New York. The director of the Kunsthalle de Berne, Harald Szeemann, organized an exhibition "Living Art. 1965-1968" in the Maeght foundation, which had just been inaugurated in 1964. He invited me to create a temporary work — at the time I was preparing the wrapping for the Kunsthalle Bern, our first public wrapping that we finally created in 1968. For the Maeght foundation, I proposed to Harald Szeemann to wrap the trees and create a mastaba in the courtyard

I created the wrapping of the trees but not the mastaba. In 2014, during the 50th anniversary of the Maeght foundation, Olivier Kaeppelin exhibited the artists who had made the history of the foundation and he found several early drawings of the mastaba project of 1967. He then invited me to realize the project, and I accepted with great pleasure.

The exhibition is interesting because it echoes the mastaba with the work that we had conducted on barrels which started at the end of the 1950s, and continued when we blocked the rue Visconti (*Wall of Oil Barrels*, 1962), then later with projects of mastabas in Texas, Holland, and ultimately in Abu Dhabi.

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Abu Dhabi Mastaba, Project for the United Arab Emirates (1978)

Christo & Jeanne Claude

Photo: Eeva-Inkeri

© Christo 2016

Christo

Photo: Wolfgang Volz

© Christo 2016



There is a genealogy of the barrel in your work, from the *Wrapped Cans* in 1958 to the barrels, first in a sculptural vision then in larger projects.

Yes, everything started with the paint cans that I wrapped with a laquered canvas, in a pure idea of sculpture. I pursued this work in wrapping barrels. I later worked with the barrels in a larger dimension, starting in 1962, in blocking the rue Visconti. It was an ironic response to the edification of the Berlin wall, but also of our first construction in a public space.

One often finds the form of the mastaba in your work, starting in the 1960s.

The mastaba is an old geometric form, first seen in Mesopotamia in the first urban civilizations, about 7000 years ago. The mastaba (the term means bench in Arab) were small edifices in the ground with slanted sides. They served as benches, often places in front of dignitaries homes. Much later, the mastabas became funeral edifices.

More practically speaking, we obtain the form of the mastaba by layering cylindrical objects, like barrels that we use. The layering creates a 60° angle which builds this form, a rectangular base with two slanted sides, two vertical walls and a truncated summit.

The mastaba in Fondation Maeght
Photo: Wolfgang Volz
© Christo 2016

At the end of the 1960s, we wanted to create a mastaba in Texas, but the project was aborted, for lack of authorization. Following that, we tried to do it in Holland in the beginning of the 1970s. Ultimately, we have promoted the project in Abu Dhabi since 1973. The dimensions of the mastaba are imposing, because it should be 150 meters high, 225 meters deep and 300 meters wide, a construction comprised of 400,000 barrels.

You want to create the largest sculpture in the world with the mastaba in Abu Dhabi and your projects are often enormous.

You know, my projects are large only because they are useless. They have no function, the world can go round without them. Men make things that are much larger: airports, buildings, bridges.

My projects are only big because they are works of art.

Many of your projects are ephemeral. What happens to them afterwards?

We recycle them. When we made *The Gates* (1979 - 2005) in Central Park, we had to install 7,500 gates that were 5 meters high. That represented 5,000 tons of steel, or two thirds of the steel for the Eiffel Tower. We purchased the steel, and before even the gates were made, we had succeeded in selling it to a Chinese company.

We work as artists in a capitalist world. Our work is also to conform to the world.

And in addition, you finance your own installations.

Yes I accept neither financial aid nor donations. We finance our installations with the money we earn from the sale of my preparatory drawings. All of that has but one objective: to maintain our artistic freedom.





The Floating Piers (Project for Lake Iseo, Italy) (détail, 2015)

Christo & Jeanne-Claude

Photo: André Grossmann

© Christo 2015

***Floating Piers* was your last project to be brought to life.**

The *Floating Piers* were a long walk of three kilometers on floating docks, on the Lake Iseo in Italy. The project goes back to the 1970s. We created some projects for specific places. That was the case for Pont Neuf (*The Pont Neuf Wrapped*, 1975-85) or the Reichstag (*Wrapped Reichstag, Berlin*, 1971-95). For the *Floating Piers*, we had a concept, but we still had to find a place where we would be granted the authorization. First, we attempted to conduct the project in Argentina, in the Rio de la Plata estuary, facing Buenos Aires, but we didn't obtain permission.

Following that, we tried in Tokyo Bay in Japan, because we had museums and collectors who supported us there. That didn't work any better. It was at that point that we decided to return to Italy. Lake Iseo is very particular because it contains the largest lake-bound island in Italy. There is no bridge on this island, the inhabitants have always gotten there by boat. For the first time, they were able to walk to the continent.

To do this, we put in place an ingenious structure, very far from the initial project, composed of 220,000 polyethylene cubes.

This project cost me €16 million.

In 50 years, you have created 22 projects and 37 have been abandoned.

I have no regret concerning the projects that did not succeed. If the projects did not succeed, it is because we had lost our interest; we didn't want them anymore. Why constrain yourself? Art is not necessary, it has no reason to exist other than to be art. That is why art and freedom are so closely linked. Nothing should have to be justified, it simply answers an irrepressible need to be created.

Each project has its own history, and for some, we had to attempt several times before succeeding, in the case of the Reichstag for example. The stubbornness and willpower is the work, as much as the work itself.

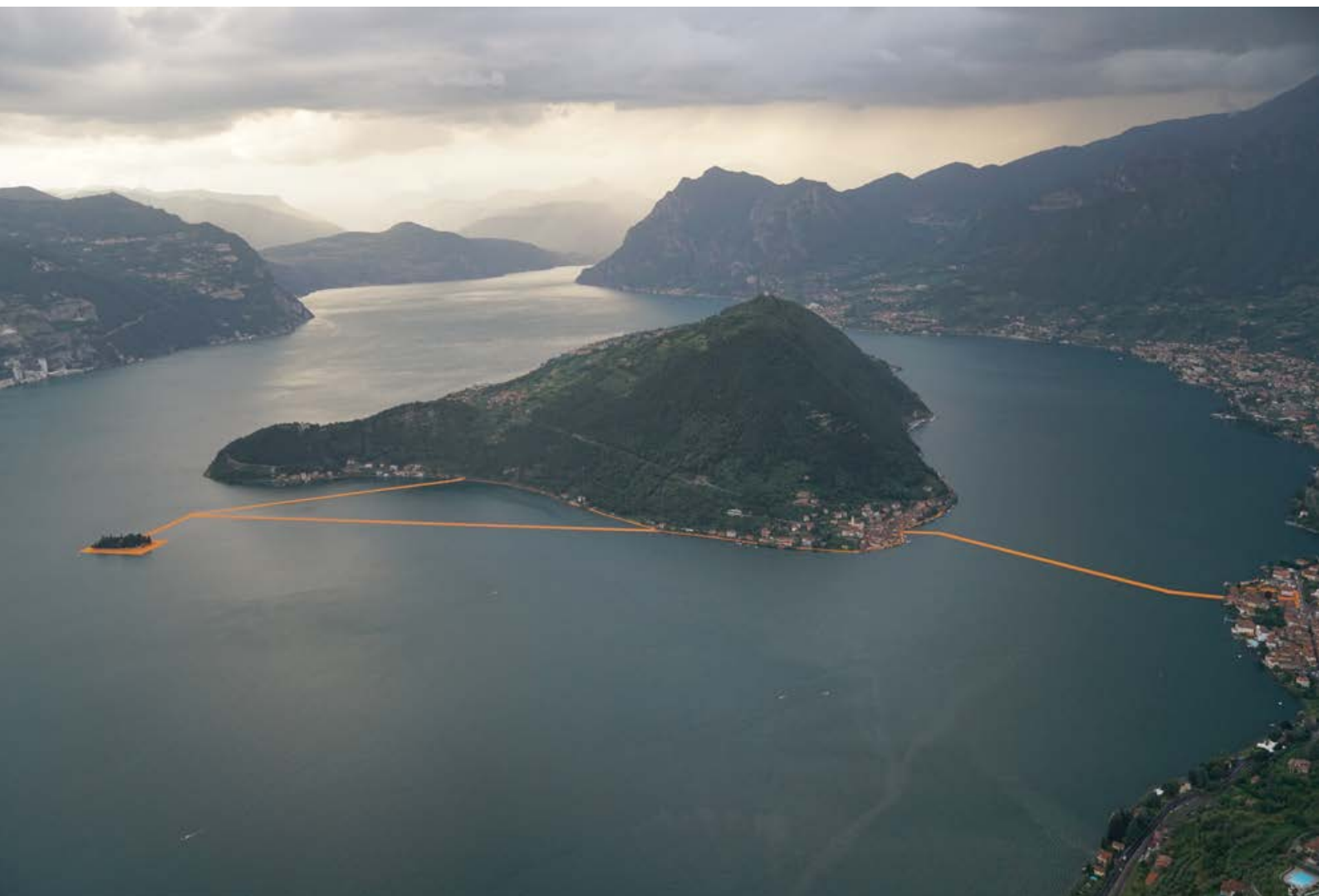
There is nothing more important than the freedom of the artist. .

The Floating Piers (2014-16)

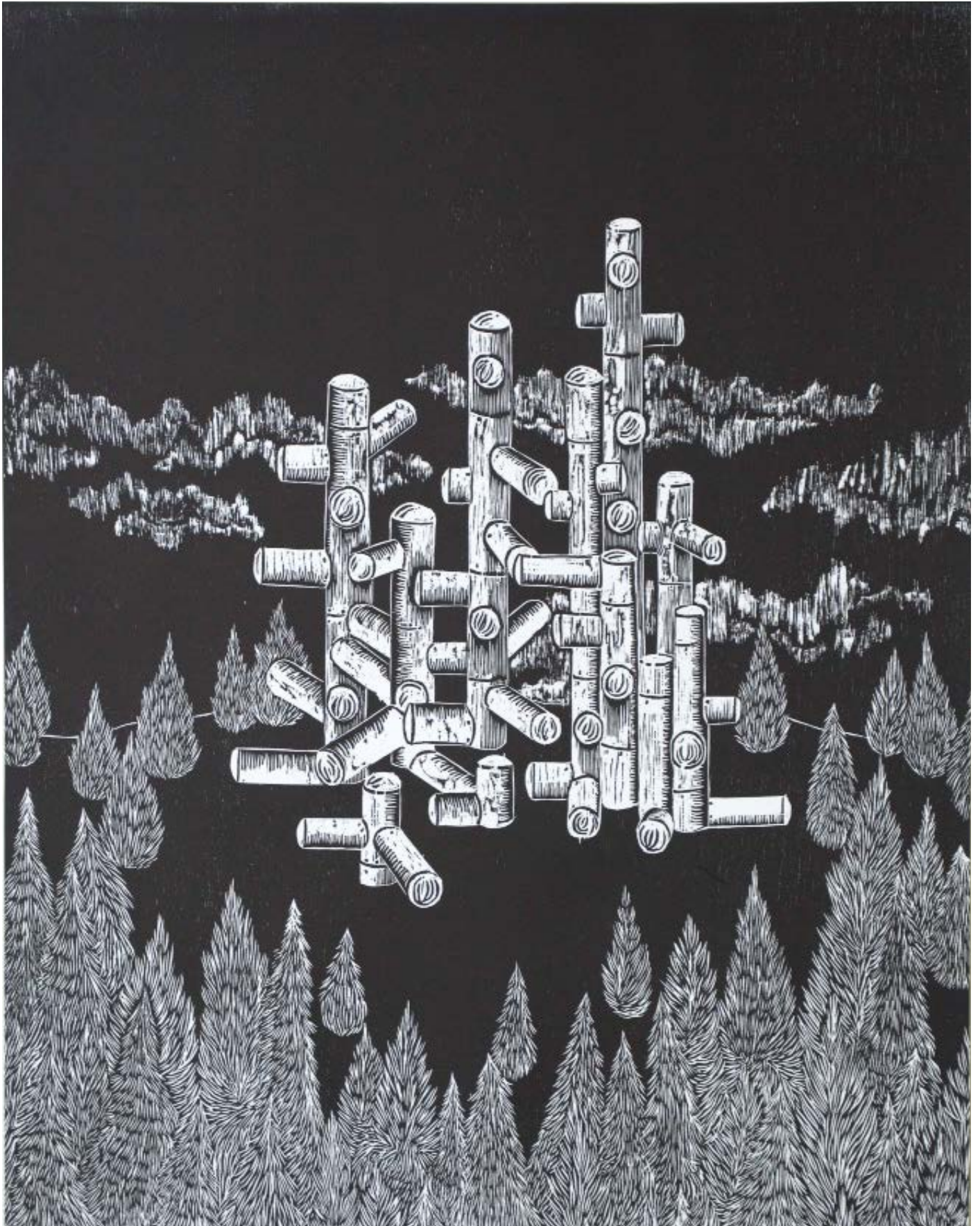
Christo & Jeanne-Claude

Photo: Wolfgang Volz

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 EARLY
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ATTENDANCE

Record attendance for the 10 years of the Quai Branly

For its 10 years of existence, the museum Quai Branly announced a record attendance for the occasion of three events organized for this great moment.

Opened on 20 June 2006, the museum dedicated to world art and culture, supported by the president the former president of the Republic Jacques Chirac, celebrated its 10th anniversary. Three events were organized, and the public was came out in great numbers. The "Best Of" anniversary weekend saw a record attendance by welcoming 34,586 visitors on 25 and 26 of June, while the show "The White Hare of Inaba and the Navajos" was seen by 4,400 people between the 9 and 19 June.

The exhibition "Jacques Chirac or the Dialogue of Cultures", open since 21 June has also seen strong attendance and has been a success for the museum as well. This exhibition revealed the personal and political construction in coordination with his taste for ethnology in the cultures of the world. Conceived as a portrait, it is a tribute to the museum's founder, while honoring the change in the way modern society views tribal arts. The exhibition can be seen until 9 October 2016.

HR

New Director for the Städel Museum and the Liebieghaus

Philipp Demandt has been named Director of the Städel Museum of Francfort and the Liebieghaus. He will assume his responsibilities 1 October, replacing Max Hollein, who has moved to the Fine Arts Museums of San Francisco.

Art historian and auctioneer, Philipp Demandt has been the Director of the Alte Nationalgalerie of Berlin since 2012. He was notably responsible for the exhibitions "Rembrandt Bugatti", "Impressionism — Expressionism : Art at a Turning Point", and "The Monk Has Returned".

Nikolaus Schweickart, chairman of the board for the Städel Museum, rejoiced in his arrival: "I'm very happy about the fact that, soon after the departure Max Hollein, we were able to recruit one of the most creative spirits in the world of German museums to manage these two institutions."

GIFT

Donation by Thomas Borgmann to the Stedelijk Museum

On 29 June 2016, the Director of the Stedelijk Museum in Amsterdam, Beatrix Ruf, announced that the museum had recieved an exceptional donation from the German collector Thomas Borgamnn.

A gift of nearly 600 works by artists such as Cosima von Bonin, Enrico David, Thomas Eggerer, Cerith Wyn Evans, Jack Goldstein, Jutta Koether, Michael Krebber, Lucy McKenzie, Matt Mullican, Henrik Olesen, Paulina Olowska, Jorge Pardo, Jeroen de Rijke/Willem de Rooij, John Stezaker, Wolfgang Tillmans, Christopher Williams, and Heimo Zobernig. Beatrix Ruf, Director of the museum commented on this extraordinary donation: "Thomas Borgmann collected artworks of museum quality and monumental stature. I am extremely proud and grateful that the Stedelijk is able to expand its holdings with such an important contribution to the collection of the city of Amsterdam."

A exhibition is planned in November 2017 for a selection of these works.



Figures courant sur le pont du Langebro à Copenhague au clair de lune (1836)

Christoffer Wilhelm Eckersberg

© Statens Museum for Kunst, Copenhagen

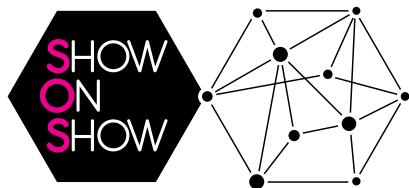
Courtesy Fondation Custodia

EXHIBITION

Eckersberg at the Custodia Foundation

The danish artist Christoffer Wilhelm Eckersberg is being displayed at the Custodia Foundation in Paris until 14 August 2016. The exhibition, entitled "C. W. Eckersberg (1783-1853). Danish artist in Paris, Rome and Copenhagen" presents for the first time the work of the artist in France. The exhibition brings together 125 works — some of the paitings had not been shown for almost a century.

The exhibition occurs in several phases. On the first floor of the Levis-Mirepoix hotel, the paintings are displayed in a chronological and thematic manner: his youth in Denmark, in France and Italy, followed by the return of the artist to Copenhagen. In the basement are the drawings and sketches of the artist. A leader of the Copenhagen School, the young Eckersberg won an award allowing him to study in France from 1810 and 1813, where he studied in the workshop of Jacques-Louis David. For the exhibition, the Custodia Foundation has published a catalogue in French with texts composed by Kasper Monrad, Anna Schram Vejlbj, Neela Struck, Jesper Svenningsen and Jan Gorm Madsen.



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KW Institute for Contemporary Art. Until 18 September 2016.

The 9th Berlin Biennale for Contemporary Art explores the contemporary 'digital' condition and the paradoxes that increasingly make up the world ca. 2016: the virtual as the real, nations as brands, people as data, culture as capital, wellness as politics, happiness as GDP... Curated by the New York-based collective DIS, the Biennale will shape-shift across a diverse selection of exhibition venues throughout Berlin.



MUSEUM EXHIBITS

BERENICE ABBOTT - PHOTOGRAPHS.

Martin-Gropius-Bau. Until 3 October 2016.

CONTRAST SYRIA. PHOTOGRAPHS BY MOHAMAD AL ROUMI.

Pergamon Museum. 29 July - 9 October 2016.

EMIL NOLDE: THE PAINTER.

Brücke-Museum. 15 July - 23 October 2016.

EL SIGLO DE ORO. THE AGE OF VELÁZQUEZ.

Gemäldegalerie. Until 30 October 2016.

CAPITAL. DEBT - TERRITORY - UTOPIA.

Hamburger Bahnhof. Until 6 November 2016.

DADA AFRICA. DIALOGUE WITH THE FOREIGN.

Berlinische Galerie. 5 August - 7 November 2016.

TEXTILE DESIGN TODAY: FROM EXPERIMENT TO SERIES.

Bauhaus-Archiv/Museum of Design. Until 19 September 2016.

CANOVA AND THE DANCE.

Bode-Museum. 21 October 2016 - 22 January 2017.



GALLERY EXHIBITS

SAHAR ZUKERMAN. DYSTOPIAN RECESS.

CRONE Berlin. Until 13 August 2016.

LEUNORA SALIHU. ETERNITY SUDDENLY HAPPENS.

Galerie Thomas Schulte. Until 27 August 2016.

SYLVIE FLEURY.

Mehdi Chouakri. 8 September - 22 October 2016.

OPENING

Opening of the Bellechasse gallery in Miami

The 55Bellechasse Gallery is opening in Miami at the 7111 North Miami Avenue Studio Complex.

To celebrate this event, an opening night entitled "Beautiful Night n1" was organized on 21 June, following the model of the French *Fête de la Musique*. Accompanied by the group Millionyoung, the saxophonist Leon Morley, and Rara Roots Rock Rasin, the event was organized by the JAMM Project with support of Next Level Fairs. The opening of the new space displayed the artist Jon Davis, who is represented by the gallery.

The 55Bellechasse Gallery represents 13 artists such as Niloufar Banisadr, Christiaan Conradie, Jon Davis, Olsen Groiseau, Frederic Hégo, Tomasz Kaniowski, Elodie Pierrat, David Ramirez Gomez, Hui Shen, Sun Moqing, Pascal Vochelet and Vladimir Sulyagin.

Thalia (2016)

Deborah Brown

Courtesy Mike Weiss Gallery



REPRESENTATION

Mike Weiss Gallery represents Deborah Brown

The Mike Weiss Gallery in New York is representing the artist Deborah Brown.

The work of Deborah Brown mixes history, literature and mythology which integrate together in a world that is fantastic and subjective. In certain series, she uses images drawn from romantic and modern art. Playing on the mechanism of recognition and distortion, she uses iconic images in an unexpected context creating anthropomorphic characters. Assuming a humanist posture, she explores a wide range of emotions, going from despair to joy. Using this process, she reminds the viewer that the images are only distorted from human appearance and allow art and life to be intimately linked.

The gallery presents a group show entitled "School's Out !" from 23 June to 6 August, with Deborah Brown, Jerry Kearns, Liao Yibai, Thrush Holmes.

RUMOUR

Thaddaeus Ropac opens in London

It's now official: Thaddaeus Ropac is going to officially open a new space in London.

After Paris and Salzburg, the Thaddaeus Ropac Gallery will open at 37 Dover Street, in the Ely House in Mayfair. The New York architect Annabelle Selldorf is in charge of the project for renovating the building. The London gallery will be managed by Polly Robinson Gaer and have five floors with over 1,500 m², in four distinct exhibition spaces.

Thaddaeus Ropac declared : "Despite the recent result of the EU referendum in the UK, I have no doubt that London will continue to be one of the most vibrant and quintessential art centres in the world. We are looking forward to presenting carefully curated exhibitions featuring historical works and exhibitions by established and emerging artists who do not currently have gallery representation in London."

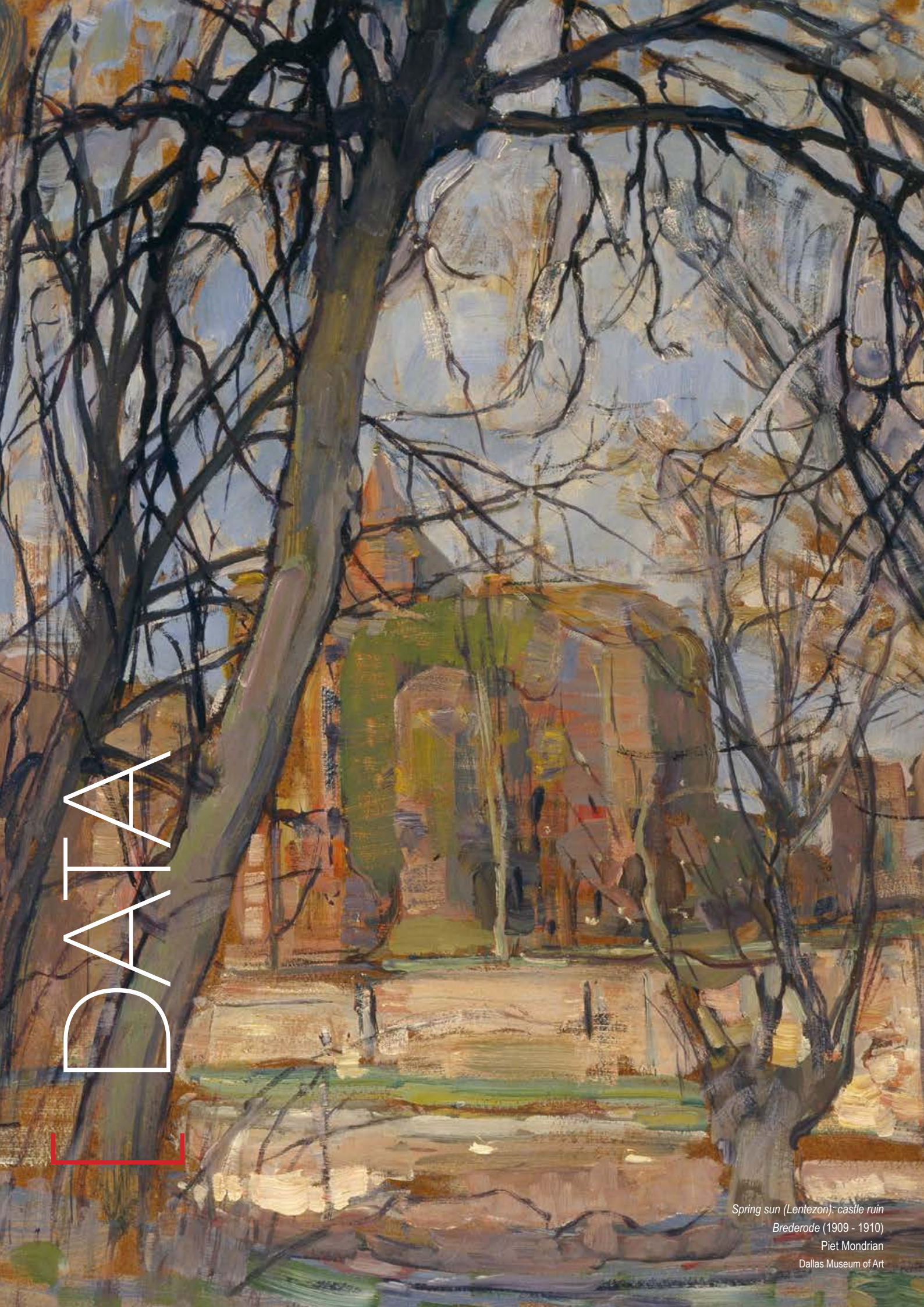
CLOSURE

Closure of the Rosamund Felsen Gallery

The Rosamund Felsen gallery has announced the closing of its space in Los Angeles. A partial closing because the gallery will be maintaining an online presence.

After four decades of existence, the gallery will be giving up it's space. The gallery seeks to promote artists that appropriate and renew the cultural scene of the city. After an initial space on the Cienega Boulevard in 1978, the gallery had moved to the city center last year. Presented as a celebration, the gallery will be presenting an exhibit that retraces it's history, to begin on 9th July.

An exhibition that will "pay tribute, not only to the extraordinary artists who have covered the walls and the history of the gallery, but which will also be a way to take a look at the subsequent career work by these artists." This final exhibition will show the work of each of the gallery's artists, such as Mindy Alper, Judith Barry, Les Biller, Jacci Den Hartog, Tim Ebner, Steven Hull, Nancy Jackson, Kim MacConnel, John Mils, M.A. Peers, Maureen Selwood et C.K. Wilde.



DATA



Spring sun (Lentezon): castle ruin
Brederode (1909 - 1910)
Piet Mondrian
Dallas Museum of Art

PIET MONDRIAN

Art Analytics]

Piet Mondrian (1872 -1944) is a Dutch painter known as one of the pioneers of abstract art.

Pieter Cornelis Mondriaan was born March 7th, 1872 in Amersfoort in the Netherlands — the artist would start calling himself Piet Mondrian starting in 1912.

His father is a teacher and Calvinist Pastor. With an exalted temperament and practicing drawing, he motivates his son to start using the pencil and his uncle teaches him to paint outside, a recent innovation.

Mondrian enrolls in the national Academy for arts in Amsterdam in 1882. He creates during this time landscapes in the romantic tradition of the Nordic areas and moves progressively towards a slightly more symbolic and then expressionist style, notably after having seen the drawings of Kees Van Dongen.

Starting in 1904, he becomes interested in theosophy, mathematics, and geometry, he enrolls in the theosophy society in 1909. The theosophic thought put forth the importance of a cosmic order of the world beyond the appearances of the visible. A spiritual aim for painting that pleases Mondrian.

In October 1911, Piet Mondrian discovers in Amsterdam the cubist canvases of Braque and Picasso. His painting then changed, as attests his *Dead Nature in a Pot of Ginger* (1911). He moved to Paris a few months later. Mondrian learns Cubism, but in his style - clean lines, gray flat areas, rhythmic composition on the surface.

However he wishes to take the revolution further: “the Cubists, he writes, refused the consequences of their own plastic revolution. The modern sensibility could not integrate multiple points of view, it must go towards a plastic language that is directly Universal and rational.”

Between 1913 and 1914, to establish this universal pictorial language expressing the essence of nature and things, Mondrian simplifies

his compositions and his palette. He becomes, alongside Kandinsky, Kupka, Fernand Léger, Picabia, Robert Delaunay and Sonia Delaunay, a cornerstone of abstractionism.

In 1915, the war and the death of his father force him to come back to his country. He pursues his experiments and the radicalization of his painting — he works on the opposition of elements in the combination of geometric notations. In 1917, Theo van Doesburg creates the Dutch review *De Stijl* to which Mondrian will contribute, notably with the essay “Natural reality and abstract reality.” He comes back to Paris in 1919 in a workshop at rue du Départ that will become legendary. He organizes his research and separates off the material nature to focus on his essence.

He also separates off “the form and natural colors”, removing curves and greens, so as to

only express himself through “abstraction of all form in colors, in other words, the straight-line and the prime primary color clearly defined.”

In the early 1920s, Mondrian has defined the large outlines of a system of representation that he names neoplastic painting and which he will develop for 20 years until his trip to New York.

In 1938 he seeks refuge in London, then in 1940, following the bombings, he leaves, in October, for New York. The city fascinates him, the light, it's energy and the jazz are can all be found read transcribed in his canvases. Quickly brought into the art world thanks to the help of Peggy Guggenheim, he becomes the friend of Max Ernst and integrates the group of American abstract artists.

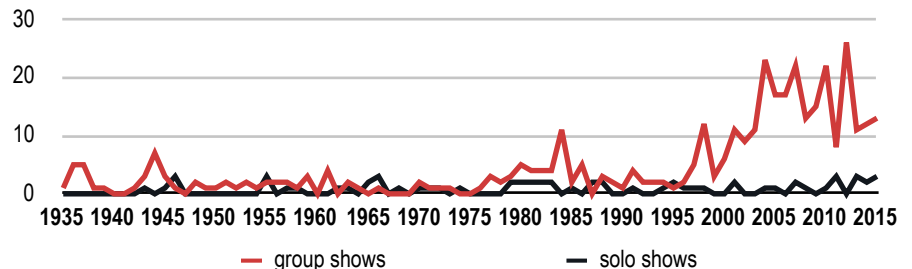
He dies on February 1, 1944 in New York leaving unfinished his *Victory Boogie Woogie*.



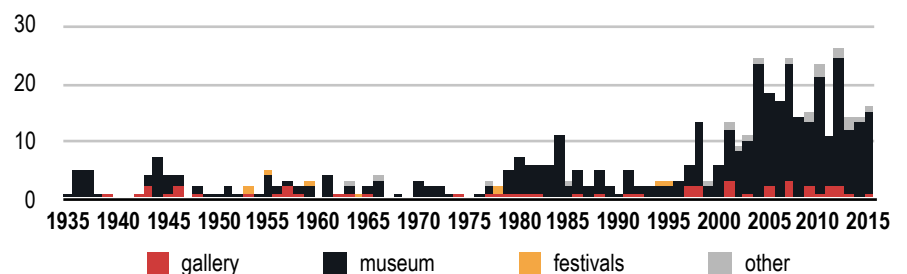
Piet Mondrian

Photo: *De Stijl*, vol. 5, nr. 12 (december 1922)

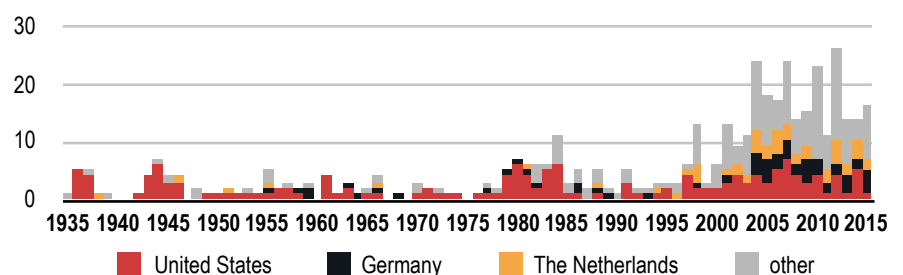
Evolution of the number of exhibitions by type



Evolution of the number of exhibitions by type of venue



Evolution of the number of exhibitions by country



Mondrian is a monument of modern art. Since his death, in 1944, he has been in nearly 450 exhibits, mostly institutions which represent 82% of his shows.

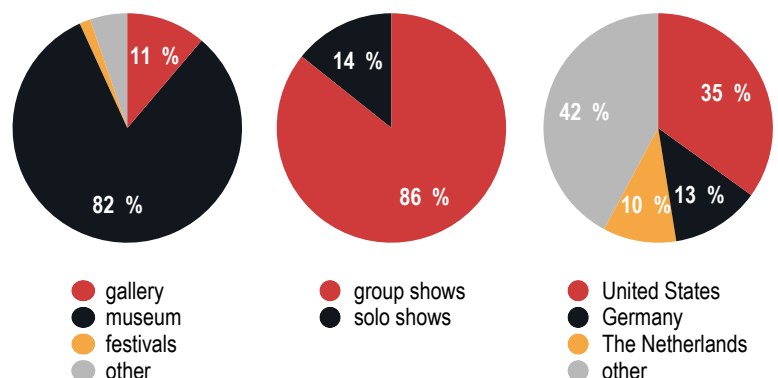
Among his large solo exhibitions - these represent 14% of his exhibitions, a relatively large part - it is possible to cite the retrospective that the MoMA held for him in New York, and the tribute to him after his death in 1944. In 1946, the Stedelijk Museum Amsterdam museum also honors him with another retrospective. In 1957 the Denise René gallery welcomes "Mondrian and the organization of space".

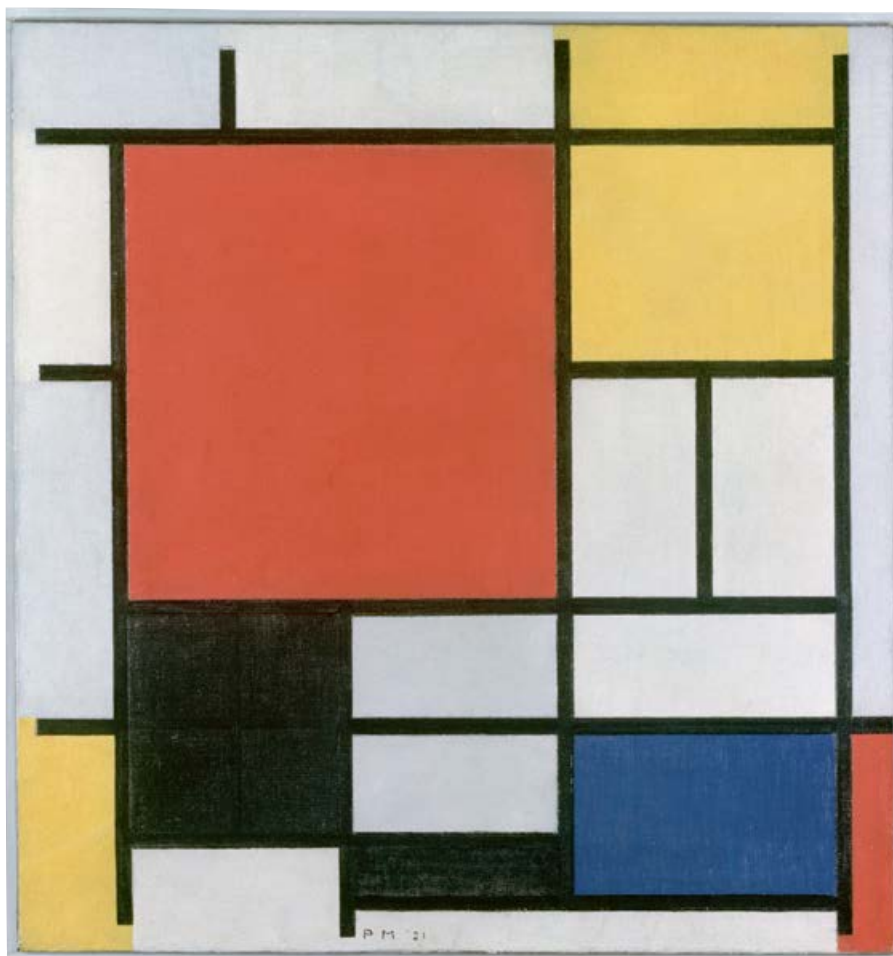
Since, the number of retrospectives held for him have not decreased: "Piet Mondrian: the Earlier Years" in 1958 at the SF MoMA, "Piet Mondrian: The Process Works " at the Art Institute of Chicago in 1970, "Piet Mondrian" at the Museo Nacional de Bellas Artes de Santiago (Chili) in 1972, "Mondrian - Drawings, Watercolours, New York paintings" in 1981 at the Gemeentemuseum Den Haag then at the Baltimore Museum of Art. More recently, the MoMA (New York) created a new retrospective in 1995, the Albertina (Vienna) in 2005, the Centre Pompidou (Paris) in 2010 ("Mondrian / De Stijl") and the Tate Liverpool in 2014 ("Mondrian and his Studios").

The number of monographic exhibitions in which we can find the works of Mondrian is stable contrary to his appearances in group shows which have exploded starting in the year 2000. We find him most often hanging next to Wassily Kandinsky, Pablo Picasso, Fernand Léger, Paul Klee and Theo van Doesburg.

Piet Mondrian has rarely been shown in international exhibits - only about 10 times - but has been hung among the most prestigious ones. His work could be found three times in documenta (1955, 1959, 1964), at the Venice Biennale (1978 and 1995) or at the Sao Paulo Biennale (1953, 1994).

Distribution by venue type
Distribution by exhibition type
Distribution by country





Composition in red, yellow, blue, black (1921)

Piet Mondrian

Gemeentemuseum Den Haag

Almost 60 institutions in some 20 countries possess his works : the Tate Modern (London), the MoMA, the SF MoMA, the MOCA, the Solomon R. Guggenheim Museum (US), the Beyeler Foundation or the Kunsthaus Zürich (Switzerland), the Stedelijk Museum Amsterdam (The Netherlands) or the Museum Folkwang in Essen (Germany).

The United States, Germany, then The Netherlands have welcomed nearly 60% of his exhibitions. In the United States, Piet Mondrian has more frequently been shown and galleries then elsewhere, notably at the Sidney Janis Gallery – almost 16% of his showings.

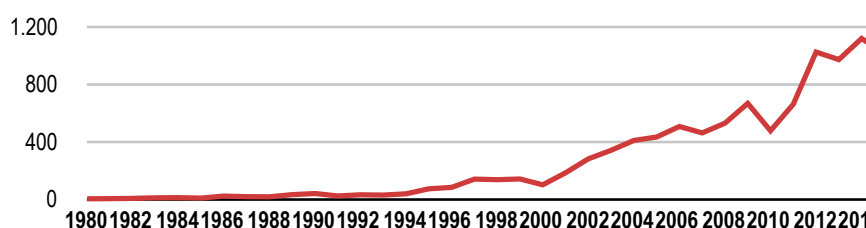
One should also cite the determining action of the MoMA (New York), the institution that has the most often welcomed the artist on its premises – 18 times since the artist's death.

Concerning the Netherlands, it is interesting to note that his exhibitions have started multiplying since the early 2000's — 72% of the exhibits where the artist's works have been shown have been between 2000 and 2016.

Unsurprisingly, the media coverage of Piet Mondrian is large, and growing. Since 2012, over 1,000 articles have been written about him every year. The majority of these articles have been published in the Netherlands (20%) followed by the United States (13%) and Germany (10%).

The most prolific critics covering him have been Kenneth Baker (*The San Francisco Chronicle*) and Sjoerd van der Werf (*De Gelderlander*).

Evolution of the number of articles about the artist



Piet Mondrian

Since the middle of the 1980s, the works of Piet Mondrian have experienced up and down results at auction. Large variations - for example \$57.9m in 2009 and \$796,000 in 2010 - which are due to the various fortunes of auction houses in their quest for paintings from the artist, which are today rare. Few lots of Piet Mondrian are offered at auction every year, on average about 10, which explains these strong fluctuations.

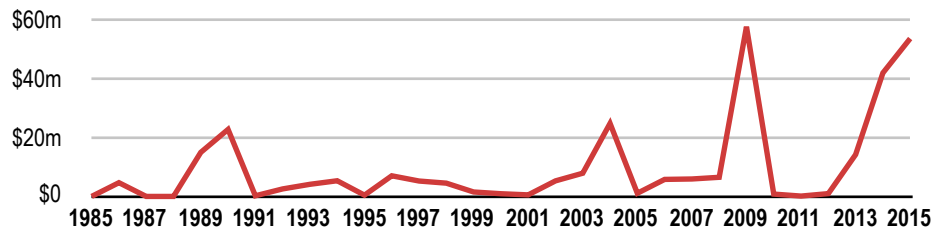
Since 1985, approximately 380 works from Piet Mondrian have been presented at auction houses and approximately 290 sold — unsold rate of 24%. They represent sales of \$303.8m for an average price of \$1,051,000 per lot sold.

Mondrian produced above all as a painter. The majority of the lots sold at auctions are his paintings (56%) which brought 95% of his revenues at auction. On average, a painting changed hands for \$1.8 million, a drawing for \$183,878 and a multiple for \$2,314.

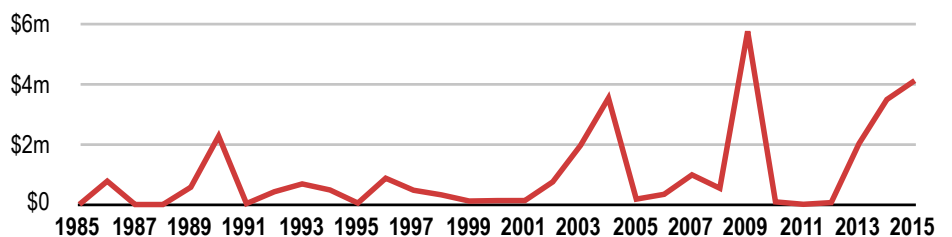
Geographically speaking, if the breakdown of sales is somewhat balanced, the United States and UK capture the majority of the revenues for Mondrian artworks at auctions (80%). In the Netherlands, 35% of the lots of the artist were sold, but in value that only brought a \$9.2 million. That explains why the country is specialized principally in the sale of drawings - 50% of the drawings of Piet Mondrian have been sold there. Christie's and Sotheby's captured nearly 100% of the sales of the artist at auctions, only leaving crumbs for their competition.

Between 2009 and 2016, the works of Piet Mondrian have surpassed seven times the symbolic bar of \$10 million — five of these works were made in the 1920s, the years the most sought after. In May 2015, Christie's sold in New York *Composition No. III, with Red, Blue, Yellow, and Black* (1929) for \$45m, surpassing an upper estimate of \$25m. In 2009, during the "Sale of the Century", Christie's Paris & Pierre Bergé sold *Composition avec bleu, rouge, jaune et noir* (1922), a canvas belonging to Yves Saint-Laurent and Pierre Bergé. The painting sold at \$25m. In 2014, it was Sotheby's that sold in London *Composition with red, blue and grey* (1927) for \$23m.

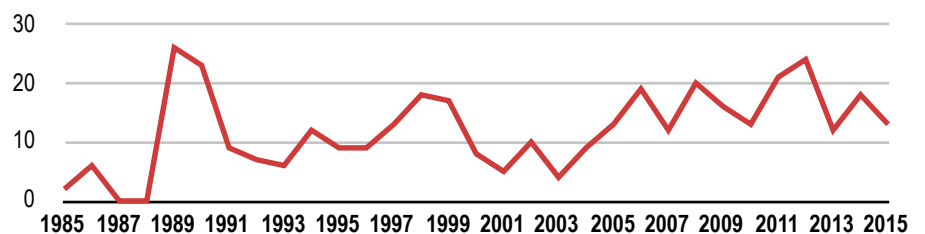
Evolution of the yearly turnover



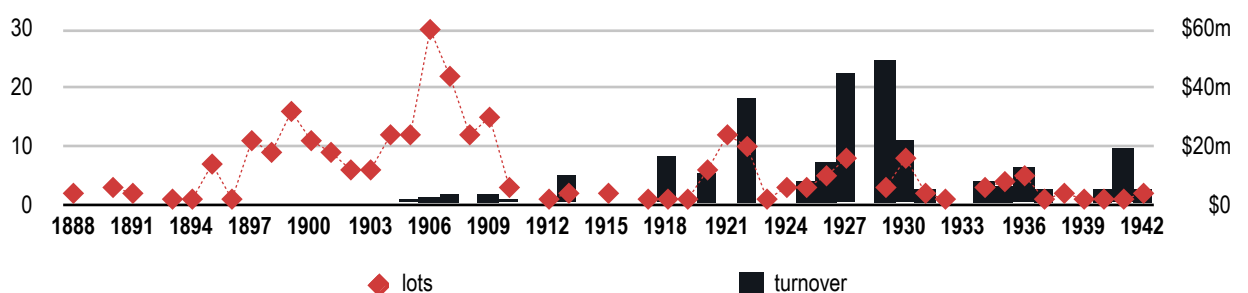
Evolution of the average value per lot

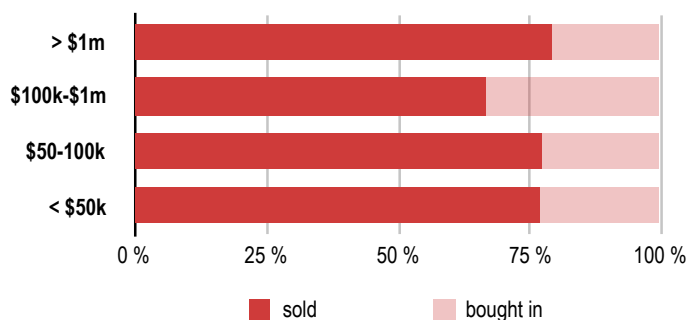
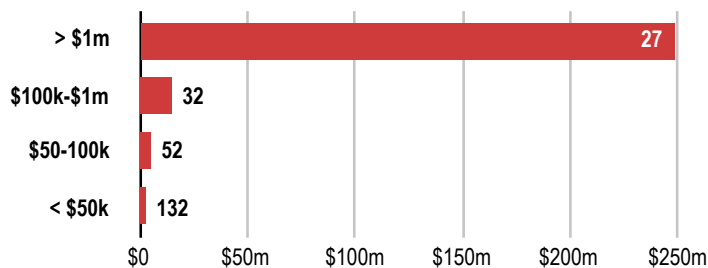


Evolution of lots proposed to sale

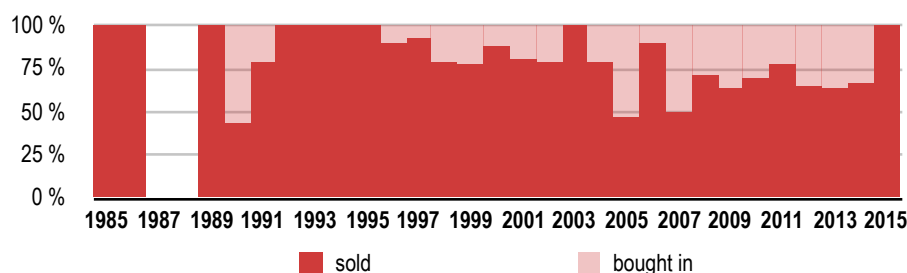


Number of lots presented, and sales figures by year of creation

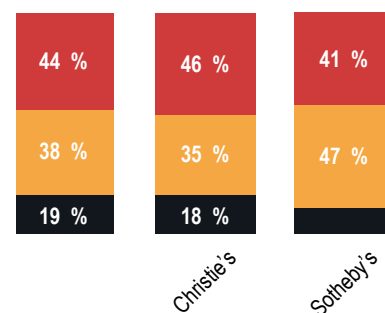




Evolution of unsold rate

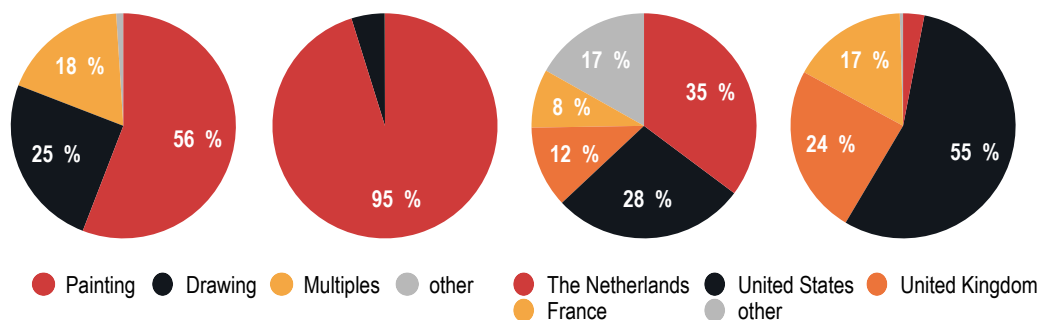


Percentage of works sold below, within, and above estimates per auction house



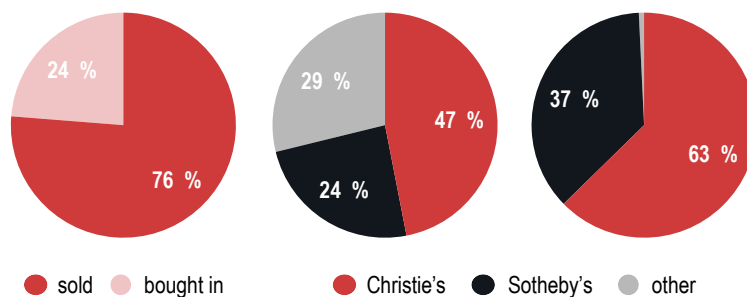
Distribution of lots by medium and revenue

Distribution of lots by country and revenue



Rate of sold lots vs. bought-ins

Distribution of lots and revenue by auction house



[FAIRS AND FESTIVALS

FIRE!

Fire in Wolstenholme Square

The Liverpool biennial, planned for July 9 to October 16 might be delayed for reasons of arson, which partially damaged the Wolstenholme Square on June 24.

The fire occurred in one of the buildings planned to welcome the works of the biennial. The firefighters required 15 hours to get the fire under control. There were no victims, but certain parts of the building were heavily damaged, which might cause the organizers of the fair to modify their plans.

The police are investigating currently regarding the motives of such an act, although no conclusions have been made public. Certain works could have disappeared in the fire, notably work by Mark Leckey titled *Dream English Kid*, a video comprised of advertising, of music and video sequences tracing the life of the artist between 1970 and 1990. The director of the biennial, Sally Tallant, nevertheless assured that the work would be put in a safer place.

PROGRAM

Details about the next Outsider Art Fair 2016

The 4th Edition of the Outsider Art Fair will occur from October 20 – 23, 2016, at the l'Hôtel du Duc in a space of 1000 m² which brought together, as each year, a selection of international galleries specialized in outsider art. This edition will take place 3 months before the 25th edition of the New York Fair that will take place at the Metropolitan Pavilion.

This edition will have new entries from 13 new galleries, such as Galerie Chave (Vence), The Good Luck Gallery (Los Angeles), Bruce Haines (London), the Galerie Anders Hus (Paris), Alessio Menesini (Genoa), the Galerie Frederic Moisan (Paris), Shrine (New York), exhibited next to Andrew Edlin (New York), Galerie du Marché (Lausanne), Creative Growth (Oakland), Ricco Maresca (New York), La S Grand Atelier (Vielsalm, Belgique), Cavin Morris (New York) and Rizomi Art Brut (Turino).

This year again, the edition will occur in partnership with La Halle Saint-Pierre which will house the library for the Outsider Art Fair by proposing a selection of books, catalogs and unprecedented works in France. Founded in 1993 in New York, the Outsider Art Fair was bought by Wide Open Sports, agency directed by Andrew Edlin.

New Edition of Paris Photo

The 20th edition of Paris Photo will take place at the Grand Palais from November 10 – 13, 2016.

The 20th edition will bring together 173 galleries and publishers with the arrival of 40 new exhibitions. One should note the return of "Prisms", inaugurated during the previous edition, which will take place in the Salon d'Honneur. There will be a presentation of serial works in large format. This year, the sector will present recent creations by Douglas Gordon and Noémie Goudal, as well as works by Zofia Kulik, Edward Burtynsky, Penelope Umbrico, Gonzalo Lebrija, Dinh Q. Le and William Klein.

Among the new exhibits for the 20th edition, we will see the gallery 1900-2000 (Paris), Baudoin Lebon (Paris), Bernier/Eliades (Athens), Continua (San Gimignano), Dittrich & Schlechtriem (Berlin), Equinox (Vancouver), Laurent Godin (Paris), Caroline Smulders (Paris), Nordenhake (Berlin), Rosegalerie (Santa Monica), Sorry We're Closed (Brussels), White Space (London) or Looock (Berlin).

VENICE

Egill Sæbjörnsson represents Iceland at the he Venice Biennale

The artist Egill Sæbjörnsson was chosen by the Icelandic Art Center to represent Iceland for the next he Venice Biennale.

A visual artist, performer, musician and composer, he lives and works in Berlin and Reykjavík. His work makes him interested in magic of technology which causes one to rethink the boundary between the real and illusion. Egill Sæbjörnsson was nominated for the Carnegie Art Award in 2010. The exhibition for the Icelandic pavilion will be created by Stefanie Böttcher, art historian and curator, former artistic director of the Kunsthalle Mainz. She declared that during the upcoming exhibition to be totally convinced that visitors will be completely captivated by experience in the work of Egill Sæbjörnsson. "Once they are inside, they will become part of the work."

The selection committee that chose the artist brought together the director of the Icelandic Arts Center, Björg Stefánsdóttir, the Director of the l'Akureyri Art Museum Hlynur Hallsson as well as the artist Sirra Sigrún Sigurðardóttir.

Hôtel du Duc, Paris
Courtesy Outsider Art Fair



ARTCURIAL



VAN CLEEF & ARPELS
Diamond and emerald clip
Estimate: € 80,000 - 100,000



ROLEX
Daytona, « Eagle Al Makhtoum », ref. 6263/6265
Estimate : € 120,000 - 180,000



HERMÈS
« Birkin » 35 cm, 2007
Estimate : € 12,000 - 15,000

Prestigious auction week in Monte-Carlo

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Public exhibition
From Saturday 16th
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Hôtel Hermitage
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Square Beaumarchais

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Important watches
Monday 18th July 2016
Marie Sanna-Legrand
+33 (0)1 42 99 16 53
msanna@artcurial.com

Jewellery
Tuesday 19th July 2016
Julie Valade
+33 (0)1 42 99 16 41
jvalade@artcurial.com

Hermès Summer Collection
Wednesday 20th July 2016
Audrey Sadoul
+33 (0)1 58 56 38 13
asadoul@artcurial.com

Monaco office
Louise Gréther
+377 97 77 51 99
contact@artcurial.com
6 avenue des Citronniers
98000 Monaco

FOCUS



CONTEMPORARY ART, FROM THE SILK ROAD TO THE FERTILE CRESCENT

The second to last Art Media Agency dinner-debate of the season looked southward. The president of the Beirut Art Fair which is held this year from September 15-18, 2016, Laure d'Hauteville, and Pascal Odille, it's artistic director, were invited to discuss the theme "ME.NA: the Emergence of Regional Contemporary Art and Its Market".

With time, centers, and peripheries of the art world evolve and change. Accused, rightly or wrongly, of anthropocentrism and being revealers of postcolonial practices, occidental art and its promoters have fallen slightly from their pedestal, which allows others to be in the limelight. It is notably the case of Lebanon and the zone baptized ME.NA. ("Middle East and North Africa") that covers the artistic scenes developed from Morocco to Iran.

For Laure d'Hauteville, director of the Beirut Art Fair, the zone is composed of cultural contrasts, from thousands of years of history and a long process of racial mixing caused by pilgrimages, the Crusades and the Silk Road.

A mosaic of cultures and identities composed of artistic scenes sharing the same dynamic. There is no doubt for Laure d'Hauteville: "the region is in the middle of artistic and economic development".

Scenes in development

Concerning modern and contemporary Art, the ME.NA is not short on advantages with an institutional network that is getting denser. Therefore, the Surssock (Beirut) museum was opened in 2015, the Mathaf (Doha, Qatar) was opened in 2010, Istanbul's Modern and Contemporary Museum of Art opened in 2004.

Previous page

Au bord du Nil (c. 1920)

Mahmoud Mokhtar

Sold at Sotheby's in april 2016

for € 900.000

© Sotheby's/Art Digital Studio

Laure d'Hauteville and Pascal Odille

Courtesy Beirut Art Fair



All of this without counting the numerous projects for private museums, notably in Beirut, and the large institutional programs of the Arabian peninsula.

In the region, Turkey, with its 11 contemporary art museums and more than 50 art centers, is still the main locomotive. Other countries, like Lebanon, (3 museums and 26 art centers) or Iran (4 museums and 24 art centers) possess as well institutional scenes that are independent.

Also the region is not lacking international exhibitions: the Istanbul biennial was created in 1987, that of Sharjah in 1993 and the Marrakech Biennale in 2005.

Concerning the markets, Laure d'Hauteville reminds us "the importance of diasporas for emerging scenes." And the director of the fair adds: "It is a major cultural component of the region, and the consequences are multiple." With 4 million inhabitants and 14 million citizens outside its borders, Lebanon possesses the largest diaspora. Concerning Iran, the diaspora is between 2 and 3 million people.

Iran possesses the most developed fabric of galleries in the region (179 contemporary art galleries), ahead of Dubai (74), Turkey (60) and Lebanon (40). As for Qatar, it only has four galleries. "I don't think there is in Qatar a clear will to create a market", underlines Laure d'Hauteville.

And there are many fairs : the Beirut Art Fair was created in 1998, Contemporary Istanbul in 2005, Dubai Art Fair, BAF (Dubai) and Abu Dhabi Art Fair in 2007, or Art International Istanbul in 2013 - even if in the case of Art International Istanbul, the tensions which agitated the country forced organisers to cancel the fair in 2016.

History, a present, a future

An institutional and commercial network with promise, but what about contemporary art?

"Difficult to speak about the contemporary creation without talking about modernity", explains Pascal Odille, artistic director at the Beirut Art Fair. This could surprise certain occidentals, but the ME.NA has its own art history, rich and autonomous.

In other words, the movement of decolonization that the region lived through from 1956 to the 1970s opens the way to numerous demands in the search for a clear identity. Indeed, Lebanon has its masters: Daoud Corm (1852-1930), Khalil Saleeby (1870-1928), Kahlil Gibran (1883-1931) or Cesar Gemayel (1898-1958).

All were as a matter of fact present during the sale "Modern and Contemporary Middle Eastern Art - The Art of Lebanon", which was held at Bonhams on April 27, 2016. "The first auction sale entirely dedicated to the history of Lebanese art," rejoiced Pascal Odille.

An auction which held some promise as a portrait of Kahlil Gibran was sold for £182,500 and a painting of a nude by Cesar Gemayel for £50,000. Clearly, this market awakened a growing interest, even if "the value of modern and contemporary Lebanese artists is not only built by the Lebanese".

Beirut Art Fair 2015
Courtesy Beirut Art Fair



For the artistic director of the fair: "Outside Lebanon, other countries have a rich modernity, notably Egypt." Their foundation? The sculptor Mahmoud Mokhtar (1891-1934), Mahmoud Said (1897-1964) or Ragheb Ayad (1892-1982). These artists are starting to catch the eye of collectors, notably the "uncluttered and art deco sculpture" of Mahmoud Mokhtar. On April 20, 2016 was sold at London one of his black sculptures *Au bord du Nil* (1920-1930), for € 900,000 — for which the upper estimate was initially 180,000 €. North Africa is also witnessing interesting things, with artists like Azouaou Mammeri (1890 – 1954), Mohammed Racim (1896 - 1975), Abdel-Halim Hemche (1908 – 1979).

In the ME.NA region, art experienced a change in the 1970s and 1980s, two decades that were marked by incessant conflicts and tensions. For Pascal Odille, "there have appeared new artistic forms and above all some central subjects: exodus, memory, war."

In Lebanon, an artist like Ayman Baalbaki illustrates this phenomenon. The painter, whose life has been marked by exile, explores "war and nomadic existence" in his work. "Widely collected, the work of Ayman Baalbaki is still not very present in institutions", explains Pascal Odille.

Artists that are not well enough represented in the Occident?

Despite this, are the region's artists still not represented enough in the Occident?

For Laure d'Hauteville, the situation is clear: "In the Tate collections, there are only 290 works of artists from the ME.NA.SA region — a vision that extends from ME.NA including South Asia — and 48 artists

represented even though the collections of the museum count 3,357 artists and 66,062 works in 2014."

The same conclusion at the Centre Pompidou where the ME.NA.SA artists account for only 3% of artists in permanent collections. Certainly there is some ground to catch up, but the institutions are helping fill the need?

The Tate Modern welcomed a retrospective dedicated to Saloua Raouda Choucair in 2013 and the MoMA to Wali Raad between 2015 and 2016. Shafic Abboud benefited from a solo exhibition at the Institute of the Arab World (Paris) in 2011.

The more time passes, the more the centers and the fringes get mixed.

Composition in blue Module (1947 - 51)

Saloua Raouda Choucair

© Saloua Raouda Choucair Foundation

Courtesy Tate Modern



[AUCTIONS

BREXIT

Results of the post-Brexit sales in London

After the surprise of Brexit, the sales in London were the cause of some concern. Far from the level of 2015, the results were still reassuring and Sotheby's came through relatively well. At Christie's, the sales "20th Century at Christie's" and "Defining British Art" brought in £212.5m with 81% of the lots sold, marking in doing some 20 records in auctioneering. The "Post-war & Contemporary art" sale brought in \$52.8m, slightly above estimates (\$50m), with the sale of *Pork* (1981) by Jean-Michel Basquiat, sold at £5.1m (\$6.8m) 92% of the lots sold. Acquavella gallery obtained an autoportrait of Basquiat from 1981, in triptic, for \$4.7m, high above estimates. A nice result, slightly tarnished by the withdrawal at the last moment of a work by Gerhard Richter, *Abstraktes Bild (811-2)* (1994), estimated at \$19 million, perhaps because of the climate of uncertainty. Finally, the sales "Impressionist & Modern" saw a new record for a work of Bernard Buffet *The Clowns, Musicians, the Saxophonist* (1991), sold for £1m. With the sale "Modern British and Irish" the two sales brought in approximately £95.8m (\$135.2m).

At Sotheby's, the "Contemporary Art Evening Sale" was a great success. Among the major moments, a painting by Jenny Saville entitled *Shift* (1996-7), representing naked bodies on top of each other was sold for £6.8m (\$9m). The work will join the collection of the long Museum of Shanghai of the collector Wang Wei who was competing with Larry Gagosian during the auction. A new record at auctions for Jenny Saville who continues to generate interest from collectors. With 87% of the lots sold for a total of £52.2m (\$69.4m), the results are at the upper level of estimates. "London is still an intense hub for the art market", said Alex Branczik, director of Sotheby's Europe. Also worth noting, a new record for *The Last Rainforest* (1989) by Keith Haring, which sold for \$5.6m — which belonged to the collection of David LaChapelle. The "Contemporary Art Day Sale" brought in £16.6m with 83.2% of the lots sold.

Very solid sales, making Sotheby's appear to be the auction house to have been the most successful during this period of uncertainty for the art market. At Bonhams, the sale "Post War & Contemporary art" of 29 June went particularly well, notably with the sale of a *Mao* (1973) by Andy Warhol for a little over £1m, as well as *SWAT van* by Banksy for £218.500, or also *Untitled aaaaa* (1992) by Damien Hirst, one of his medicine cabinet for £315.500. The sale brought in £3.8m with 86% of the lots sold. Concerning Phillips, the auction house organized a sale "20th century & contemporary art" during the evening of Monday 27 June, and sold an Anselm Kiefer, *Für Velimir Khlebnikov: Die Lehre vom Krieg: Seesch ...* (2004-2010) for £2.4m (£3.2m), four times above the initial estimate.

In a rather unusual context, we could see the presence of numerous buyers from the US and Asia who came to take advantage of the drop in the pound relative to the dollar. Other than that aspect, the atmosphere was very good, as resumed by Elizabeth Szancer, an art adviser: "This evening, Sotheby's did well, and Brexit was not in the auction room".

Pork (1981)

Jean-Michel Basquiat

Sold at Christie's for £ 5,1m

© Christie's Images Ltd 2016

RESULTS

A good first semester for Artcurial

Artcurial had a nice increase in sales during the first semester of 2016 reaching €122.5 million (\$138.4 million), a 6% increase over the first semester of 2015.

Good results due to a strategy founded on diversity, and notably for the automobile sector with the recent sale "Retromobile", which saw the sale of the most expensive car in the world for €32.1 million (\$37.8 million). It also should be noted that there were very good results for the collection Geneviève and Pierre Hebey, among on 37 other private collections.

In the upcoming months, a sale will be held in Le Mans on 9th July and in Monte Carlo from the 18th to 21st July which should allow Artcurial to surpass the bar of €150 million by July.

François Tajan, president of Artcurial, also announced the implementation of a digital strategy to accompany the development of the company on the segment of online sales. In the second semester, Artcurial will organize in Paris several sales, notably "Vingt ans d'amitié avec Diego Giacometti : la Collection Eliane et Daniel Brolo" during the Biennale des Antiquaires, "Heavy Metal" and "Made in Urban" in October during the FIAC.



SHORTLIST

9th Edition of "Prix MAIF pour la sculpture"

The list of artists selected for the 9th edition of Prix MAIF pour la sculpture has been published. The finalists are: Guillaume Aubry, François-Noé Fabre, Raphaël Faon & Andres Salgado, Pascal Jounier Trémelo and Laurence de Leersnyder.

The 9th edition of Prix MAIF pour la sculpture provides an emerging artist the possibility to create a brass sculpture. To be selected, the artists had to prepare a model of their project at 1/1 scale as well as a video, allowing the jury to make its decision.

The MAIF stakeholders were also invited to vote in the final jury which included Dominique Mahé, MAIF President, Chiara Parisi, Director of Cultural Programs of the Monnaie de Paris, Marianne Lanavère, Director of the Centre international d'art et du paysage de l'île de Vassivière, Emmanuel Daca, head of workshop for the Fonderie Chapon de Bobigny, as well as Anne Langlois, Director of 40mcube in Rennes, Marie-Anne Ben Maïz, Gaël Charbeau and Vincent Barré.

The winner of the 9th edition of Prix MAIF pour la sculpture will be announced at the end of September and the winning sculpture will be made in two copies, one for the artist, and one for the MAIF.

DEATH

Death of Bill Cunningham (1929-2016)

The photographer Bill Cunningham passed away on Saturday 25th of June, at the age of 87.

First and foremost, a fashion photographer, he was also a sort of "cultural anthropologist", according to Jacob Bernstein. Born in Boston in 1929, very early he was passionate about fashion. He confessed with humor: "I could never concentrate on mass in church on Sunday because I was obsessed by the women's hats." The hat, an object of focus for this artist who abandoned his studies at Harvard to open a hat shop named "William J", on Park Avenue.

An attentive observer of society, Bill Cunningham was able to capture the essence of a society through the changing and transitory phenomenon that is fashion. Bill Cunningham was the subject of a documentary at MoMA in 2010, in which Anna Wintour commented: "I've said many times that we all get dressed for Bill."

PRIZE

Hiwa K wins the Arnold Bode Prize

The Arnold Bode Prize, given in Kassel in Germany, was awarded to Hiwa K, born in 1975 in the north of Iraq, living and working in Berlin, where he has recently been shown in a personal exhibit at the KOW.

Originally a painter, Hiwa K decided to stop painting in 1998 to focus on music and particularly on flamenco guitar with Paco Peña for six years before coming back to the visual arts. It was the mayor of Kassel, Bertram Hilgen who announced his victory after the president of the Arnold Bode Foundation chose the laureate based on the recommendation of his board. The prize will be presented at the Kasseler Kunstverein on Thursday, 3 November 2016.

The board of the Arnold Bode prize was composed of Heiner Georgsdorf, E.R Nele, Born Bode, Klaus Lukas, and the artistic director of documenta 14, Adam Szymczyk, for which the honorary president is Karl-Oskar Blase. Hiwa K succeeds Gerhard Richter, Edward Kienholz, Tony Oursler, Maria Eichhorn, Goshka Macuga or Nairy Baghramian.



Apollo theater, NY (2015)

Lionel Tréboit

Courtesy Lionel Tréboit

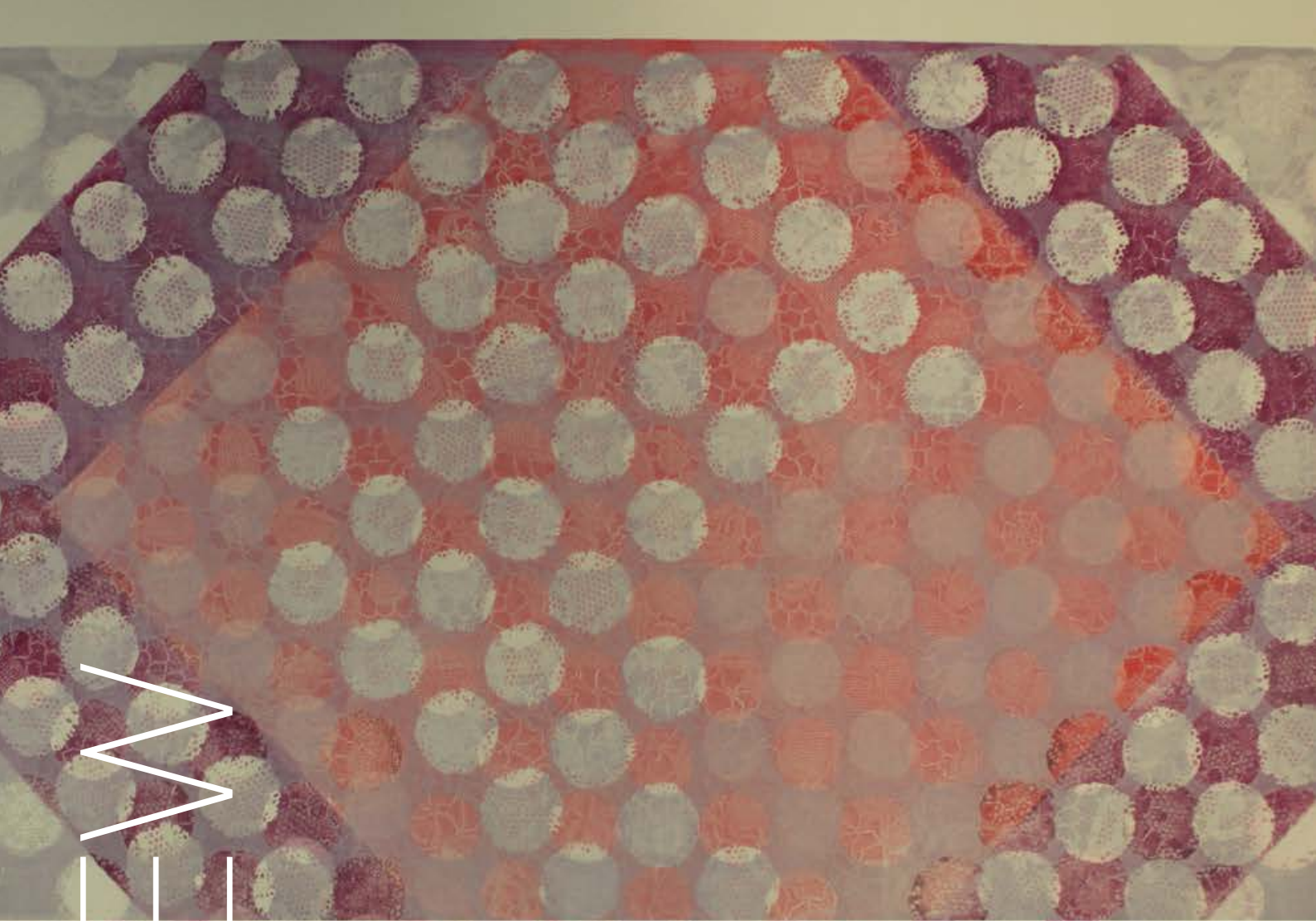
EXHIBITION

Lionel Tréboit exhibits at the Senate

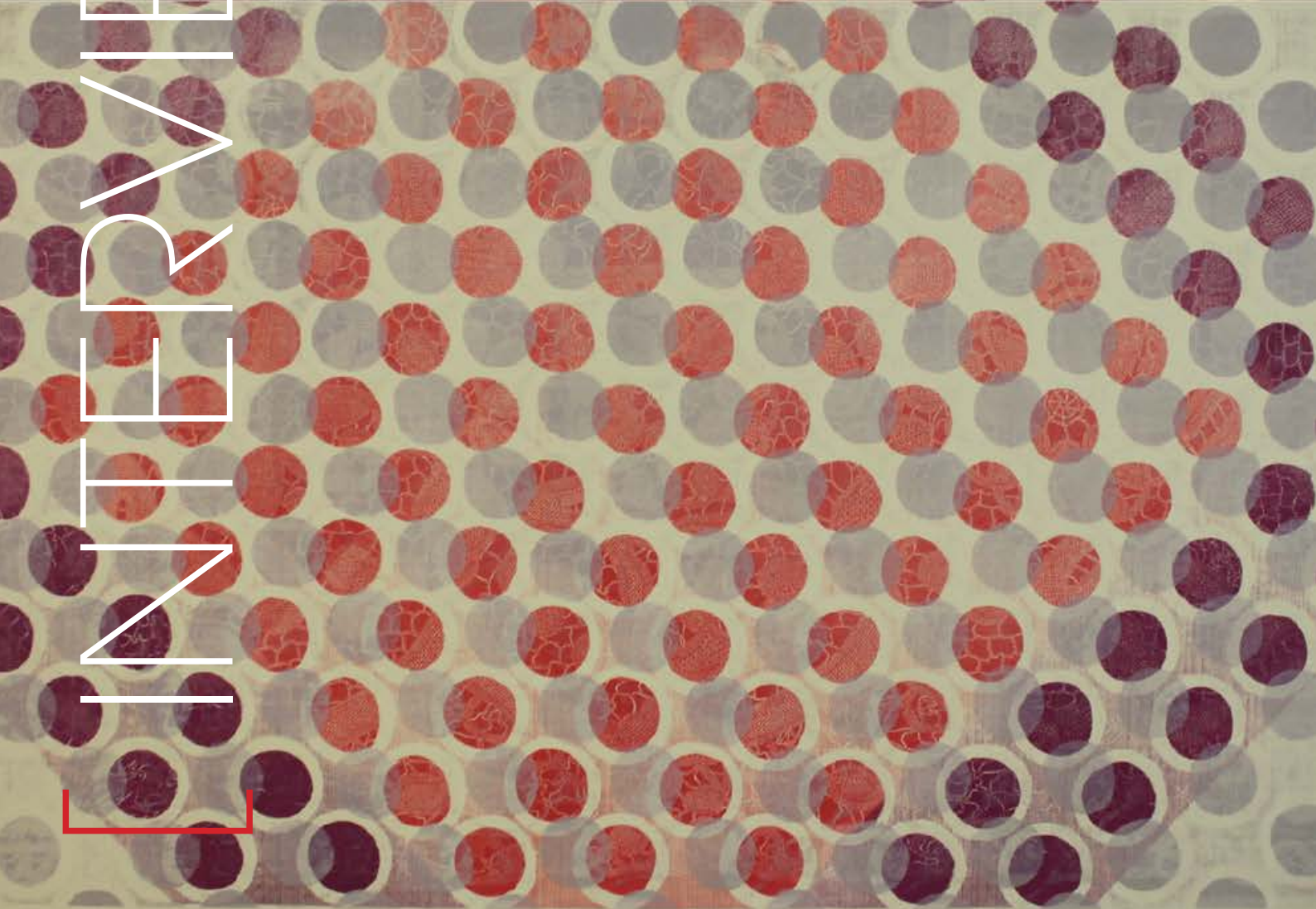
Lionel Tréboit is currently being exhibited at the Orangerie at the Senate, (in the Luxembourg Gardens) from 13 July to 24 July 2016 in an exhibition entitled "Dream of Paris. Paintings and Drawings".

Born in Paris in 1966, Lionel Tréboit entered the Beaux-arts in the Atelier Carron in 1981, and received his degree in 1985. He lives and works in France and the US. In some ways, he reminds one of Edward Hopper, because his paintings are figurative while delivering a vision that present reality in a poetic and melancholic way. Urban life is one of his main themes. By capturing daily scenes of life, he is able to present a continuous poetry in the most trivial reality of urban life. His paintings probe notions of daily life, banality, showing images that seem evident.

An original exhibition that provides the opportunity to better penetrate the world of the artist through a sort of inventory of the casual to be seen in one of the most symbolic monuments of the city.



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MARINE KY, "ART SHOULD BE MIND-LIBERATING"

Marine Ky's art space in Battambang, Cambodia is called 'Anicca', where a large attractive bright-coloured fabric installation welcomes the visitors. Looking at her artworks around the art space and listening to her ideas, one would be intrigued by the deep thoughts and rich meanings that are like intersecting threads within her art.

Previous page
Plate 4+2 (2014)
Marine Ky
Courtesy Marine Ky

Marine Ky
Courtesy Marine Ky

What is your background?

I was born in Phnom Penh, Cambodia and grew up in Paris where I completed an Honours degree in Information & Communication Sciences. I then self-taught printmaking at the Australian Print workshop in Melbourne, before completing a Master of Arts by Research in printmaking at the School of Art in Hobart, University of Tasmania, Australia. I do mixed-media works and architectural textile installations merging both European intaglio printing and Khmer engraving techniques, art and craft, art and life. My work centers on the theme of peace since I returned to Cambodia in 2000. The genocide of my country of origin and my personal family history lead me to search for inner peace, happiness and harmony through the cultivation of a balanced mind with the practice of Vipassana meditation. My art unfolds this journey of gradual self-discovery and self-transformation. My contemplative work reflects on both the contemporary world we are in as well as the world that is within us, a product of our mind.

When and how was your interest in art developed?

I went to many art exhibitions when living in Paris. For example, I remembered an exhibition of Picasso showing a whole spectrum of his art practices, and I was particularly drawn to his printmaking. Despite of a small compact work as an art book, yet the entire universe unfolds in there – that is quite magical.

At that time, I didn't have the idea to become an artist yet; I was simply drawn by all those exhibitions and retrospectives

What made you interested in printmaking?

I think the visits in museums in Paris were crucial in directing my interest into printmaking. Exhibitions in the eighties usually included a substantial exhibition space dedicated to artist's books with etchings & lithographs.



I was very intrigued by how art could exist within the confinement of books and also in its original and yet multiple forms. Then, I was particularly drawn to the etching technique. The possibilities unfolded from printmaking seem to be limit-less as it allows a neat aesthetics of collage constructions without “seams” (made of cuttings, an assemblage of various materials and textures stuck together) as well as the rendering of techniques that are specific to painting and drawing. I was lucky at that time to be able to encounter this Western classic medium of representing art in a book form just before the literal “explosion” of digital art.

The opportunity of creating prints happened in early 1993, when I migrated to Melbourne, Australia where I came into contact with Violeta Capovska. It simply started with a few hours of private tutoring at the Australian Print Workshop, an easily accessible printmaking studio at that time.

Why textile? How do you transform it?

Working with textile is interesting because it traces back to a whole history of textile-making by women, which includes needlework, embroidery and other similar activities, which are classified as craft and were perceived as part of female domestic life. Textile used to be considered outside the realm of fine art. Also, textile, such as lace or embroidery, is also connected with the elite class—a symbol of power. Textile history also links with exploited labour during the 19th century. Therefore, there can be many layers of interpretation of textile.

Actually I don't transform the material, but I take the fabric just for making the imprint of it and transfer the texture of the material onto copper plates so that I can etch and imprint the plates.

L'Epiderme de la terre (2009)

Marine Ky

Courtesy Marine Ky

Do you feel the mission to regenerate traditional skills into our contemporary practice?

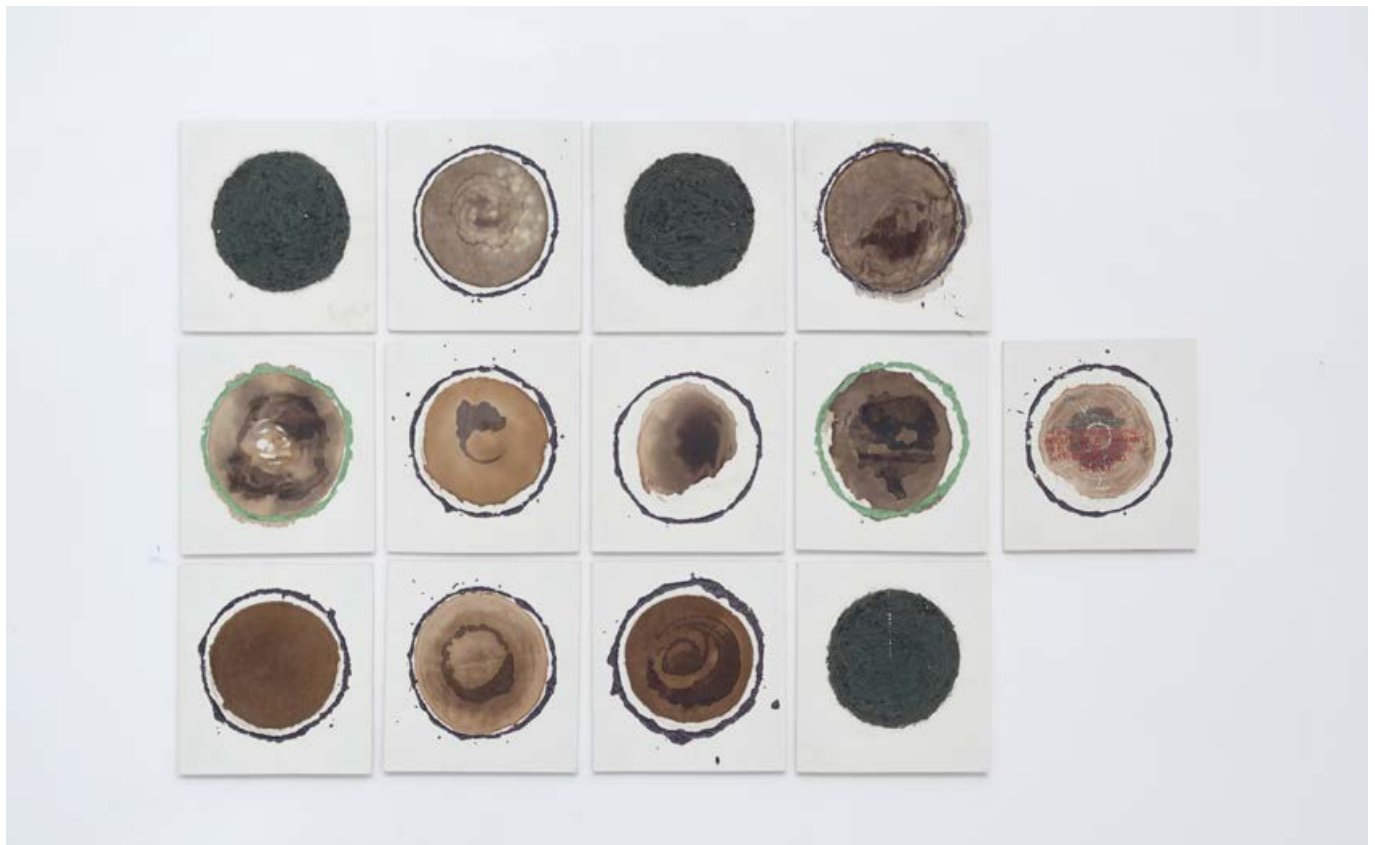
I don't see it as a mission, but rather as an interesting process – instead of just repeating traditional crafts, my interest lies in merging different times and different places. For example, in the past, I incorporated ideas from other cultures, eg. Akha's eight circular and eight-division motifs, into circular shapes of “mandala”, which could allude to traditional Tibetan Buddhist motifs. I am interested in questioning the idea of territories being connected to the identities of communities. Thus, my position is less concerned with regenerating traditional techniques as such, but more on reflecting on the questions: “who are we?”, “why we live in such a world where territories are divided this way?”

How is your family background and identity important for you, both as a person and as an artist?

I was born to a Chinese-Cambodian family, and in order to live in safety, I migrated to Paris, and later on I chose to migrate to Australia. The older I grow and the more meditation practice I do. I realise how much the mix of those four influences through past experiences have shaped my perceptions and set of values. The cultural differences to which we are clinging to as being my “one identity” are mostly biased, conditional and subject to change over time. On the contrary, good art to me is just art that can carry a universal and multiple dimension.

How have your displacement experiences shaped your artistic practice and your perception of our world?

“Identity” can be a word of a deceiving nature. In a too easily compartmented society where we are being categorized and rated depending on race, income earning, gender, age, nationality, degrees, fame, we can found ourselves quickly caught up in all of this... On the other hand, actually, it may be quite an advantage not to fit in all of this, after all... Isn't it a question of perception?



Can't we embrace all cultures for all what they can offer and reject those parts of them which are harmful to the survival of humankind?

We start to realise very well the limitations of this very notion of identity; you can see the defeat of nationhood as well as all these wars we inflict on one another in the name of our nations. The more countries you cross, the more you come across multiple viewpoints, then you realise that the idea of identity or nation is very much implanted through mass media and the government – It is all “man-made” or “mind-made”.

Since when have you been practising meditation? How does that influence your art?

I started meditation in September 2004 and that has influenced me not to put art as the highest priority anymore. I am becoming (much) humbler and I'm grateful of what I have. I don't aim anymore to be the best artist or at the forefront of contemporary art. It has changed how I make art or what artistic practice means to me. Artistic practice (for me) is no longer limited to printmaking or having exhibitions, but it is much more inclusive in engaging with the world surrounding me. Going through this very process of seeing yourself as a human being co-existing with other human beings is not only art but also an art of living in harmony. So art is not just a piece of work representing the sum of a commercial transaction, or an occasion for fame. Art uses human beings' imagination to create a pathway leading to a least harmful and more peaceful world of people living in co-dependence.

Exhibition view
“The Crossing and the Journey”
Anicca

What would you like to bring to the community with the community art project at your art space in Battambang, Cambodia?

I think closeness, a common ground, and immediate interpersonal bonding is essential. Every day, I feel lucky to have all these amazing encounters happening here at my art space. The moments of dialogues that I co-create with visitors are absent of any commercial or other agenda.

What do you think of contemporary art?

First of all, contemporary is such a wide word and so inclusive that it is everything and nothing. Contemporary art for me doesn't require a strong theoretical background; but rather something very tangible, something that can talk to your hearts or question you, either it's abstract or figurative. So contemporary art includes good art which means a way of channelling your ideas into visual forms so that it challenges the viewers by focusing your attention to re-question your viewpoints and all the things you've learnt from your upbringing, education, your nation or your religion. Successful contemporary art should be engaging, opening up unattended questions, and a refreshing way to look at the world. Art should be mind-liberating!

What is your vision for Cambodian contemporary art?

I think art practitioners living in Cambodia have the opportunities to be exposed in such a great deal to the surroundings –sufferings, poverty, injustice, but also everyday happiness. This kind of exposure makes artists working in Cambodia naturally connected to their communities. One direction would be community art projects, as a tool to investigate into people's living conditions in the country so as to awaken the awareness among the international community beyond the art world audience, eg. the injustice between the rich and the poor can be mind-blowing.

Also, it is very important for Cambodian artists to find their own voices, which can only happen provided there are good art schools and good mentors. And artists would need opportunities, scholarships and exposure. Funding may not be necessary to create opportunities; it's more about incorporating one's life or one's subjectivity into expressing one's own voice. Opening up and questioning what you have learnt in the past, instead of following or repeating themes or techniques, is very essential.

