

## Art Dealers Host Splashy "Art Show"

Each winter, members of the Art Dealers' Association of America, representing 70 of the nation's top galleries, gather in New York at the Seventh Regiment Armory at Park Avenue and 67th Street to present the best works they have to offer. This year's event, held Feb. 23-27, attracted some 11,000 visitors. The opening night gala, attended by 2,300, raised \$1.1 million to benefit the Henry Street Settlement, an arts and social services center.

In recent installments of the "Art Show," some dealers devoted their entire booths to one-person exhibitions. The trend continued this year with numerous solo displays that were among the event's highlights. James Graham & Sons, for instance, presented major abstract paintings by Norman Bluhm, covering the late artist's entire career. PaceWildenstein, meanwhile, devoted its booth to a series of large new canvases by Alex Katz, and David Zwirner presented a group of classic 1960s Pop art sculptures by Claes Oldenburg.

George Adams devoted its booth to ceramic sculptures and works on paper by Robert Arneson. *Homage to Philip Guston* (1980) is an oversize, over-the-top depiction of clunky, paint-splattered pink shoes like the kind that appear often in Guston's late work. Another strong solo was at Tanya Bonakdar; the gallery made its "Art Show" debut with recent paintings and sculptures by Thomas Scheibitz, who represented Germany at last year's Venice Biennale. Lehmann Maupin featured Teresita Fernández's recent wall-like sculptures made of Plexiglas cubes overlaid with photographic images of an iceberg.

At Richard L. Feigen, a vast multipanel painting by James Rosenquist, *The Holy Roman Empire Through Checkpoint Charlie* (1994), covered three walls of the booth. About 40 feet from one end to the other, it was offered at \$2.5 million.

Matthew Marks showed a striking canvas by Ellsworth Kelly, *Orange White* (1962), which cast a bright golden hue upon Robert Gober's untitled sculpture (1998-2004), a silver-plated bronze object resembling a barnacle-covered wooden plank. Friedrich Petzel showed a lively grouping of recent paintings by Maria Lassnig and Nicola Tyson, along with an abstract, sewn-cotton mural by Cosima von Bonin and Andrea Fraser's *Monument to Discarded Fantasies* (2003), consisting of glittery carnival costumes heaped up in a corner.

Knoedler featured late Milton Avery and early Jules Olitski, plus a stone sculpture by William Edmondson and an untitled 1949 "zip" painting by Barnett Newman. Some viewers gasped at the



James Rosenquist, *The Holy Roman Empire Through Checkpoint Charlie*, at Richard L. Feigen.

posted price for this medium-sized painting, \$14 million. Zabriskie paired Marcel Duchamp and Man Ray, showing a selection of photos and objects that represent the core of the Dada movement. A large, classic Ab Ex-period canvas by Joan Mitchell, *Mephisto* (1958), hung at Cheim and Read near an imposing untitled iron wall relief by Jannis Kounellis (2005), incorporating hair, knives and razor blades.

Richard Gray presented a museum-quality installation of portraits and self-portraits, most on loan and few for sale, by Lucian Freud, Eva Hesse, Matthew Barney and Warhol, among others. Philadelphia's Locks Gallery featured a large, gold-painted wooden wall piece by Louise Nevelson, *Royal Tide II*, and San Francisco's Anthony Meier highlighted sculptures by Donald Judd and Martin Puryear, while *Arabesque*, a sinewy 2006 cedarwood wall relief by Puryear, was the centerpiece of David McKee's booth.

June Kelly showed a classic 1968 target painting by Alma Thomas, as well as a large recent canvas by Lisa Corinne Davis. Mary-Anne Martin featured early and late paintings by Gunther Gerzso along with *Una Carta*, an intriguing 1943 watercolor filled with diaristic musings by Frida Kahlo. At Forum, quiet paintings by George Tooker and Robert Cottingham complemented the rambunctious drawings by Salvador Dalí and a

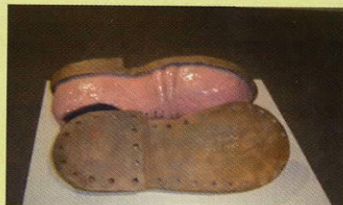
large, brilliantly hued work by Robert Henri, *Spanish Gypsy* (1924), hanging nearby.

Among the delights of the "Art Show" are the pairings and groupings of works that will likely never appear together again. Among the most memorable was at Salander O'Reilly, where Albert Pinkham Ryder's haunting nocturne *The Old Mill by Moonlight* (ca. 1885) hung alongside Elie Nadelman's arresting *Head of a Woman (Yoke)*, ca. 1908, a life-size work in white marble.

—David Ebony



Works by Teresita Fernández at Lehmann Maupin.



Robert Arneson, *Homage to Philip Guston*, at George Adams.

Richard Gray's booth with portraits by Warhol, Peyton, Freud and Tuymans.



and William Youngworth, who had earlier enticed *Boston Herald* reporter Tom Mashberg with 17th-century paint chips and a glimpse of the purported Rembrandt; a fast-talking, smoke-ring-blowing reformed art thief known as the Turbocharger; and the fugitive Irish-American mobster Whitey Bulger, who has ties to the IRA. Humorous if frustrating moments occur with the litany of phone messages relaying tips Smith received in response to a publicity campaign. "It's at the Bellagio in Las Vegas," one caller says.

Bound by Gardner's will, which states that no work be moved or replaced, the museum has left the empty frames hanging in the galleries, also serving as a powerful public reminder of the still unsolved crime. After its April opening in New York, the film appears in Boston on May 12, Washington, D.C., in June, Seattle in July, and Los Angeles and San Francisco on dates to be determined. It will be available on DVD via Netflix at the end of the summer, and is scheduled to air on "Independent Lens" on PBS in late 2006/early 2007.

—Stephanie Cash

## Rio Art Heist at Carnival

This year's Carnival in Rio was marred by a violent armed robbery in one of the city's major museums. While millions of Brazilians sambaed in the streets at the height of the festivities in February, the Chacara do Ceu museum was targeted by at least four armed men. Five tourists were assaulted inside the museum during the robbery and museum staff was forced at gunpoint to disconnect the building's alarms and security cameras.

According to museum director Vera de Alencar, the thieves were selective in their choices and made off with some of the most valuable holdings, including Monet's *Marine*, Matisse's *Garden of Luxembourg*, Picasso's *The Dance* as well as his book *Toros*, and Dalí's *Two Balconies*. Estimates of the value of the stolen works range from \$20 to 50 million. After the robbery, which lasted about 20 minutes, the thieves disappeared into the Carnival crowd.

Culture minister Gilberto Gil has sent a formal notice of the robbery to the federal police. Museum officials are now examining strategies to retrieve the items, and plan to disseminate images of the works via the news media and the Internet.