NEW YORK
MICHAEL ROSENFIELD 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 sculptor created works of such materials as graphite, thread, ink, and gold leaf. With references to Chinese ink painting and Native American symbols such as feathers, the artist’s drawings can be read as texts from ancient civilizations with compelling historical content. Her work is now on view at the New York-based, but 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.

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 display at the gallery. The exhibition featured several pieces that had been sewn together to create the whole. The paintings, New York-based Rivero worked on in painting, drawing, printing, photography, and performance. The opening of the exhibition is now on view at the New York-based, but also has collectors from Spain and Latin America. Drawings sold for $15,000 to $65,000 each.

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 the medium’s potential. Works were at once lovely and thought provoking and included depictions of large vases filled with white ceramic flowers, dark trophies, and beautifully wounded busts of World War I soldiers whose faces underwent mutations with carving tools before adding enamel and varnishing 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 for a Hero, 2010, sold to the French public collection at the 2011 exhibition opened. Pieces ranged from €5,000 to €20,000 (8,800 to €29,000) 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, 53 1/2 x 33 1/4 x 18 1/2 in.

SAO PAULO
GALERIA LUISA STRINA
FERNANDA GOMES
● Gomes’s use of white light made for an almost heavenly experience at the 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 the Instituto Figueiredo Ferraz, in Rio de Janeiro, Brazil, while a large number of North Americans as well as Europeans and Brazilians, collect the artist’s work.

Undated, 2014. Paper, adhesive tape, light bulb, 5 x 40 x 30 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 reconstruct Rembrandt’s painting Les Philosophes in Meditation, 1632. Visitors were required to travel through a dark passageway to encounter the musty-smelling, gloomy, three-dimensional, unpopulated tableau. The experience was Ghenie’s own kind of aesthetic travel. His painted interiors on canvas and his unforgettable 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 Roberts, 2010, sold at Sotheby’s London for £426,500 ($640,000) against an estimate of £250,000 to £350,000 ($426,000 to $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, 78 1/4 x 106 1/4 in.