

# DIARY

70 South Lambeth Road London SW8 1RT

## Anthony Haden-Guest's NEW YORK



### Think local, act global



Andrew Rogers, *Fire and Understanding*, 2012

I hear talk that the art world isn't so much globalised as atomised. Okay, but those atoms really buzz around. Ethan Cohen, whose 19th Street gallery makes Chinese art a strong suit, was talking with the mayor of Linzhou, a town in Henan province. The mayor told Cohen they wanted to do something to celebrate World Peace Day last year. He brought in Andrew Rogers, the derring-do Australian land artist, who came up with two projects that teleport the venerable theme of people-in-a-landscape slap-bang into the 21st century. A video in the gallery shows 7,500 Chinese deploying red and yellow banners as a Fibonacci sequence and a dragon. "The government of Linzhou paid for 7,500 people to participate. They provided meals, a bottle of water, toilets, security, 180 buses. The actual assembling basically took just five hours." When I last spoke with Rogers, he was on a project in Utah. Call it atomised globalism.

### A long-time crush

For such a hefty event, the show of César at Luxembourg & Dayan (1 November-18 January 2014), the first of the late French sculptor in New York in 50 years, began lightly. Some years ago, Adam Lindemann, the collector/gallerist/writer, was talking to Stéphanie

Busuttil at some event – maybe a Phillips auction, she thinks – when his attention was caught by a gold jewel she was wearing. Busuttil runs César's foundation and was his companion at the end of his life, left and the piece was by the artist, better known for work made by compressing cars. "From that started the conversation of doing a show together," says Amalia Dayan, who is married to Lindemann. "Stéphanie, for how many years have I been pursuing you?" the gallerist asked her. César was of that Euro generation wiped from the

US radar by the AbExes and Pop. His best-known art materials were also those of John Chamberlain, but this was not a problem for either. "I organised a meeting something like 20 years ago," Busuttil says, "César liked very much the work of Chamberlain. But it was absolutely nothing to do with his work." This well overdue show bears that out.

### Man Ray all the way

The private art dealer Timothy Baum was in art class at the New York boys' preparatory school, Horace Mann, and the master was devoting an hour to racing through the "isms". At Surrealism, he mentioned Man Ray. Baum raised his hand. "Is that one word or two?" he asked. Annoyed, the master told him to consult the librarian. Baum did so. And was hooked for life. "I think I have the most complete collection of Surrealist objects in private hands," says Baum. "Certainly in America and maybe in the world." Much of "Dada and Surrealist Objects" (until 13 December), the show Baum has curated for Blain Di Donna, comes from his holdings. What is for sale? "From my real collection, nothing is for sale. Some from my inventory," Baum says. So he makes a distinction? "Total. Total. It's a Berlin Wall."



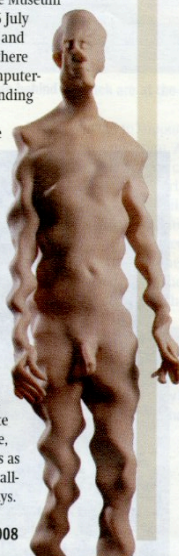
Man Ray, *Non-Euclidian object (Found Object)*, 1932

### Altered states

The artist Richard Dupont was at the opening of "Out Of Hand" at the Museum of Arts and Design, (until 6 July 2014) as were Nick Hornby and Barry X. Ball. Dupont was there both as himself and as computer-altered sculptures, one standing

outside, one on the fifth floor of the museum. Elsewhere, the offering of fine art and design continues apace with Bill Beckley, a conceptualist, showing at Friedman Benda, better known as a design-oriented gallery. Beckley's show (until 21 December) includes photographic pieces, pairing abstracted patterns with shots of the burned-out Rainbow Diner. This was a 1950s classic, beloved by the inhabitants of Kerhonkson, an Ulster County hamlet in upstate New York, where he has a place, as do such boldfaced art names as Brice Marden. "The locals are calling it Kerhampton," Beckley says.

Richard Dupont, *Untitled #5*, 2008



Bill Beckley's show includes shots of the burned-out Rainbow Diner, a 1950s classic, beloved of the inhabitants of Kerhonkson, New York

## Louisa Buck's LONDON



### Nose-to-tail tribute

The riotous ovation received by Sarah Lucas at the recent dinner held at St John restaurant to celebrate her current exhibition at the Whitechapel Gallery is testament to the affection in which she is held throughout the artistic community in London



Sarah Lucas, the homecoming queen

and beyond. Artists including Marcus Harvey, Elmgreen & Dragset, Mat Collishaw, Gavin Turk, Michael Landy, Grayson Perry, Joseph Kosuth, Gillian Wearing and her old Goldsmiths tutor Michael Craig-Martin toasted what is, surprisingly, her first solo institutional show in her home town. The evening also became a tribute to the restaurateur couple Margot and Fergus Henderson, long-term purveyors of sustenance and friendship to most of those present, with more cheers accompanying Lucas's emotional speech, in which she described the "nose to tail" Smithfield eatery as her "real studio". However, notably absent from the gathering was the painter and Lucas's former *amore* Gary Hume, who perhaps felt that, as the Whitechapel show devotes almost an entire gallery to various renderings of his naked form – sometimes blown up to billboard dimensions – he was already a conspicuous enough presence.

### Murillo learns to draw

The current art star Oscar Murillo's fundraising art lottery for the South London Art Gallery – he sold 99 hand-made tickets for £2,500 a pop – reached a resounding conclusion at a prize draw held in a small Colombian club and bar tucked in a railway arch behind Elephant & Castle. The draw took the form of an improvised piñata made from a plastic sheet suspended above the dancefloor, groaning with hand-nommed balls, glitter, limes and lollipops, swung by the Colombian-born artist until it cascaded its contents into the whooping crowd, three of whom were then invited to hand in the winning numbers. All went swimmingly for the third and second prizes (respectively, a *Comme des Garçons* t-shirt customised by

Murillo, and the visual account of an all-expenses holiday to Mexico provided for Ramon, the Colombian lottery ticket seller featured in the show at the South London Gallery) both of which went to young collectors. Then, there was a slightly sticky moment when no one came forward to claim the winning number and so – to boos and hoots of derision – a re-draw took place, resulting in a new match with a ticket bought by Murillo's recently appointed gallerist, David Zwirner. However, all ended happily when Zwirner stepped aside for the prize to revert to the original absentee winner, who turned out to be Alvaro Franco, a Colombian living in London and an assistant in the studio of Anish Kapoor. He was an especially appropriate winner since the first prize was "a memory trip to Colombia" – a compilation of Murillo's personal memorabilia relating to their shared homeland.

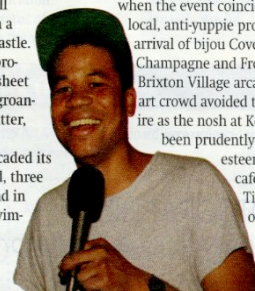
### Getting Wiley in Brixton

His show may be in the heart of high-end Mayfair, but Stephen Friedman chose to launch Kehinde Wiley's "World Stage Jamaica" paintings way down in the grittier south of the capital, with a full-on Brixton warehouse party complete with Jamaican music courtesy of the Specials ska-meister-turned-DJ Jerry Dammers, rum cocktails and



Kehinde Wiley greets admirers in Brixton

lashings of Red Stripe. The location was especially fitting as Wiley spent several days earlier this year researching in and around Brixton and had directly sourced some of the old-masterly poses for his young Jamaican subjects from the nearby Dulwich Picture Gallery. However, on the night of the bash, things threatened to turn a tad tempestuous when the event coincided with a vigorous, local, anti-yuppie protest against the arrival of bijou Covent Garden eatery Champagne and Fromage in the nearby Brixton Village arcade. Thankfully, the art crowd avoided the demonstrator's ire as the nosh at Kehinde's do had been prudently catered by the esteemed local Caribbean café, Fish, Wings & Things, and consisted of exactly that.



Murillo gives away his memories

Haden-Guest, Anthony. "Anthony Haden-Guest's New York," *The Art Newspaper: International Edition*. November 2013.

**FRIEDMAN BENDA** 515 W 26TH STREET NEW YORK NY 10001

**FRIEDMANBENDA.COM** TELEPHONE 212 239 8700 FAX 212 239 8760