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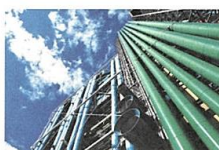
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who deflates the
alpha-male ego*



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Uffizi to show more female artists

Museum's director expands the canon – with a little help from the Guerrilla Girls



The Uffizi's initiative starts with works by the artist-nun Suor Plautilla Nelli

Florence. The Uffizi Galleries in Florence will show more work by female artists starting this spring, as one of the world's oldest art museums seeks to redress a historic gender imbalance in a long-term initiative. An exhibition aiming to revive the reputation of Suor Plautilla Nelli (1523-87), a nun who is Florence's first-known female Renaissance painter, is due to open at the Uffizi on 8 March (until 30 April) to coincide with International Women's Day. Two weeks later, the Uffizi's sister museum across the River Arno, the Pitti Palace, will open a show of self-portraits by the late Austrian artist and feminist Maria Lassnig (24 March-28 June).

The Plautilla Nelli display will be the first in an "open-ended" annual series of exhibitions dedicated to female artists from history, says Elke Schmidt, the director of the Uffizi and the Pitti Palace. The German-born art historian, who was

formerly a curator at the Minneapolis Institute of Arts, is one of seven foreign directors appointed in a dramatic shake-up of Italy's top state museums in 2014. Around a dozen paintings by Nelli, several of them only recently identified in churches and museums across central Italy, will be shown alongside works from her Dominican convent. Schmidt says, The Florence-based Advancing Women Artists Foundation, which has restored a number of Nelli's works, is funding the publication of a catalogue.

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LET IT POUR: RAIN ROOM TO STAY IN LOS ANGELES



Los Angeles. Random International's Rain Room, the large-scale, interactive installation in which visitors experience an artificial downpour but never get wet, has been acquired by the Los Angeles County Museum of Art (Lacma). The work is a gift from RH (Restoration Hardware). In late 2015, the home-furnishing company lent

the work to Lacma for an exhibition. Nearly 190,000 visitors enjoyed the immersive experience with an ecological message in its extended 15-month run at Lacma. The acquisition in January coincided with the removal of references to climate change from the White House's website when Donald Trump, the new US president, took office. "It's important

The indoor downpour has been a hit in New York, London and Shanghai to resist that crap," says Hannes Koch, co-founder of the Random International collective, who adds that having to go indoors to experience rain provides a "dystopian glimpse" of the future and hopefully a "wake-up call".

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Billionaire collector to unveil design for thinktank HQ



Los Angeles. The art collector and billionaire Nicolas Berggruen is due to reveal the Swiss architecture firm Herzog & de Meuron's design for his Berggruen Institute in Los Angeles this spring. Berggruen has bought a 450-acre plot in the Santa Monica Mountains, close to the Getty Center, for the political and cultural thinktank. The new institute will involve artists, writers, philosophers and architects. The Los Angeles-based

Nicolas Berggruen (left) with fellow billionaire and collector Eli Broad

collector Eli Broad and the former UK prime minister Tony Blair sit on the institute's governance group. Last May, Berggruen announced plans to create a \$500m endowment for the project.

Berggruen is the son of the late German-Jewish dealer Heinz Berggruen. He founded the Nicolas Berggruen Charitable Trust to support the Los Angeles County Museum of Art (Lacma) and the Berggruen Museum in Berlin, as well as the institute. The trust's collection includes works by Pablo Picasso, Andy Warhol and Gerhard Richter. G.H.



MUSEUM DIRECTORS DISCUSS PUBLIC-PRIVATE PARTNERSHIPS

“What's wrong with writing the cheque?”

A Google employee who asked Frances Morris, the director of Tate Modern, what tech companies can do for museums other than provide financial support gets his answer.

• For more on SFMoMA's conference about museums and major donors, see page 19

Frances Morris, the director of Tate Modern



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The model of Watts's sculpture, from which a new cast is being made

Watts's equine sculpture rides again

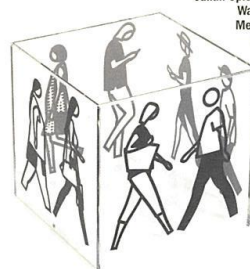
SCULPTURE

Surrey. A new cast in bronze of George Frederic Watts's monumental sculpture *Physical Energy* is being created from the Victorian artist's original gesso grosso model to mark the bicentenary of the Victorian artist's birth. When completed by Pangolin Editions later this year, the sculpture of a horse and rider is due to be installed on a site near the Watts

Gallery-Artists' Village in Surrey, in the south-east of England. The gallery houses the original model as well as paintings by the prolific artist. Watts never intended his sculpture, which symbolises the restless pursuit of great things, to commemorate a Victorian worthy. But in 1902, he allowed a cast to be made for a memorial in Cape Town, South Africa, to the arch imperialist Cecil Rhodes. Another cast made in 1906 has long been a landmark in London's Kensington Gardens, J.P.

Artists rally to help fight Parkinson's disease

More than 50 artists, including Peter Doig, Peter Blake, Sarah Lucas, Damien Hirst, Rose Wylie, Rachel Kneebone, Grayson Perry and Julian Opie, among others have created small-scale, unique works for a big cause. A sale of their highly collectible work will help fund research into slowing, stopping or reversing the degenerative condition, Parkinson's. Each artist is filling a 20-cubic-cm Perspex box, many in their signature style. Susie Allen of Artwise, the curatorial collective that has organised *Cure*, compares it to managing more than 50 commissions. "Many artists have done iconic works: they are all very recognisable," she says. "They have put their heart and soul into it." They are all due to go on show in a selling exhibition at Bonhams, London, next month (13-15 March). Money raised from the sale of the works, which range in price from £650 to £20,000, will go towards supporting the charity *Cure Parkinson's Trust*. The project, which Allen hopes will become an annual event, is supported by the David Ross Foundation, J.P.



Julian Opie's cube: *Walking in Melbourne* (2016)

Veilhan hits the recording studio in Venice

The Paris-based artist Xavier Veilhan says that his presentation in the French pavilion at the 57th Venice Biennale (13 May-26 November) will take the form "of a beautiful recording studio that harks back to the 1970s. But parts of it will look like it's been crushed in an earthquake." Entitled *Studio Venezia*, Veilhan says: "It will be a functional recording studio that invites musicians to come and work on new music material."

The curators of the French pavilion are the high-profile Swiss-American artist Christian Marclay and the Swiss-born art critic Lionel Bovier, who is also the director of *Manco* (Musée d'art Moderne et Contemporain) in Geneva. Veilhan, who is known for his *Architectures* installations sited in famous Modernist buildings and a gargantuan sky-blue, steel sculpture of *Le Corbusier* (2013), plans to tour the Venice project to other cities around the world (venues are to be confirmed).

Attracting visitors who may not usually attend art exhibitions is key, he adds. "I want to open up the pavilion to a wider audience by investing in the field of music. I want people to be taken by surprise by these moments of raw creation. I want to play with their expectations," the artist says. G.I.I.



Veilhan wants to play with expectations



Claudia Fontes's equine piece for the Venice Biennale aims to "dismantle frontiers"

Argentina chooses political artist for Venice Biennale

The Argentinian-born, UK-based artist Claudia Fontes has been chosen to represent Argentina at the upcoming Venice Biennale (13

May-26 November). She shot to national fame in 2010 with *Reconstrucción del Retrato de Pablo Míguez* (reconstruction of the portrait of Pablo Míguez), a steel statue of a boy mounted on an underwater framework that floats in the Río de la Plata in Buenos Aires.

Míguez was one of the *desaparecidos*—those kidnapped and murdered by the Argentinian military government in the 1970s. The victims included 500 children. It is believed the boy, like many others, may have been handcuffed and then dropped into the river to drown.

Last October, Fontes returned to the same theme with a work in which schoolchildren gathered at the *Parque de la Memoria*, a

memorial park to the victims of the military regime, in a performance devised to mimic the way flocks of birds form and move,

which touched on ideas of self-organisation, leadership and collective memory.

In Venice, she will present a sculpture of a five-metre-high horse. Speaking about the project she said: "When humans forged the iron to put horseshoes on the horse and placed a plough behind it to sow and harvest... a historical process began for both species that is evidently unsustainable and fatal. To follow this course it was necessary to create frontiers of all types: between one territory and another, between one species and another, between nature and culture... the challenge we now face is to dismantle these frontiers."

Lucian Comoy

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ANTON VON MARON, 1733–1808

Academic nude

Black and white chalk on paper
20 ¼ x 15 ½ inches; 527 x 394 mm
Signed, inscribed and dated: Maron, del Romae 1776