

ART+AUCTION
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BLOUINART+AUCTION

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GATHERING CROWDS *in*
LONDON

20th & 21st-Century Art On the Block

Frieze London

Islamic Art Sales

PAD London

plus

THE CHAMPIONS OF
PETER BEARD

NARA ROESLER'S
BRAZILIAN EYE

PHYLLIDA BARLOW
MEDITATES ON
JOEL SHAPIRO

ART+AUCTION

TEFAF NEW YORK UNVEILED

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Phyllida Barlow

Barlow has been creating large-scale and three-dimensional objects since the 1960s. Formerly a professor and director of undergraduate studies at her alma mater, the Slade School of Fine Art in London, Barlow's work came to critical, curatorial, and market attention beginning some ten years ago, with multiple exhibitions at Hauser & Wirth, New York's New Museum, the Henry Moore Institute in Leeds, Tate in London, and the Kunsthalle Zurich. Earlier this year, she was named a Commander of the Order of the British Empire upon her selection as the U.K.'s representative at the 2017 Venice Biennale. On page 70, she offers a meditation on a sculpture by Joel Shapiro on the occasion of his exhibition at the Dominique Lévy Gallery in New York.



Angela M.H. Schuster

For this issue, the deputy editor of *Art+Auction* delves into the photo-based collages of Peter Beard, whose work is inspired by more than a half-century spent in East Africa, where he witnessed the precipitous decline in the region's big game animals. "Beard was an early advocate for wildlife conservation in Africa," says Schuster, "particularly the remaining populations of elephants and black rhinos—both of which have perished at the hands of poachers, to meet the voracious Asian appetite for rhino horn and ivory." Her story appears on page 56. Schuster was the launch editor of the architectural preservation magazine *Icon*; her work has appeared in the *New York Times*, *Corriere della Sera*, *Archaeology*, and *The Explorers Journal*. She is coauthor of *The Looting of the Iraq Museum, Baghdad: The Lost Legacy of Ancient Mesopotamia*.

Judith Gura

An expert on 20th-century design, Gura is a contributing editor at *Art+Auction* and a professor at the New York School of Interior Design. On page 72 she reports on Scandinavian design, a style she is passionate about. "I've been following Scandinavian design since furnishing my first apartment with it more years ago than I care to remember. So, doing some current research on its market was a return to one of my very favorite subjects. I don't think it will ever go out of style, but then, I'm probably somewhat biased," she says. Gura has a master's in decorative arts from the Bard Graduate Center and has written a book on the topic, *Sourcebook of Scandinavian Furniture*. She is also the author of *Interior Landmarks: Treasures of New York, Design After Modernism*, and *New York Interior Design, 1935-1985*.



Genelle Levy

Originally from Toronto, Levy reported on arts and culture in Central New York for the *Syracuse New Times*, *Green Room Reviews*, and *syracuse.com* before joining *Art+Auction* as an editorial assistant. She previews FIAC, Art Toronto, and La Biennale de Montréal in the Datebook section that begins on page 29. "I was intrigued by the theme of 'Le Grand Balcon' for this year's Biennale de

Montréal, which draws on the idea of revolution and how hedonism is perceived within a culture. Director Sylvie Fortin forces us to think about global issues in a way that aligns with Canada's approach to diversity." Levy has a master's in arts journalism from the S.I. Newhouse School of Public Communications at Syracuse University, and recently reported on Spoleto Festival USA for the Charleston, South Carolina *Post and Courier*.

Meghana Reddy

Hailing from Bangalore, Reddy came to BlouinArtinfo Corp earlier this year as an art market analyst and statistician in New York. She was previously an analyst at Amba Research in India and has a master's in art business with a concentration in contemporary art from the Sotheby's Institute of Art. She studied economics and philosophy at Claremont McKenna College in California, where she was a Czeslaw Milosz fellow in poetry. On page 88 Reddy analyzes the top sales amongst Chinese modernists and the Young British Artists. "The art market does not lend itself easily to data-based analysis," says Reddy, "but the challenges it presents call for a degree of creativity that makes it an exciting subject with which to engage." ▣



Notes on a Sculpture

While pondering Joel Shapiro's
Untitled, 1986, PHYLLIDA BARLOW
imagines a fictional conversation

MENTION OF THE NAME Joel Shapiro typically elicits pause, consideration, and always respect—likely a reaction to the artist's own response to the Minimalist movement's aspiration to eliminate reference. But for some art-savvy viewers, mention of Shapiro's work inspires nothing less than passionate reverie, which might be attributed to the faithful resolution of his mission to "describe an emotional state," as Shapiro told Michele Gerber Klein for *Bomb* magazine in 2009. In Gerber Klein's piece, the artist also invited viewers to participate, look, and "bring your own history to the situation."

One of the passionate participants has been Dominique Lévy, who opens a show of Shapiro's early 1970s sculpture, wall reliefs from the '70s and '80s, and a new large-scale installation in her New York gallery this month. "I've long followed Joel's work and think of him as a holistic practitioner," says the dealer. "He's a three-dimensional artist who incorporates the strategies of painting into objects. He continues his explorations of mass and color in a way that keeps his entire body of work relevant to contemporary practice. He's admired by curators, collectors, and artists alike." She adds, "He's incredibly well-supported in America, but less so in Europe." A situation that should be remedied by recent exhibitions at Galerie Karsten Greve in Paris and Cologne, and one upcoming at the Kunstmuseum Winterthur in Switzerland in 2017.

For the New York outing, the gallery has published a catalogue featuring essays by David Raskin and Phyllida Barlow as well as a poem by Peter Cole. "When we received a fantasy conversation—perhaps with the artist, perhaps with the object—from Phyllida," says Lévy, "we learned how much she truly loves the work." Here, we offer an excerpt of Barlow's thoughts, which provide an invaluable glimpse into how artists value the work of their peers, how they are moved, awed, and inspired to create—hopefully something all of us gain from the art we love, whether acquired or admired. 田

STILL

"did you say 'balance?'"

"i didn't mention balance; it seemed too obvious . . . as if that is a solution to what it is;"

"i'm not trying to solve it—i like its balance"

". . . it's defiant; we don't have to find a solution . . ."

"its balance is beautiful"

"it's more a portrayal of balance . . . everything is discretely fixed . . ."

"even so, balance is what it is . . ."

"is balance its subject?"

"it doesn't matter . . . maybe its subject is us—its difference from us but how we appear—our stance, our physicality . . ."

"is it perfect? could it shift another inch or two? would it then be a completely different work?"

"it's perfect as it is, but, yes, it could shift but it would be a different work . . ."

". . . of course it would—be a different work—it is as it is, not an inch more and not an inch less . . . and its stillness?"

"stillness is a condition"

"of what?"

"of things"

"of things that are not us?"

"that reflect us—that make us aware of our flesh and blood, our mess . . ."

"but some things which are not us can move—mechanical things, and organic things"

"they have a kind of still movement—maybe it's to do with sentience—knowing that certain things, which even though they move, are not sentient"

"is something which is 'still' a symptom of being dead?"

"no—absolutely not"

"untitled 1986 has stillness as a condition of what it is—it is a moment of focus"

". . . a moment that endures"

"a captured movement"

"movement and moment . . . it's a movement caught in a moment"

". . . but much more than that"

"precision?"

"a precise moment"

". . . we are moving around it"

". . . it becomes restless—restless but still"

"the blue color holds it altogether"

"for me, it's the legs perched on the floor, only just making contact, that freezes it . . ."

". . . i'm holding my breath . . ."

"it's sentient . . ."

"because the blue crate is an orifice . . . it shifts the space around it"

"it owns stillness, but everything else moves"

". . . a reptile is still, so still, as it waits to strike its prey—it's a terrifying stillness . . ."



Joel Shapiro,
Untitled, 1986,
Plywood,
cherry, maple,
and oil paint