

EXHIBITIONS GALLERIES WEEKEND ARTS

ARTS GUIDE

Indianapolis

INDIANAPOLIS MUSEUM OF ART | Andy Warhol Enterprises. www.imamu-seum.org

“Good business is the best art,” Andy Warhol once said. The show examines Warhol’s (1928-87) lifelong voluntary blurring of the line between art and commerce through 100 paintings, drawings, sculptures, films and videos, and an extensive selection of archival material. The artworks include his commercial illustrations and shop window designs of the 1950s, his depictions of consumer products in the 1960s, his commissioned portraits of political and showbiz stars and his ventures into magazines, film and television in the 1970s and 1980s. *Through Jan. 2.*

Madrid

FUNDACIÓN MAPFRE / INSTITUTO DE CULTURA | Made in USA: Arte Americano de la Phillips Collection. www.exposicionesmapfrearte.com/madeinusa/

The MoMA and the Whitney opened in New York in 1929 and 1931, respectively. A few years earlier, Duncan Phillips, less interested by artistic movements than by the creativity and originality of



THE PHILLIPS COLLECTION, WASHINGTON

individual painters, had opened his collection of European and American modernist art to the public. The selection of 91 paintings covers most of the trends in American art between the end of the 19th century and the second half of the 20th century. The works are divided into 10 thematic sections that include, among others, romantic realism (Homer, Eakins); plein air painting represented by artists exhibited by the French gallery owner Durand-Ruel in New York in 1886 (Hassam, Merritt Chase); city views (Hopper); abstraction (Stuart Davis) and Abstract Expressionism (Gottlieb, Rothko). Above, Edward Bruce’s “Power, c. 1933.” *Through Jan. 16.*

Hong Kong

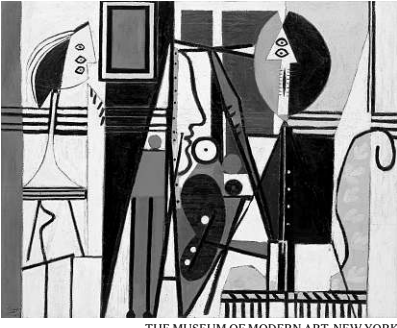
UNIVERSITY MUSEUM AND ART GALLERY OF THE UNIVERSITY OF HONG KONG | Chu Hing Wah. www.hku.hk/hkumag/

Chu’s (born 1935) small, seemingly naive works use the Chinese technique of ink painting but are enlivened by a variety of colors. Small lonely figures occupy the space, avoiding other small figures in an overbearing urban environment. The feeling of loneliness and alienation they reverberate may reflect the artist’s years as a psychiatric nurse in England and a mental health professional in Hong Kong, when he was simultaneously pursuing his artistic career. *Through Jan. 16.*

Zurich

KUNSTHAUS ZÜRICH | Picasso. www.kunsthaus.ch

It was quite unusual for an artist to be the curator of an exhibition of his own works as Picasso did here in 1932 — the first display of his works in a museum. (Anecdotaly, Carl Jung pronounced the painter schizophrenic.) The show re-



THE MUSEUM OF MODERN ART, NEW YORK

defined the relationship between artists, art dealers, museums and cultural institutions. Today’s homage to the artist features the same paintings and works on paper that were in that first exhibition: early works inspired by Gauguin and Van Gogh; blue- and pink-period paintings of the first decade of the 20th century; and Cubist works of the ’20s and early ’30s. Above, “L’Artiste et le modèle, 1928.” *Through Jan. 30.*

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MUSÉE DES AUGUSTINS, TOULOUSE

Paris

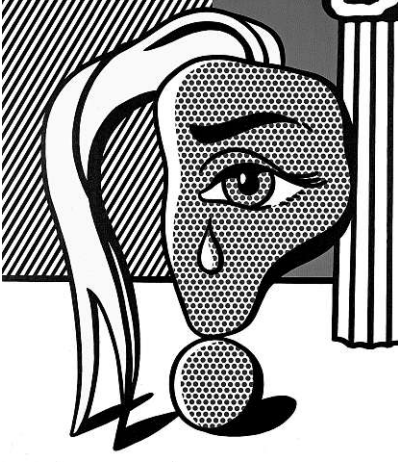
GALERIES NATIONALES DU GRAND PALAIS | France 1500: Entre Moyen Âge et Renaissance. www.rmn.fr

The Year 1500 marked more than a transition between the Middle Ages and the Renaissance. It was also the time when art forms that had initiated in Italy started to spread throughout Europe. The show offers a geographical tour of artistic creativity in several French regions with more than 200 works — paintings, sculptures, tapestries, stained glass windows, medals and illuminated books, on loan principally from churches and museums in the French provinces. They illustrate the inventiveness of artisans and craftsmen who worked in traditional techniques (illumination, sculpture) and ventured into new ones (medals, easel works) and document the relationship between artists and aristocratic and church patrons, and the recognition of foreign artists in France. Above, “Notre Dame de Grâce, c. 1470” by an anonymous sculptor. *Through Jan. 10.*

Vienna

LEOPOLD MUSEUM | Cézanne, Picasso, Giacometti: Meisterwerke der Fondation Beyeler. www.leopold-museum.org

The successful Swiss art dealer Ernst Beyeler, who died earlier this year, was able to assemble a superb collection of “proven” works of art — paintings and sculptures for which Renzo Piano designed a light-filled home that opened in 1997 near Basel. The artworks lent by the foundation are not limited to the three artists in the title, but include European artists of the early



FONDATION BEYELER, RIEHEN/BASEL

20th century, American artists of the 1950s (Pollock, Lichtenstein), and African and Oceanic artworks. Above, Roy Lichtenstein’s “Girl with tear, III, 1977.” *Through Jan. 17.*

Brugge

GROENINGEMUSEUM | Van Eyck to Dürer. www.brugge.be

In the 15th century Jan Van Eyck (c. 1395-1441) and other Flemish Primitives introduced new painting styles and techniques — perfecting the use of oil painting that quickly spread to Northern Europe and then to Italy — and inspired such artists as Albrecht Dürer (1471-1528). The exhibition focuses on the two artists and offers works by their contemporaries, Robert Campin, Gerard David, Quentin Massys and Rogier van der Weyden, to mention just a few. *Through Jan. 30.*

Tokyo

NATIONAL MUSEUM OF WESTERN ART | Albrecht Dürer: Religion/Portraits/ Nature — Prints and Drawings. www.nmwa.go.jp

The title of the exhibition refers to what Dürer (1471-1528) quoted as most important in art in one of his books: religion, portraits and nature. The exhibition assembles about 150 prints — two thirds on loan from Melbourne — that illustrate the German painter’s role as an avant-garde printmaker who worked in woodcut and engraving, embodying both the late German Gothic and Italian Renaissance sensibilities. *Through Jan. 16.*

COMPILED BY ELISABETH HOPKINS

Near the Kremlin, an island for the arts

Scene in/ Seen in... Moscow

SOPHIA KISHKOVSKY

All of the fashionable, edgily intellectual and artistic roads here these days lead to an island opposite the Kremlin — a sort of post-Modern encapsulation of a post-oil boom capital trying to prove there is more to life than a Maybach. The island used to smell of chocolate. Today it’s permeated by money that is trying not to be pointlessly flashy, brain power that is trying to be hip, and the mandatory art scene.

It is being called Moscow’s answer to New York’s Tribeca or London’s Docklands, and it would take a writer such as Vladimir Sorokin, the king of contemporary Russian literary grotesque, to imagine the scene. The former Krasny Oktyabr, or Red October, chocolate factory complex has been transformed into art and photo galleries, designers’ studios, television and Web media headquarters, bars and cafes, and the oligarch-funded Strelka Institute for Media, Architecture and Design.

Red October’s dramatic 19th-century, red-brick industrial silhouette looms over a small island on the Moscow River that is flanked by a reviled monument to Peter the Great, next door to a monumental Stalin-era apartment building that was home to many of the Soviet dictator’s victims. Across a footbridge is Christ the Savior Cathedral, which Stalin blew up in 1931 and Yuri Luzhkov rebuilt when he was Moscow’s all-powerful mayor in the 1990s.

Guta Development, a Moscow company, was planning to turn the Red October district into loft apartments before the global financial crisis hit. Guta started renting out the spaces instead.

Maria Baibakova, a 20-something New York- and London-educated socialite and contemporary art collector, put the factory, freed of its chocolate production lines, on the cultural map with a gallery that opened in 2008 (and has since moved). The next year, Red October was a venue for the 3rd Moscow Contemporary Art Biennale.

In the last few months, the neighborhood has come alive, turning into Moscow’s first full-fledged culture and dining district.

“We’re trying to teach people to think,” said Ilya Oskolkov-Tsentsiper, president of the Strelka Institute and a creator of Afisha, a culture/lifestyle magazine that is a kind of glossy manifesto for the goings-on at Red October. “We want to change the landscape around us,” he continued, in a video posted on the institute’s blog, strelkaschool.livejournal.com.

Rai, or Paradise, has been one of the city’s elite nightclubs for years, and continues to thrive. The Lumière Brothers Center for Photography specializes in retrospectives of Soviet photography. The gallery’s white library, full of coffee-table photography editions and oriental carpets, is open to visitors.



PHOTOGRAPHS BY THE STRELKA INSTITUTE FOR MEDIA, ARCHITECTURE AND DESIGN

Art Academiya, a restaurant and club in a loft space, is also an art gallery. Its bookstore sells coffee-table volumes such as “Rude Britannica,” about comic-book art, and tomes on Diego Rivera, Richard Avedon and Grisha Bruskin.

The Kolonia coffee house is subtitled “Coffee. Symbols. Words.” The owners are husband and wife: Igor Kormyshev is an artist and art dealer and Maria Polyanskaya a writer, and their travels around Europe have inspired the cafe. Mr. Kormyshev’s paintings of Venice and collection of “social realism” Soviet art, which he passionately distinguishes from the official school of Socialist Realism, fill the huge space that resembles an idealized 1960s artist “masterskaya,” or studio, in the back.

The Strelka Institute, which received its first group of 35 students in October, is named after the spit of the island, and is on the site of the old factory’s garages. While showing students around, Dmitry Likin, the art director of Russia’s Channel One state television and one of the school’s founders, stopped to point out spectacular views of the cathedral and Peter the Great. They are “two of the most ugly buildings in Moscow,” he said, and examples of what Strelka students should not create.

Aleksandr Mamut, a billionaire known for his cultural interests and publishing ventures, is financing the school, where students from across Russia and elsewhere are studying free of charge and in English.

Rem Koolhaas, the Dutch-born architect who teaches at Harvard, is overseeing the curriculum. He came to Moscow in October to lead the first week of student research into the problems of architectural preservation.

This being Moscow, the Strelka Institute includes Strelka Bar, the city’s latest fashionable eatery and club with a brick, wood-panel and cast-iron industrial-chic interior, a fusion menu (barley with shiitake and iceberg lettuce anyone?), a long bar and live piano music. Its rooftop terrace was the place to be this summer. The bar’s pro-

A former red-brick chocolate factory complex on a Moscow island has been transformed into an arts and entertainment center. At left, watching a movie in the courtyard of the Strelka Institute and, below, a view of the institute and its rooftop cafe, alongside the Red October building.



ceeds help support the institute.

Next door, Dome, its name inspired by that of Christ the Savior, bills itself as a “bar/cafe/cinema-lounge.” It features DJ parties, and an in-house movie theater with couch seating and screenings that range from “Kochegar,” the latest from Aleksei Balabanov, and Soviet-era films, to Fellini’s “Dolce Vita” along with Hollywood films and cult classics like “The Rocky Horror Picture Show.”

In October, Dome was host to the Serbian director Emir Kusturica, and started an invitation-only Sunday lunch club. A literary round table in September titled “Is Literature a Provocation?” had the writers Sorokin and Viktor Yerofeyev, among others, throwing around references to Pushkin, Tolstoy, Dante, Flaubert, Céline, Hitler, Mel Gibson and Salman Rushdie, and inevitable ruminations on the nature of Russia.

“This is a venue for people with views

that are amicable to us,” said Daria Donskaya, a Russian film promoter who is one of Dome’s owners. “This is the main characteristic, and not whether a person is fashionable or not.” Dome’s executive chef, Andrei Ryvkine, who lived in London for 11 years and is promoting simple, healthy fare there, said Red October has a familiar feel, but one that’s new to Moscow. “It reminds me a lot of the Docklands,” he said. “It’s the first time in Moscow when there’s an entire district full of nighttime action,” he said of crowds he saw still out and about at 2 a.m. on a recent weekend.

Aleksandr Prostavkov, a 30-year-old copywriter for Cheil Worldwide, a South Korean advertising company — a perfect example of Red October’s demographic — wonders about the constant comparisons to other places.

“Moscow is a city that wants to pretend that it’s something that it’s not, some other city — Paris, New York, London, Vienna,” Mr. Prostavkov said. “People want to seem to be what they’re not.”

Ms. Polyanskaya of the Kolonia coffeehouse sees it differently. Moscow has long been popularly called a “big village,” and she thought that at Red October, a real village had formed. “It resembles a little European town, or its center, where people have lived for years and know each other, and as a result trust each other and are very thoughtful toward each other,” she said. “Once upon a time, it was like this in Moscow.”

PARIS
PHOTO

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In Paris, until Oct. 31st (Brancusi)
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In Brussels, Lempertz, on Nov. 9-10th (Utrillo)

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