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## Trends

# Don't just buy it, DIY it

Some collectors prefer paintings but others want to interact with their art

What do you think of every time you make a salad? Fifty years ago, the American artist Alison Knowles elevated the humble acts of chopping cucumber and washing lettuce into a work of art with her performance *Make a Salad*, 1962. In the mind of the curator Hans Ulrich Obrist, "she has occupied the idea of salad. I'm a terrible cook but I always think of Alison Knowles if I make a salad. That's what art can do."

The legacy of Knowles and other 1960s artists of the Fluxus movement is everywhere at Art Basel this year. They believed in the integration of all art forms with everyday life and that any member of the public is a potential practitioner or participant.

In true Fluxus fashion, Andrew Kreps of New York's Andrew Kreps Gallery (2.1/H6) is today serving chopped fruit and vegetables to visitors as part of a piece by the artist Darren Bader. One edition of the 2012 work, which has no title, has already sold to a collector in New York for \$25,000, and Kreps is in negotiations to sell a second edition to a European buyer. What these collectors receive is a certificate entitling them to restage the Bader performance at their pleasure using local produce. If

**“It goes counter to everything we do as a gallery, which is sell art”**

the work is staged in Korea, for example, "they don't need a US banana", Kreps says.

One edition of another work that requires the active engagement of the collector to complete it has sold to a European collector at the stand of Marlborough Contemporary (2.0/D13). The Portuguese artist João Onofre's *Promise of a sculpture*, 2012, consists of a framed photograph of a man holding a water diviner. An accompanying text instructs the buyer to "choose a site and... engage a water diviner to locate a source of water". Once water has been found and the site has been drilled and plumbed, Onofre will design a fountain to stand there.

"The legacy of conceptualism has enabled the work of art to travel improbable distances and reconstitute itself somewhere else," says Andrew Renton, the



Rodney Graham's *Mini Rotary Psycho Opticon*, 2008, is on reserve for €180,000 with Galerie Rüdiger Schöttle (2.1/P16). It was inspired by a Black Sabbath performance on Belgian television in the 1970s

director of the gallery. "It sounds a bit 'Star Trek', but practically... if, heaven forbid, there were a nuclear war, the Sol LeWitt wall drawing that has a certificate in a filing cabinet somewhere would be the masterpiece to survive, because the work itself, 100% authentic, could be remade."

Such restagings of art, and the effort required, are not to everyone's taste. For example, buyers of an installation at the booth of the Norwegian gallery Lautom Contemporary, in Art Statements

(S4), may be required to recreate the work because of the fugitive material used, which makes it ephemeral. Ane Mette Hol's *After the Dust Settles*, 2012, consists of a drawing executed on the wall using white chalk following the artist's instructions. It is priced at €19,000.

Collectors will also have to roll up their sleeves if they buy one of Chadwick Rantanen's *Telescopic Poles*, 2012, costing \$8,000 each, at the Norwegian gallery Standard (Oslo) (2.1/J5).

Each pole expands or retracts to fit the space chosen for it. "The collector might sweat a bit installing the work," says the dealer Eivind Furnesvik.

So why this back-to-basics approach using inexpensive materials? "A lot of younger artists are working with lower production costs right now," Obrist says. "It's not a coincidence that there is growing interest in 'do-it-yourself' art. This interest was there in the early 1990s; it's there now

because of the more difficult economic times."

Obrist, who compiled *Do It*, a book of artists' instructions for DIY works of art, says this kind of art is a global movement. "Locally, there is DIY art everywhere. There are very strong traditions, particularly in the non-Western world—in Thailand, Colombia, Brazil. There is a lot in eastern Europe and Russia." Two decades on, Obrist is preparing an updated version of the book, due to be published next year.

So how do these works, which often defy commodification, and other performance pieces on display at Art Basel fit into the context of the art market? "In many ways, it goes counter to everything we do as a gallery, which is sell art," says the New York dealer Sean Kelly of the restaging of Marina Abramovic's 1977 performance *Imponderabilia*, which at the fair consists of two naked people facing each other in the entrance to his stand. Visitors to Sean Kelly Gallery (2.1/N2) must squeeze past the nude performers, thus participating and completing the work. The piece is not for sale.

Visitors keen to get active with art should head over to Art Parcours, where one of the works is a restaging of the late Fluxus artist Allan Kaprow's 1963 happening *Push and Pull: a Furniture Comedy for Hans Hofmann*, as reimagined by the artist Mateo Tannatt. Anyone who can convince Kaprow's estate, represented by Hauser & Wirth (2.0/B19), that they are serious about restaging the piece can borrow an instruction manual for free and restage it at their pleasure. ■ Cristina Ruiz and Gareth Harris

## Exhibitions

### Artist gets nude review

Two-venue New York show for Lee Friedlander



Pace Gallery (2.0/B20) and Pace/MacGill Gallery will jointly represent the American photographer Lee Friedlander in collaboration with San Francisco's Fraenkel Gallery, which has worked with the artist for more than 33 years. The New York galleries are due to stage a two-venue show of works by the artist, who is in his late 70s, this autumn (25 October-22 December). Photographs from Friedlander's long-running black and white "Nude" series, which he began in the 1970s, will go on show alongside works by Eugène Atget, Bill Brandt and Edward Weston at Pace, while Pace/MacGill will display pieces from the "Mannequin" series, the artist's newest body of work.

"This is a big deal for us. Lee is one of the great artists still working today—and he works every day," says Peter MacGill, the co-founder of Pace/MacGill. "We're working to find new markets and museum shows for his work, and are in conversations with [representatives in] countries including China and Brazil."

Pace is showing several works by Friedlander this week, including a close-up nude shot of a young Madonna (above, detail), 1979, priced at \$7,400. The artist took the picture before the singer became a star, and subsequently sold it to *Playboy* magazine, according to a spokeswoman for the gallery. The publication ran a series of the nude Madonna images in September 1985.

Other pieces on show with Pace include two works from the "Nude" series, taken in the early 1980s, priced at \$6,800 each. "The nude is nothing new, but Lee photographs them in the tradition of Freud or Matisse, and they're just wonderful," MacGill says. ■ Charlotte Burns

## French collector plans offshore sculpture park

An island off the south coast of France is due to be transformed into a vast sculpture park by the private collector Edouard Carmignac, who bought a major piece at Art Basel this week. Carmignac, a Paris-based asset manager, plans to launch the park in mid-2014. It will cover 16 hectares on Porquerolles, which is 35 miles from St Tropez.

New works are due to be commissioned from established and emerging artists through the Carmignac Gestion Foundation, which the entrepreneur founded in 2000. "Porquerolles, with its



natural landscape and 100-year-old olive trees, offers a unique setting for contemporary sculptures, while the Provençal house [there] will be remodelled as a 1,500-sq. m exhibition centre for temporary shows of emerging artists," Carmignac says. The foundation's €4m annual budget will increase to fund the island scheme. Gaïa Donzet, formerly of Bonhams, is the park's project manager.

The entrepreneur bought a major piece this week at Art Basel:

The island of Porquerolles

Tom Friedman's *Untitled (peeing figure)*, 2012, from Stephen Friedman Gallery (2.1/J11). Carmignac has collected contemporary art for more than 20 years. The artists represented in his collection include Jean-Michel Basquiat, Gerhard Richter, Andy Warhol, the Lebanese artist Ayman Baalbaki and the Iranian artist Shirin Neshat. As part of the foundation's remit, members of staff in the European offices of Carmignac's company choose paintings and photographs for display in their workplaces. ■ Gareth Harris

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