

ERWIN WURM | BIEDERMEIER'S ALLURE | KEY WEST

ART+AUCTION

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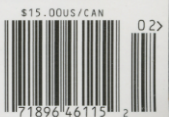
**WHEN NEW YORK
WENT MODERN**

THE ARMORY SHOW AT 100

**SOUTH AFRICA'S
EMERGING ART SCENE**

**WHO IS DRIVING
INDIA'S ART BOOM?**

Collector
Kiran Nadar
in her
New Delhi
Museum



Bryant, Eric. "History in the Making", *Art+Auction*, February 2013.

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MADRID

NO SPAIN, NO GAIN?

With its focus on younger artists and international galleries, the ARCO fair, Spain's largest, is a magnet for the new and the eclectic. Its 32nd edition, which runs February 13 through 17 at the **Feria de Madrid** convention center, will feature 202 galleries from 30 countries, as well as curated programs and a brand-new online sales platform, courtesy of **Paddle8**.

The offerings range from **Mario Ybarra Jr.**'s kitschy, Pop-inflected mixed-media assemblage *...like a cow visiting a butchershop...*, 2013, from L.A.'s **Honor Fraser Gallery**, to **Sandra Cinto**'s *Untitled*, 2012, a meditative drawing on canvas from São Paulo's **Casa Triângulo**, priced at \$30,000. At Cologne's **Stefan Roepke**, the Bulgarian painter **Iva Gueorguieva**'s collage and oil-on-linen *Water Shatter*, 2012, is a standout, and at \$20,000 it may appeal to the young collectors the fair is actively courting.

The fair will highlight the work of 23 Latin American artists—**François Bucher**, **Jesus "Bubu" Negrón**, and **Iván Puig**, to name a few—as part of its Solo Projects feature. The Focus Turkey installation, curated by **Vasif Kortun** of **SALT** in Istanbul, casts a spotlight on 10 prominent Turkish galleries, including **Dirimart**, **Rodeo**, and **Galeri Nev**, which will bring work by video artist **Ali Kazma**.

The multipronged approach could provide a cushion against the grim economic situation in Spain. Director **Carlos Urroz** anticipates shrinking local demand but notes that large institutions like the **Reina Sofia**, which dropped more than €700,000 at last year's fair, are still buying. After a successful 2012 showing, Casa Triângulo director **Rodrigo Editore** remains optimistic about this year's edition but acknowledges that sales aren't the only goal. "We don't go to ARCO for just the Spanish market," he says. "We're going to see the other galleries' art, and they're coming to see ours." —NICK EARHART



Olival, 2012, by Joana Vasconcelos, is among the works on offer from **Galeria Horrach Moya**, of Balears, Spain.

NEW YORK

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History in the Making



Geography and history can be equally hard to escape. To make that point, **Titus Kaphar** brought a piece of New Haven with him for "The Vesper Project"—the artist's second show with **Friedman Benda**, opening February 28—in which he tells of the rise and fall of an American family that he has been researching for five years. Kaphar's connection to the decaying industrial city, where he earned his MFA from Yale in 2006, is not as deep as that of the Vesper dynasty, but his commitment to the place and the clan has been total. After including a letter from the institutionalized scion of the family in a previous show, Kaphar

moved back to New Haven and bought a disused 19th-century house in which he has rebuilt and then deconstructed the family history. In the final act, faultlines snake through lathe and plaster, and heirlooms' identifying characteristics have eroded, so that the half-dozen fractured rooms installed in the gallery teem with veiled connections between race and class, the public and the private, the artist's own tale, and that of his elusive subjects. After years spent picking apart the house and the Vespers' saga, Kaphar wants to see his Gesamtkunstwerk stay together—the grand display will be sold as a single piece. —ERIC BRYANT

ST. LOUIS

Manhattan on the Mississippi

The ad hoc, tumultuous 1980s New York art scene gave rise to an eclectic body of work, and some 120 relics of the era go on the block this month at **Ivey-Selkirk's** sale of the estate of **Gregg Smith**, the "East Village Collection" auction. Smith was a St. Louis-based ad exec



who moonlighted as a film producer and spent considerable time in New York, collecting art along the way. Lots on offer include works by **Kenny Scharf**, **Jean-Michel Basquiat**, **Keith Haring**, **Kiki Smith**, and graffiti legend **Futura 2000**, whose *Aerial Delivery*, 1985, left, in acrylic and spray-paint on canvas, is estimated at \$10,000 to \$15,000. —SCOTT INDRISEK

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CLOCKWISE FROM TOP RIGHT: GALERIA HORRACH MOYA, BALEARIS, SPAIN; FUTURA 2000 AND KEV SELKIRK, ST. LOUIS; LUKA HANECOM AND FRIEDMAN BENDA, NEW YORK