

## Istanbul

**Is a good neighbour someone who just moved in?**

#agoodneighbour #istanbulbiennial #homeofsaïntpatrick



### ISTANBUL BIENNIAL: ON BEING A GOOD NEIGHBOUR

Entitled *A Good Neighbour* and curated by the duo Elmgreen & Dragset this year, the upcoming edition of the Istanbul Biennial, organised by the Istanbul Foundation for Culture and Arts (İKSVA), will run from September 16 to November 12. The biennial deals with the multiple notions of 'home', exploring how our modes of living have evolved over the past decades. It approaches home as an indicator of diverse identities and a vehicle for self-expression, and neighbourhood as a micro-universe that exemplifies some of the challenges

that are faced in terms of co-existence today.

This 15th edition will be hosted in six venues: Istanbul Modern, a former cargo warehouse that became a modern art museum when it was used as a space for contemporary art at the 8th Istanbul Biennial in 2003; the neoclassical Galata Greek primary school building; the cultural space Ark Kültür, which was originally built as a family home; Pera Museum (formerly Hotel Bristol, built in 1893); Küçük Mustafa Paşa Hammam, one of the oldest Turkish baths in Istanbul, and a local artist collective's studio in Beyoğlu, where an immersive installation has been specially commissioned by the Biennial.

## Beirut



Installation by Anne-Claire Hostequin

### BEIRUT LAUNCHES ITS FIRST DESIGN RESIDENCY

A new two-month *Render* design residency was launched during Beirut Design Week in May. Joy Mardini Design Gallery is working with the Beirut Art Residency (BAR) to foster a collaboration between two international designers, who are paired with Beirut-based designers based on a similarity in approach, in order to produce a collaborative piece that explores the Beirut design scene, local craftsmanship and industry know-how. The next open call will be in November.

## Sharjah

### SHARJAH BIENNIAL PRIZES GO TO FOUR POLITICALLY MOTIVATED ARTISTS

Inci Eviner, Uriel Orlow, Dineo Seshee Bopape and Walid Siti have been awarded the 2017 Sharjah Biennial Prize. The four international artists may work across diverse media, but they all share a political focus. Siti presented *Phantom Limb* and *False Flags*, two works that address issues of identity, nationality, heritage and mobility, while Eviner works with film and

drawing to create disturbing narratives, in this case related to womanhood and gender. Orlow's installation works deal with historical narratives – his sculptural piece *Theatrum Botanicum* uses the botanical world as an allegory for the colonial legacy of South Africa. Bopape fuses video montage, photography and found objects in complex installations and her work +/- 1791 (*monument to the Haitian revolution 1791*) questions the parallels between the liberation of land and the liberation of the spirit.

Walid Siti. *Phantom Land*, 2017. Hardboard, foamboard, plaster of Paris, grout and acrylic paint. 5 x 700 x 900 cm. Commissioned by Sharjah Art Foundation. Image courtesy of Sharjah Art Foundation

## New York



Photography by Iwan Baan © The Palestinian Museum

### THE NEW PALESTINIAN MUSEUM'S FIRST SHOW

Curated by Reem Fadda, former Associate Curator of Middle Eastern Art for the Guggenheim Abu Dhabi Project in New York (2010-16), the inaugural exhibition at the Palestinian Museum, *Jerusalem Lives*, opening on August 27 and running until December 15, has announced its curatorial concept, which reads as a series of questions: Could Jerusalem be considered the quintessential global city? How do power and hegemony play out in this global order? Do the border politics imposed by the Israeli military occupation of the city, the

treacherous visa procedures, the queues in airports for security screening, conflate with the military checkpoints, permits, racial profiling and walls that are being erected from Mexico to the borders of Jerusalem? How do we face the reality that this global village feels more like a ghetto, a walled city, where our confinement and sense of isolation has heightened? How do we connect? How do we break our contemporary isolation? Could we chart methodologies of resistance and decolonization that speak globally to other joint struggles?

Considering the political conditions the city is facing today and in charting Jerusalem's future, these questions become vitally important in shedding light on how the growing isolationism

of many global and regional powers can be perceived, especially in the shadow of further foreclosure and exclusion. While looking forward to finding solutions to the struggle for a better future, *Jerusalem Lives* is an attempt to examine the city of Jerusalem as a case study, a microcosm or condensed laboratory that metaphorically represents globalization and its failures.

Veering away from stereotypical clichés that mark the city, between the polarities of the nostalgic, the holy or the nationalist, this exhibition intends to offer a more contextual approach to the deep-set colonial and imperial challenges the city of Jerusalem and its people are still facing.

## Los Angeles

### LACMA EXPANDS ITS MIDDLE EASTERN COLLECTION

The Los Angeles County Museum of Art (LACMA) has made nine new acquisitions, including a suite of three contemporary works for the Art of the Middle East collection, *Champions and Villains: Works by Three Contemporary Iranian Artists*. Shirin Neshat's *Amir* (Villains) from the series *The Book of Kings* (2012), a photograph with tattoo-like images derived from the *Shahnameh* (Book of Kings); Khosrow

Hassanzadeh's *Pahlavan II, Ready to Order* (2008), a mixed-media box focusing on a heroic figure in a contemporary outlook on Iranian history, religion and culture; and Yasmin Sinai's *The Act of Gordafarid*, the *Female Warrior* (2015), a group of life-size sculptures interpreting the mythological story of Gordafarid, the only woman warrior of the *Shahnameh*. These works will be featured in LACMA's May 2018 exhibition, *In the Fields of Empty Days: The Intersection of Past and Present in Iranian Art*, running until September 9.



Khosrow Hassanzadeh. *Pahlavan II, Ready to Order*, 2008. Mixed media box. 193 x 132.08 x 25.4 cm. LACMA, gift of Lynda and Stewart Resnick through the 2017 Collectors Committee. © Khosrow Hassanzadeh

## Paris



Architect Frank Gehry, CEO of LVMH Bernard Arnault, previous French President François Hollande, and mayor of Paris, Anne Hidalgo, during a press conference to unveil the new museum. Image courtesy of AFP Photo/Christophe Petit Tesson

### LVMH ANNOUNCE MAJOR NEW CULTURAL INSTITUTION

A major new arts centre, La Maison LVMH Arts – Talents – Patrimoine will open its doors in 2020. It will take the place of the former ethnology museum, Musée des Arts et Traditions Populaires, near the Fondation Louis Vuitton, Bernard Arnault's museum for modern and contemporary art, which was designed by Frank Gehry, who is being enlisted again for the new museum's refurbishment, in collaboration with the grandson of the building's original architect, Jean Dubisson. When it reopens, the space will not only showcase artisanal métiers, it will also play host to exhibitions, workshops, artist residencies, performances and a restaurant.

## Iran



### A NEW AWARD FOR IRANIAN ARTISTS

The Behnam Bakhtiar Award is a new award that will take place biannually, supporting the the eponymous foundation in exploring the multifaceted dimensions and future possibilities of Iran, in light of a representation that is too often misplaced and misunderstood. Fondation Behnam Bakhtiar will be offering the laureate a cash prize (10,000 Euros) and solo exhibition at Galerie Behnam Bakhtiar in the Principality of Monaco, as well as selecting two works from the winner's portfolio to enter the foundation's permanent collection. Open to every artist of Iranian descent living in or outside of Iran, submissions will be accepted until August 24 this year and the jury comprises Joobin Bekhrad, award-winning writer, critic and founder of *ReOrient*, Tim Cornwell, writer and contributor to the *Art Newspaper* and *Canvas* magazine, Alistair Hicks, author of the *Global Art Compass* and Janet Rady, curator and founder of Janet Rady Fine Art.

## London

### GALLERIES CLOSE AS FAIRS TAKE OVER

A number of galleries closing up shop have attributed the move to a shift in buyer behaviour – including an increasing dependence on the international fair circuit. Vilma Gold in London closed in late March; its owner and director Rachel Williams said in an email that “the nature of the art world has changed significantly in recent years. Where a gallery was once centred around a physical space, in which artists, collectors and curators could engage directly with the exhibition programme, the focus has now shifted towards an endlessly accelerating global cycle of fairs which has impacted on the relevance of this traditional model.”

While this assessment of the market is backed by the recently released Art Basel and UBS-authored report *The Art Market | 2017*, which records art fair sales up 5% year-on-year, with a 57% increase since 2010, the report also highlighted the enduring primacy of the gallery, which remained the most important channel for dealer sales in 2016, accounting for 51% of sales on average, versus 41% at fairs.

Nevertheless, Ibid Gallery, also previously based in central London, has followed suit, shutting its European space (though it will continue to operate in Los Angeles). Speaking to ARTnews, founder Magnus Edensvard said, “We felt that it doesn't make sense to sit on a traditional gallery model in the centre of London only to sell to our London-based clients all around the world. There's something in this model that feels outdated, and it's something that's unsustainable on our level.” So the gallery will focus on a programme of installations and collaborations, and both Vilma Gold and Ibid will continue to work with their artists in alternative ways which are not centred around traditional gallery structures.

## New York

### PERFORMA 2017

The event dedicated to exploring the role of performance in contemporary art has announced details of its 2017 edition, which will take place November 1-19 in New York. The biennial will investigate the legacy of Dada and will examine the immediate and critical concerns confronting our urban centres, the shifting

political and cultural currents of our turbulent world today and, ultimately, the role of the arts and of artists in supporting afflicted communities.

The first commissions to be announced include Swedish artist of Palestinian origin Tarik Kiswanson and French-Moroccan artist Yto Barrada, who was awarded the Abraaj Group Art Prize in 2015.

BY ENTERING THE ZONE CREATED BY THIS DRAWING, AND FOR THE PERIOD YOU REMAIN THERE, YOU DECLARE AND AGREE THAT THE US CONSTITUTION WILL NOT APPLY TO YOU.

Carey Young. *Consideration*. 2005. Installation view. Photo courtesy of Performa and Paula Cooper Gallery



## Somerset

### HAUSER & WIRTH'S NEW RESIDENCY FOR CURATORS

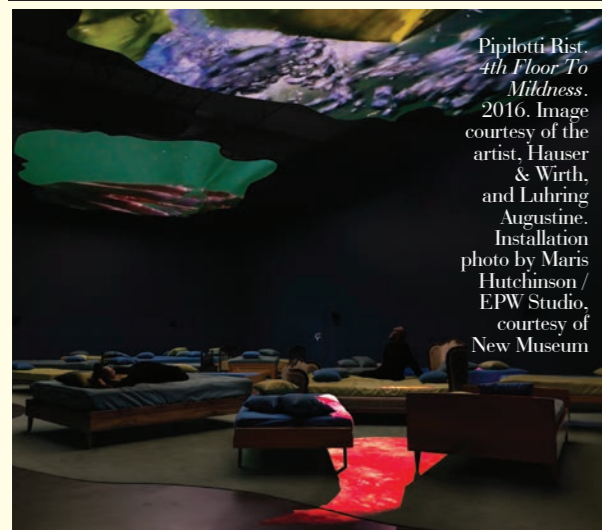
Hauser & Wirth Somerset has just had its first International Curatorial Residency and Symposium, which brought together four influential curators this July. Participants included Daniel Baumann, Director of Kunsthalle Zürich; Gary Carrion-Murayari, the Kraus Family Curator at the New Museum, New York; Rosie Cooper, Head of Exhibitions at the De La Warr Pavilion and Anne Ellegood, Senior Curator at the Hammer Museum, Los Angeles. The scope of the residency includes an experience of the art, architecture, landscape, and food of Durslade Farm, where Hauser & Wirth Somerset is based. On the final day, the resident curators formed part of a public symposium entitled *Adventurous Curators – International*

*Perspectives*, chaired by Jonathan Watkins, who heads Ikon Gallery in Birmingham. Providing a forum for reflection and thought-provoking discussions around international curatorial perspectives, the symposium posed questions such as: How do galleries earn the title of leading and pioneering? What makes a contemporary art gallery's programme progressive and relevant? What does the De La Warr Pavilion, a Grade I-listed Modernist Building situated in the seaside town of Bexhill-on-Sea in East Sussex, have in common with The New Museum in New York, Manhattan's only dedicated contemporary art museum? Does a shared approach exist between Kunsthalle Zürich, an arts centre dedicated to exhibitions and publications, and the Hammer Museum, a gallery in partnership with an educational university located in downtown Los Angeles?



Durslade farm. Photography by Hélène Binet. Image courtesy of Hauser & Wirth Somerset

## New York/Denmark



Pipilotti Rist. *4th Floor To Mildness*. 2016. Image courtesy of the artist, Hauser & Wirth, and Lubring Augustine. Installation photo by Maris Hutchinson / EPW Studio, courtesy of New Museum

### NEW MUSEUM AND KVADRAT COLLABORATE FOR EMERGING ARTISTS

A new collaboration between the New York-based New Museum and Danish textile company Kvadrat will see a three-year initiative supporting emerging artists in the production of new work, as well as three solo exhibitions. The tie-up was born after the Scandinavian brand's recent work with Pipilotti Rist for her exhibition at the New Museum and recognises the New York-based institution's commitment to bolstering the work of a younger generation of artists.

## London



Sadequain. *Crucifixion*. 1968

### BONHAMS' FIRST SALE OF PAKISTANI ART

Bonhams had its inaugural Art of Pakistan sale on May 24, where *Crucifixion* by Sadequain, Pakistan's highly revered painter and calligrapher, was the top lot, achieving an impressive £118,750 against an estimate of £60,000-90,000. This was the first sale entirely dedicated to Pakistani art to be held by an international auction house. It saw 78% of works sold by value, reflecting the rise in art from Pakistan on the international art circuit.