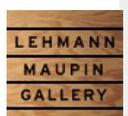
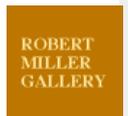




links



SCENE & HERD

RECENT | ARCHIVE

- Linda Yablonsky on dinners around Frieze New York
- Allese Thomson around "EXPO 1" and NADA in New York
- Linda Yablonsky on the Frieze Art Fair
- Linda Yablonsky on New York openings before the Frieze Art Fair
- Kaelen Wilson-Goldie at the 2nd Project Biennial of Contemporary Art in Konjic
- Allese Thomson at the 9th Gallery Weekend Berlin

Captain Planet

NEW YORK 05.14.13



Left: Revelers in the *Rain Room*. (Photo: Allese Thomson) Right: MoMA director Glenn Lowry. (Photo: Billy Farrell Agency)

ONE NIGHT, twenty-some years ago, Klaus Biesenbach boarded a train from Berlin to Venice. "Flights were too expensive," the curator explained Saturday evening as he stood at a podium in a satin-trimmed tuxedo jacket facing about one hundred dinner guests at MoMA. He'd had an entire sleeping compartment for himself and was settling in for a good night's rest when a very tall blonde man, his arms full of books and papers, began to bang on the door and insist that this was his compartment. A terrible fight ensued and ran on through the night until both men grew so tired that they began to talk and realized they had one friend in common: John Miller.

"And so, I thought this man, who was completely crazy, must be somewhat good." Biesenbach went silent as he gazed out at an audience that included curators (Beatrix Ruf), actors (James Franco), collectors (the Rubells), artists (Josh Kline), dealers (Mike Egan of Ramiken Crucible), and reality television stars (Olivia Palermo). "And this man was Hans Ulrich Obrist, who has since been my most inspiring colleague and collaborator, and without whom 'EXPO 1' simply could not be possible."

EXPO 1. During Frieze Week, you could catch a commercial for it in the back of any taxi—aptly funded by its automobile corporate sponsor, VW—advertising a sprawl of programming devoted to promoting ecological awareness. David-as-artist leads an oily Goliath toward a better future that can be glimpsed at three locations in New York: MoMA PS1, which features a remarkable if puzzling exhibition titled "Dark Optimism"; the VW dome in the Rockaways, a public space that addresses day-to-day life in the Sandy-ravaged community, the catalyst for Biesenbach's turn to environmental spokesman; and MoMA, now home to a throng-drawing *Rain Room* compliments of Restoration Hardware, a company also interested in the environment, crafting furniture to match natural settings like Napa Valley and the Hamptons.



Left: Artist Paul McCarthy. (Photo: Allese Thomson) Right: Maria Baibakova with artists Rashid Johnson and Sheree Hovsepian. (Photo: Billy Farrell Agency)

Also celebrating the marriage of art and business last week was Maria Baibakova, newly appointed strategic director of Artspace, who hosted a dinner Thursday at the James Burden Mansion to celebrate the art-market website's second anniversary. "I'd like to thank husband and wife Rashid Johnson and Sheree Hovsepian," she said in a relaxed and jovial toast. "Artspace communicates a spirit of collaboration—and what exemplifies this more than a marriage, a partnership of romance and sharing?" ("I had to give so many speeches at Harvard Business School," she explained when we ran into each other on Peter Brant's polo field Sunday. "It just comes now.") On that night, her long chestnut hair fell in glossy sheaths over a floor-length gown as she recounted how she met the artist couple for drinks and was so inspired by their relationship that she asked them to make a gift for her broad range of guests—everyone from aspiring curator Vladimir Restoin-Roitfeld and fashionista Lauren Santo Domingo to Tate Modern director Chris Dercon and Christie's Amy Cappellazzo.

A different (perhaps equally significant) sort of marriage—drink and debauchery—was also toasted last week, as Tobias Rehberger recreated his watering hole of two-plus decades, Bar Oppenheimer,

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in the basement of the Hôtel Americano. (“My living room,” he said through a Cheshire-cat grin.) Collectors can purchase Rehberger’s fabrication of his Frankfurt spot for their own home, which he says became his locale because it possessed that elusive “hip-but-not-too-hip” feel. But sharing quarters with Tolga Al’s own Frieze-week pop-up successfully pushed it over this edge (though Rehberger notes he may only attend fairs now if he is allowed to bring his bar with him). Al, formerly of Le Baron, lined up Nate Lowman, Matthew Higgs, and DeeJay Remix for music. “Baby, I don’t want to be blue chip,” he said. “I’m black chip.”



Left: Lilibeth Cuenca Rasmussen’s rendition of Bruce Nauman’s *Walking in an Exaggerated Manner around the Perimeter of a Square* at NADA. Right: NADA director Heather Hubbs. (Photos: Irina Rozovsky)

Pop-up bars seem a fixture/fixation of the art fair (cf. Liz Glynn’s “secret” *Vault* at Frieze or Alex Hubbard’s telephone booths of bars at Maccarone or [another] final farewell to Gavin Brown’s *Passerby*, which was briefly recrudescant via a new Rob Pruitt installation, *The Last Panda*). And way downtown, on the wharf outside the vast, airy Pier 36 at Basketball City, NADA hosted a spirited recreation of Cafe Dancer. “We’ve actually created a performance piece around it,” shared artist Sam Gordon, who who collaborated with the new Lower East Side bar and event space. Boasting a mural by Naomi Fisher, the NADA version hosted a fresh-faced mix of collectors, artists, dealers, and, of course, dancers throughout the week. The taut fair itself contained seventy-five emerging galleries and project spaces that seemed split into two contingents: the one fiercely proud of their choice not to be in the “big fair,” and the other looking hopefully at attendees like Art Basel director Marc Spiegler.

There were many memorable stands, but the most poignant booth was a compact one, painted a sunny yellow, on the hangar’s north side organized in commemoration of Daniel Reich. A small portrait by Henry Taylor hung in the middle. “Daniel was a magical creature but he had a hard time existing in this world,” said NADA director Heather Hubbs. “He was deeply invested in NADA’s mission.”

Sunday night, MoMA PS1 founder Alanna Heiss, head crowned in a wreath of yellow flowers, stood center stage inside the VW dome, beaming as Biesenbach made another toast. “To one of the greatest inspirations and dangers and seductions of my life. Tonight she is turning seventeen.” Laughter. “And we have Björk and we have Marina and we have Adrián and we have Klaus to sing her happy birthday,” declared the director. He broke into the salutatory song, then passed the mic to each artist, who followed with reprises in their native languages. The audience roared in the darkened dome, lit by the impressive sheet cake placed before Heiss. Her face glowed behind seventy candles as she shut her eyes and blew them into darkness.



Left: MoMA PS1 director Klaus Biesenbach, artist Marina Abramović, Björk, artist Adrián Villar Rojas, and Alanna Heiss. (Photo: David Velasco) Right: Dealer Monica Manzutto with artist Pierre Huyghe. (Photo: Billy Farrell Agency)

For years, Heiss said, she had a wild dream of erecting a circus tent in the museum’s courtyard. But, as she told curator Tim Goossens, one of her (many, many) protégés: “Klaus, being a much better fundraiser than I, dreamt of a dome, and he found the money.”

Earlier that day, “Dark Optimism” had debuted at PS1. Biesenbach’s beloved collaborator Obrist signed twentieth-anniversary copies of his inexhaustible compendium *Do It* and Yoko Ono spoke of politics, imaginative resistance, and a slow-burn apocalypse within VW’s shiny, futuristic hub. Inside the labyrinthine museum, a young woman watched over Pierre Huyghe’s *Zoodram 5*, a lugubrious aquarium piece filled with spidery crustaceans and a hermit crab tucked into a bronze Brancusi mask. “I’ve seen two commit suicide,” she said of the alien spider creatures. “These are species that can’t stand to be together. They’re engaged in a death battle.”

— Allese Thomson

gallery

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Left: Artist Tobias Rehberger and dealer Brian Butler. (Photo: Allese Thomson) Right: Fondation Beyeler director Samuel Keller with curator Hans Ulrich Obrist. (Photo: Billy Farrell Agency)



Left: Artist Michael Mahalchick. (Photo: Allese Thomson) Right: Dealers Ingrid Bromberg Kennedy and Sam Wilson. (Photo: Irina Rozovsky)



Left: Dealer Joe Sheffel. Right: Dealer Sarah Gavlak. (Photos: Irina Rozovsky)



Left: Marlborough Chelsea's Vera Neykov and Pascal Spengemann. Right: Participant in Merckx & Gwynne's King Arthur Green Room. (Photos: Irina Rozovsky)



Left: Feature Gallery's Hudson. Right: Bridget Finn of Independent Curators International (ICI) with copies of *Do It* (published by ICI and D.A.P.). (Photos: Irina Rozovsky)



Left: Art critic Jerry Saltz (left) and American Contemporary's Matthew Dipple (center). Right: Dealer Kate Werble (right). (Photos: Irina Rozovsky)



Left: Dealers Alexander Duve and Max Schreier. Right: Dealers Kelly Woods and Lisa Cooley. (Photos: Irina Rozovsky)



Left: The Green Gallery's Nicholas Frank. Right: Dealers Britta Handrup and Daniel Schmidt. (Photos: Irina Rozovsky)



Left: Dealers Nicelle Beauchene and Robertah Tafel. Right: Corbett vs Dempsey's Benjamin Chaffee. (Photos: Irina Rozovsky)



Left: Regina Rex's Yevgeniya Baras and Stacie Johnson. Right: Dealer James Cope. (Photos: Irina Rozovsky)



Left: Artist and dealer Eli Ping (left). Right: Halsey McKay's Ryan Wallace and Hilary Schaffner. (Photos: Irina Rozovsky)



Left: Dealer Rachel Churner (left). Right: Artist Jesse A. Greenberg (right). (Photos: Irina Rozovsky)

