



NEW YORK

MICHAEL ROSENFELD GALLERY

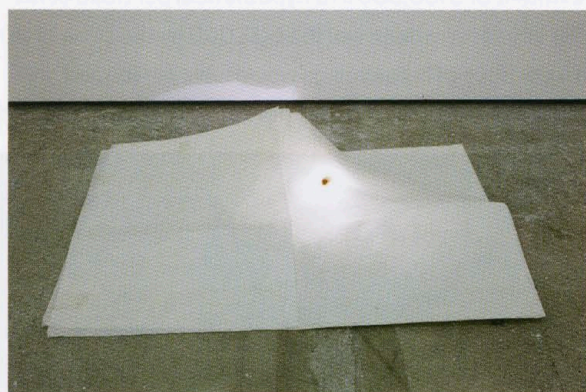
NANCY GROSSMAN: THE EDGE OF ALWAYS, CONSTRUCTIONS FROM THE 1960S

● Using saddles, leather pants, books, biker jackets, and all manner of discarded wheels and scrap metal, the New York-born septuagenarian artist created wonderfully strange and engaging wall works that were equal parts painting and sculpture, figure and landscape, abstraction and evidence. Several of the works on display here were shown for the first time. Gallery director Halley K. Harrisburg indicated that sales of the assemblages were strong, mainly to American private collectors, but also to

buyers from France, Spain, Italy, and Sweden. Works were priced at \$125,000 for the smaller examples up to \$750,000 for the piece *For David Smith*, 1965, made from equestrian equipment given by artist friend Smith to Grossman. Institutional interest in Grossman's oeuvre is at an all-time high, and Harrisburg

stated that in addition to institutional sales from the show, there was a surge of loan requests. Grossman is best known for her leather-covered heads, of which there are approximately 75 examples, made from the 1960s to the 1980s and currently selling for \$125,000 to \$175,000, depending on style and condition. A large group of sculptures was brought together for a 2011 exhibition at MOMA PS1 in Queens, New York. Most are now in museum collections, but the gallery does occasionally come across an available one.

Brown and Black, 1965. Mixed-media assemblage on canvas mounted on plywood, 73½ x 70¼ x 15¾ in.



SAO PAULO

GALERIA LUISA STRINA FERNANDA GOMES

● Gomes's use of white light made for an almost heavenly experience at this exhibition, where the artist's mostly white installation with its familiar but capricious assortment of media—rolls of tape, opaque paper, plain white boxes, wood, and a burnt matchstick dipped in white paint—constituted a magical, seemingly weightless environment. On the occasion of the exhibition, the artist wrote, "Imagination is based on the real, and creates realities." Born in 1960 in Rio de Janeiro, Gomes is known for her transformative sculptural practice based on

humble materials and the nature of thought. In May 2014 a work by Gomes made of cigarette papers, from the collection of curator Olivier Renaud-Clément, sold at Christie's New York for \$23,750 on an estimate of \$8,000 to \$12,000. The light-based sculptures in the current exhibition were priced, on average, at \$40,000. A piece was acquired by Instituto Figueiredo Ferraz, in Ribeirão Preto, Brazil, while a large number of North Americans as well as Europeans and Brazilians, collect the artist's work.

Untitled, 2014. Paper, adhesive tape, light bulb, 5 x 40 x 30 in.

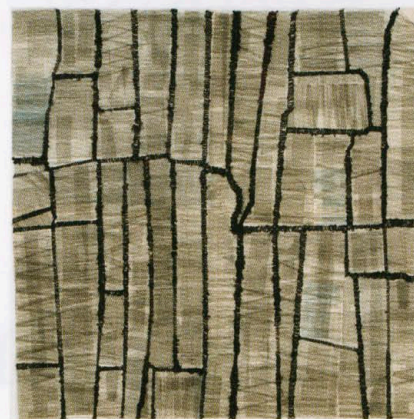
NEW YORK

JASON MCCOY GALLERY

ELENA DEL RIVERO: FLYING LETTERS

● The quartet of works on handmade paper, produced during the past five years, was on offer, one consisting of several paper segments that had been sewn together to create the whole. The Spanish-born, New York-based Rivero works in painting, drawing, photography, and performance. Labor-intensive, fragile, and poetic, her pieces make use of such materials as graphite,

thread, ink, and gold leaf. With references to Chinese ink painting and Native American symbols such as feathers, Rivero's drawings can be read as texts from ancient civilizations with elusive and compelling histories. Her following is primarily New York-based, but she also has collectors from Spain and Latin



America. Drawings sold for \$15,000 to \$65,000 each.

Mended Flying Letter, 2010–11. Thread and type on handmade Abaca paper, 81 x 81 in.

PARIS

SUZANNE TARASIEVE

ANNE WENZEL: RADICAL DELIGHT

● For her first solo exhibition in France, German-born, Rotterdam-based Wenzel presented 13 new ceramic works that explored heroism and decay. Works were at once lovely and harrowing and included depictions of large vases filled with wilted ceramic flowers, dark trophies, and artfully wounded busts of World War I soldiers whose faces Wenzel mutilates with carving tools before adding enamel and awaiting the results produced by the kiln. The artist relishes the unstable nature of clay and



the unpredictability of firing. Five of the sculptures at Tarasieve were spoken for at press time, with Dutch and French collectors among those acquiring new works. The large *Requiem of Heroism*, 2010, sold to the French public collection FRAC Auvergne before the exhibition opened. Pieces ranged from €6,500 (\$8,800) for the smallest examples to €29,000 (\$40,000) for most larger sculptures. An exhibition of Wenzel's work is scheduled for 2015 at the Stedelijk Museum in Amsterdam.

Damaged Goods (Bust, Large, Silver, Red), 2013. Ceramic, 53½ x 33½ x 18½ in.

LONDON

PACE

ADRIAN GHENIE: GOLEMS

● The Romanian-born Ghenie, who maintains his studio in Berlin, makes paintings that draw on his emotional and intellectual experiences growing up in a communist country and his rich knowledge of European history. For his first exhibition at the London gallery, the artist created a mixed-media installation titled *The Darwin Room*, 2013–14, using genuine 19th-century furniture and floorboards to

forensically reconstruct Rembrandt's painting *Philosopher in Meditation*, 1632. Visitors were required to travel down a dark passageway to encounter the musty-smelling, gloomy, three-dimensional, unpopulated tableau. The experience was Ghenie's own kind of aesthetic time travel. His painted interiors on canvas and his unforgettably deformed figures have made Ghenie one of the most sought-after

painters of his generation. Pace currently has a waiting list of 89 serious collectors eager to acquire a piece by the artist. Just eight works were available from the recent Darwin-themed exhibition, with small paintings starting at \$90,000 and the largest works selling for up to \$500,000. This past June, his *Fake Rothko*, 2010, sold at Sotheby's London for £1,426,500 (\$2.4 million) against an estimate of

£250,000 to £350,000 (\$426–596,000). Polly Robinson Gaer, senior director at Pace London, says that Ghenie's collector base reflects broad global interest and includes "the Far East, Korea, Hong Kong, and the Americas, as well as fans in the Middle East and virtually every single country in Europe."



Charles Darwin at the age of 75, 2014. Oil on canvas, 78¾ x 106¼ in.