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POSTED SEPTEMBER 1, 2017

Five Latin American Galleries Join Forces for New LA Space

Andrew Russeth reports in *Artnews* that a new gallery opening in the Glendale area of Los Angeles on September 10 will be a joint effort between five galleries from Latin America. Located at 918 Ruberta Avenue, the gallery, called Ruberta, will be shared by the Mexico City-based spaces Galeria Agustina Ferreyra, Lodos, and BWSMX along with Guatemala City's Proyectos Ultravioleta and Bogotá's Carne. The five galleries are sharing the costs of the collective enterprise and will take turns staging two-month shows at the space over the course of a year.



The first show opens on September 10, with the group exhibition "El eje del mal" (The Axis of Evil), a collaboration between the five galleries that will run through October 22. Solo presentations will commence afterward.

Another LA gallery, the Pit, was building out a new area next to its current space, and the owners asked Brett W. Schultz, of BWSMX and cofounder of the Material Art Fair in Mexico City, if he would be interested in renting it. The co-op model of the new gallery is reminiscent of other recent initiatives in which galleries are banding together to arrange shows and represent their artists at fairs, such as the recent edition of *Condo New York* (with promises of more to come) and Germany's *Okey Dokey*.

Agustina Ferreyra noted that the upcoming slew of shows associated with "Pacific Standard Time: LA/LA," which is previewed in the September issue of *Artforum*, made it seem like an auspicious moment to launch such a venture: "Most of us will have artists participating in projects there, and it's a good city to have a foot in right now." She also noted in regards to the unique nature of this exhibition model that it's about "finding new ways to survive and thrive as a young gallery today." She continued: "It's pretty much a generalized sentiment of our generation: everything is changing, and many of us are not even interested in the traditional gallery model, so we need to come up with new ideas and partnerships to make things happen and find our own path." All the dealers have committed to running Ruberta together for at least one year.

For *Artforum's* continuing coverage of "PST: LA/LA," see Andy Campbell's Critics' Pick of "HOME—So Different, So Appealing," at the Los Angeles County Museum of Art, along with further features to come in Scene & Herd and 500 Words.

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LATEST NEWS

SEPTEMBER 14, 2017

Documenta 14 Curatorial Team Reacts to Bankruptcy News, Denounces Stakeholders' "Exploitative Model"

Documenta 14 artistic director Adam Szymczyk and the curatorial team have released an open letter in response to recent reports that the exhibition is facing an \$8.4 million deficit resulting from managerial oversights.



"We have decided at this moment to speak out, and collectively take agency to protect the independence of documenta as a cultural and artistic public institution from political interests," the letter reads. "Unfortunately, politicians have prompted the media upheaval by disseminating an image of imminent bankruptcy of documenta and at the same time presented themselves as the 'saviors' of a crisis they themselves allowed to develop."

On September 12, the German newspaper *HNA* published an article claiming that the exhibition was bankrupt and that the insolvency of its parent company was only averted because the state of Hesse and the city of Kassel agreed to act as guarantors to keep the exhibition running until September 17. It also alleged that Szymczyk's two-city vision for the quinquennial caused documenta to go over its \$44 million budget, and that managing director Annette Kulenkampff "lacked perseverance and experience" to stop him.

Published on Thursday, September 14, the documenta team's letter denounces the "exploitative model under which the stakeholders of documenta wish the 'most important exhibition of the world' to be produced."

"The expectations of ever-increasing success and economic growth not only generate exploitative working conditions but also jeopardize the possibility of the exhibition remaining a site of critical action and artistic

experimentation," it reads.

Here is the letter in full:

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SEPTEMBER 14, 2017

Chinese Artist Huang Rui's Studio Slated for Demolition

Ten years after building an arts studio near Beijing's 798 Art Zone in 2007, artist Huang Rui was notified by the Chinese government that his work space is going to be demolished, Michael Young of Art Asia Pacific reports. The contemporary artist, and cofounder of the Stars art group, suspects that the city is clearing land to plant billions of trees, which was a campaign promise from Chinese president Xi Jinping.



An area north of Huang's studio has already been converted into the new green space, which is meant to combat air pollution, and towards the south, several warehouses were recently knocked down over the past few weeks. The artist admits that his studio was constructed illegally and that he has been informed by officials that it must go, but no formal action was taken.

"I have written to the local government several times, suggesting that rather than demolish the building, it could be turned into some form of cultural center," Huang said. "Or also a form of heritage building, an example of a modern courtyard house. This is just one idea that might just save the building. But they have not replied."

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SEPTEMBER 14, 2017

Yale Library Acquires Barbara Hammer Archive

Yale University's Beinecke Rare Book and Manuscript Library has added the archives of visual artist and queer cinema pioneer Barbara Hammer to its collection. Comprising notebooks, journals, manuscripts, correspondence, and photographs that span several decades, the archive will be accessible to the public in 2018.



"Barbara Hammer is an extraordinary innovator and influencer in contemporary culture," said Timothy Young, curator of modern books and manuscripts at the Beinecke Library. "Our colleagues at the Yale Film Study Center describe her as the most influential lesbian filmmaker of the 1970s. . . . The addition of her extensive archives will enrich teaching and learning at Yale in many fields, from women's and gender studies to filmmaking and art, and will draw scholars from beyond campus now and in the future."

After learning of her archives' new home, Hammer said, "I am delighted that my archives will live alongside and be in conversation with those of artists such as Georgia O'Keeffe and Gertrude Stein and Alice B. Toklas, among others who experimented in their work, while making important contributions to the social and sexual landscape." The artist's works will also be showcased at the Fifty-Fifth annual New York Film Festival and the Leslie-Lohman Museum of Gay and Lesbian Art this fall.

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SEPTEMBER 14, 2017

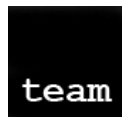
Walker Art Center's Board Calls for Independent Review of Its Handling of *Scaffold*

Following the controversy surrounding Los Angeles-based artist Sam Durant's sculpture *Scaffold*, 2012, the board at the Walker Art Center in Minneapolis has hired a law firm to review the staff's decision to dismantle the work, Sheila M. Eldred of the *New York Times* reports.



The piece, which was inspired by seven executions, including the hanging of thirty-eight Dakotas in Mankato in 1862—the largest mass execution in United States history—was considered offensive by American Indians. Some claimed the sculpture, which was meant to be a permanent fixture in the center's revamped Sculpture Garden, was a monument to genocide. A public outcry in May led to protests and an appeal to the center for its removal.

In response, Durant and the museum's director Olga Viso apologized to the Dakota Nation, held discussions with tribal elders, and ultimately, decided to dismantle the installation and give its remnants to the Dakota people. After pledging to increase its efforts to reach out to American Indians about public



programming and events at the institution, the center faced backlash when it opened its retrospective of Jimmie Durham in June due to doubts about his Cherokee ancestry.

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SEPTEMBER 13, 2017

Barry Diller Pulls the Plug on NYC's Pier 55

After a years-long legal battle with a small civic group, media mogul Barry Diller announced on Wednesday, September 13, that he will abandon his plan to build and operate a \$250 million cultural pier and public park on Manhattan's West Side. Diller had championed the idea to transform the defunct Pier 54 into Pier 55, a 2.7-acre island park with multiple performance venues, since the Hudson River Park Trust first approached him about the project in 2011.



"Because of the huge escalating costs and the fact it would have been a continuing controversy over the next three years I decided it was no longer viable for us to proceed," Diller told Charles V. Bagli, who first reported the news in the *New York Times*. Pier 55 was originally supposed to cost only \$35 million.

The controversy over the park escalated last year, when Diller revealed his suspicions that real estate developer Douglas Durst was secretly financing lawsuits filed by the City of New York, a group of New York residents who advocate for responsible urban planning. After being inactive for a number of years, the group successfully halted the project after making a legal complaint in 2015, which cited environmental concerns. However, in September of 2016, the New York State Appellate Division gave the project a green light. At the time, Diller said he was happy that the court ruled in favor of Pier 55, adding: "I'm sure we'll continue to be tested."

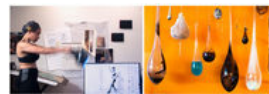
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SEPTEMBER 13, 2017

Artadia Reveals 2017 Chicago Award Winners

Rashayla Marie Brown and Claire Pentecost have been named the 2017 Chicago Artadia Award winners. They will each be given \$10,000 in unrestricted funds, access to the ongoing benefits of the Artadia Awards program, and the opportunity to present their works at Artadia's booth at EXPO CHICAGO. Pentecost will present *The Library of Tears*, a large-scale sculpture that employs materials resulting from oil and gas extraction, and Brown will exhibit a multimedia installation featuring photographs, video, and ephemera.



The award's jury, comprising artist Rashid Johnson; Omar Kholeif, the senior curator and director of global initiatives at the Museum of Contemporary Art, Chicago; Susan Thompson, assistant curator at the Solomon R. Guggenheim Museum; and Megha Ralapati, the residency and special projects manager at Hyde Park Art Center selected five finalists: Rashayla Marie Brown, Alex Chitty, Cameron Clayborn, Faheem Majeed, and Claire Pentecost.

"Rashayla Marie Brown is developing a new paradigm that shifts the way we consider identity and representation today," Ralapati said. "The work enacts a code of ethics for all who participate in it: artistic collaborators, patrons, and of course the artist herself. Rashayla is on the verge of big things, which we hope this award will help make possible." Commenting on Pentecost's work, Ralapati said, "Claire Pentecost has spent two decades evolving a practice, which ardently interrogates the cumulative impacts of climate change on our planet and all its life forms. Her work reminds us of the great urgency of this issue, to science and art in equal measure."

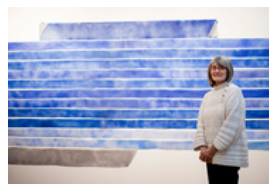
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SEPTEMBER 13, 2017

Anita Thacher (1940–2017)

New York artist and filmmaker Anita Thacher, best known for her 16mm and 35mm works—ranging from *Black Track*, 1969, a collaboration with Dennis Oppenheim, to the trilogy *Cut*, 2013, *Chase*, and *The End*, both 2015—has died. Microscope Gallery in Brooklyn confirmed that she passed on September 8.



Thacher's interest in the arts was sparked by music at the age of five. She earned her bachelor's degree from the New School for Social Research in English literature and studied painting at the New York Studio School of Drawing, Painting, and Sculpture. Today, her work can be found in the public collections of New York's MoMA, the Metropolitan Museum of Art, the Getty Museum, the Chicago Art Institute, Cinémathèque Française in Paris, and the Musée des Beaux Arts in Belgium.

Thacher has been honored with a number of awards from the National Endowment for the Arts, the New York State Council of the Arts, the American Film Institute, the French Ministry of Culture, and the Pollack-Krasner Foundation, among others. She was also the inaugural recipient of the Martin E. Segal Award of Lincoln Center. A solo exhibition featuring her 1983 work *Anteroom* will be shown at Microscope Gallery in October.

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SEPTEMBER 13, 2017

Bellevue Arts Museum Appoints Benedict Heywood as Executive Director

The Bellevue Arts Museum in Washington has named Benedict Heywood as its next executive director. He will take up the post on September 18. Heywood is currently the project director at North American Indians and Edward S. Curtis. He founded the nonprofit art space the Soap Factory in Minneapolis, and relocated to the Seattle area two years ago to lead Pivot Art + Culture for collector and philanthropist Paul Allen.

The museum also recently promoted Eileen Herbert, currently the curator of learning and public programming, to the role of director of advancement. "These organizational changes will help the museum build upon our successes over the past year," said outgoing executive director Karin Kidder. "The museum is an essential part of a growing and dynamic downtown Bellevue and the work it does has tremendous impact both locally and nationally. I am very proud to have been a part of it for over three years."



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SEPTEMBER 13, 2017

London's Stuart Shave/Modern Art Opens Second Venue

London's Stuart Shave/Modern Art gallery, located at 4–8 Helmet Row, is opening a second venue on Vyner Street. The new space will be 6,000 square feet. While work by the Austrian painter Martha Jungwirth will open October 2, 2017 at the Helmet Row gallery, the American artist Josh Kline will debut his show "Civil War" at the Vyner Street location on October 3, around the opening of Frieze London.



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SEPTEMBER 13, 2017

Documenta Loses Money, Asks Local Government for Help

Catherine Hickey of the *Art Newspaper* writes that the organization that runs the massive German quinquennial Documenta is reportedly facing a deficit of about \$8.4 million. Its managers are seeking financial assistance from the city of Kassel and the state of Hesse. This year, two cities played host to Documenta: Kassel, which has been presenting the exhibition since its inception in 1955, and Athens, Greece, a new site.



A local newspaper said that Kassel and Hesse have agreed to take on loan guarantees of around \$4.2 million. A spokesperson for Kassel announced that Documenta's books would need to undergo a thorough review before any further details are made public, and that exact figures could not be revealed. Kassel's mayor, Christian Geselle, was informed of the exhibition's financial issues on August 28, and quickly called together a meeting with its supervisory board to discuss the problems only two days later. "Documenta is inextricably linked with Kassel. We want Documenta to continue in Kassel as a world-ranking exhibition of contemporary art," said Geselle.

The local paper wrote that part of Documenta's financial problems stemmed from miscalculations by the exhibition's management team, including the high costs of transporting art between Athens and Kassel, and the amount of electricity used for air-conditioning the show in Athens, as the temperatures in the Greek capital were extremely high. But the exhibition has enough funding to keep going until it closes on Sunday, September 17. "As shareholders," Geselle said, "the city of Kassel and the State of Hesse have agreed that the company's liquidity must be secured beyond that."

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SEPTEMBER 13, 2017

Florida Museums Prepare to Reopen After Hurricane Irma

After Hurricane Irma hit Florida and continued to churn north into Georgia, causing even more destruction, the Sunshine State's arts institutions begin to plan repairs and reopenings. The category-five hurricane, which recorded wind speeds of 185 miles per hour, was one of the strongest storms to ever traverse the Atlantic basin. While it wreaked havoc in the Caribbean, leaving at least thirty-eight dead, it was downgraded to a category one storm by the time it landed in Florida, where at least sixteen storm-related deaths were reported.



Institutions such as the Perez Art Museum Miami, which is located on Biscayne Bay, weathered the storm fairly well. A PAMM spokesperson told the *Miami New Times* that it "sustained no damage to the building, and suffered no flooding. The roof held well, and there was no problem with the hurricane-resistant windows." Because the museum was built on the waterfront, it was constructed with extreme weather in mind. The building stands on a raised platform to help protect it from storm surge and its windows were tested against category-five winds. The staff apparently felt the museum was so sturdy that fourteen employees chose to ride out the storm there. While there was some damage to its garage and landscaping, it plans to open its doors to the public on Thursday, September 14.

Elsewhere in Miami, the Vizcaya Museum and Gardens, an historic 1914 mansion located on Biscayne Bay, had serious flooding in its basement. The Bass Museum and ICA Miami, which are both currently under construction, were not able to immediately assess any damage because of a city-mandated curfew. "We are thankful that our staff is safe and accounted for and our thoughts are with those who are still battling the aftermath of the storm," Bass's executive director Silvia Karman Cubiñá told the *Art Newspaper*.

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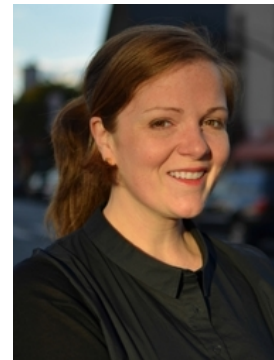
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SEPTEMBER 13, 2017

Albright-Knox Art Gallery Names Cathleen Chaffee Chief Curator

The Albright-Knox Art Gallery announced the promotion of Cathleen Chaffee to the position of chief curator. She succeeds Douglas Dreishpoon, who stepped down in April 2014 after sixteen years at the museum.

Chaffee first joined the institution as curator in January 2014 and was promoted to senior curator in June 2015. During her tenure, she has facilitated many acquisitions of new works for the permanent collection and has curated numerous exhibitions, including the mid-career survey of the work of Joe Bradley, which runs through October 1; "Shade: Clyfford Still / Mark Bradford" (2016); "Erin Shirreff" (2016); "Eija-Liisa Ahtila: Ecologies of Drama" (2015–16); and "Looking at Tomorrow: Light and Language from The Panza Collection, 1967–1990" (2015–16). Currently, Chaffee is organizing the first museum survey of Tony Conrad's artwork, "Introducing Tony Conrad: A Retrospective," which will be staged at the Albright-Knox and the University at Buffalo Art Galleries in March 2018.



Her writing on contemporary art has been featured in various publications including *Artforum*, *Frieze*, *Contemporary*, *Art Asia Pacific*, and *Manifesta Journal*.

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SEPTEMBER 12, 2017

Participants Announced for 2018 Venice Architecture Biennale's US Pavilion

The participants for the 2018 Venice Architecture Biennale's US Pavilion have been announced. They are Amanda Williams & Andres L. Hernandez (Chicago, IL); Design Earth (Cambridge, MA); Diller Scofidio + Renfro (New York, NY); Estudio Teddy Cruz + Fonna Forman (San Ysidro, CA); Keller Easterling (New Haven, CT); SCAPE (New York, NY); and Studio Gang (Chicago, IL).



"These seven teams represent the breadth of design practice today: from social to speculative; technical to theoretical," said the biennale's curators, Yvonne Farrell and Shelley McNamara. "They are united by researched-based methodologies and the drive to use that research to

push boundaries—formal, disciplinary, and political.” The School of the Art Institute of Chicago and the University of Chicago have been appointed the US pavilion’s co-commissioners. The curatorial team for the US pavilion is made up of Niall Atkinson, associate professor of architectural history at the University of Chicago; Ann Lui, assistant professor at the School of the Art Institute of Chicago; Mimi Zeiger, an independent critic, editor, curator, and educator; and Iker Gil, a faculty member at the School of the Art Institute of Chicago, director of MAS Studio, and founder of the design journal *MAS Context*.

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SEPTEMBER 12, 2017

Micky Schubert Closes Berlin Gallery, Cofounds New Brooklyn Project Space

Henri Neudorff of Artnet reports that Berlin’s Galerie Micky Schubert has closed. The space opened eleven years ago in the city’s Kreuzberg district. Among the artists Schubert represented were Lydia Gifford, Maximilian Zentz Zlomovitz, Thea Djordjadze, Scott Olson, Ketuta Alexi-Meskhisvili, and Sue Tompkins. In 2014, artforum.com contributor Melissa Canbaz reviewed a show by Tompkins at the gallery for a Critics’ Pick. The writer called the artist’s work “luminous, enigmatic, and isolated.”



Schubert does have future plans: With Janine Foeller, the cofounder of WallSpace—a New York gallery that closed two summers ago—she is working to launch GrandArmyCollective, a Brooklyn-based project space that will open on September 22. GrandArmyCollective’s website notes it “fosters community and supports a network of peers and artists by providing flexible and affordable exhibition platforms that encourage sustainability, risk-taking, and curatorial rigor It’s about reigniting the camaraderie, diversity and experimentation that was once so integral to the overall health of the art world.”

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SEPTEMBER 12, 2017

Brazilian Cultural Center Closes Queer Art Exhibition, Following Conservative Outcry

On Sunday, September 10, Santander Cultural Center in Porto Alegre, Brazil, shut down the country’s largest exhibition dedicated to queer art after right-wing critics launched a scathing attack of the arts space on social media. According to Elisa Wouk Almino of *Hyperallergic*, people accused the show of promoting blasphemy and pedophilia.



Curated by Gaudêncio Fidelis, “Queermuseu: Queer Tactics Toward Non-Heteronormative Curating” showcased eighty-five artists, including Lygia Clark, Cândido Portinari, and José Leonilson, and 263 artworks. Sponsored by Santander Bank, the space announced its decision to close the show a month early on Facebook. “We heard the complaints and understand that some of the works in the exhibition ‘Queermuseu’ disrespected symbols, beliefs, and people, which is not in line with our view of the world,” Santander Cultural Center said in a statement. “When art is not capable of being inclusive and generating positive reflection, it loses its greatest purpose, which is to elevate the human condition.”

Following the exhibition’s opening, one of Santander’s buildings was vandalized, tagged with the phrases “The Santander bank supports pedophilia,” and “They are antichrists.” Yet Fidelis was surprised by the cultural center’s decision since, up until last week, he was not aware of anyone protesting the exhibition. However, on Wednesday, September 6, the controversy surrounding the show escalated when members of Movimento Brasil Livre, a group that describes itself as a nonprofit which “aims to mobilize citizens in favor of a freer, more just, and prosperous society,” began visiting the exhibition in order to take pictures, which they posted to their Facebook page with text that read: “Pedophilia, zoophilia, and the sexualization of children definitely do NOT represent the LGBT universe.” The group is known for organizing demonstrations to demand the impeachment of leftist president Dilma Rousseff.

Among the works that critics found the most offensive were a 1994 painting by Adriana Varejão, which depicts gay and interracial sex; a 2011 work by Antonio Obá, *Et Verbum*, portraying communion wafers that feature the words *vulva*, *tongue*, and *asshole*; and paintings by Bia Leite from a series called “Criança Viada” (Gay Children).

For Fidelis, Santander’s response was unacceptable. “We’ve closed off dialogue,” he said. “During the time of the dictatorship we had all sorts of problems—censorship, etc.—but nothing quite on this scale, all done in one stroke.” More than thirty-four thousand people have rallied to the show’s defense by signing a petition calling for Santander to reopen the exhibition.

Santander Cultural Center’s full statement is as follows:

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SEPTEMBER 12, 2017

Frank Bernarducci to Open New Gallery in Chelsea

Frank Bernarducci, a longtime Fifty-Seventh Street art dealer, has announced that he will open a project space in Chelsea on October 3. Located at 529 West Twentieth Street, the gallery will specialize in precisionist realism. An exhibition featuring artists Ester Curini, Hubert DeLartigue, Max Ferguson, Park Hyung Jin, Sylvia Maier, Sharon Moody, and Nathan Walsh, among others, will inaugurate the new venue.



"I am looking forward to launching this next step of my career, and to creating a high-profile environment to more prominently exhibit the artists I have been championing for decades," said Bernarducci. "Chelsea continues to be a burgeoning center of the contemporary art world, and I'm excited to create a space for these new precisionist painters in such a vibrant part of the city. The artists we are working with are at the pinnacle of their artistic output and this move will maximize our ability to exhibit these extraordinary, highly detailed works to a wider audience."

Following in the footsteps of his father, Frank Bernarducci Sr., a painter and student of the Hans Hofmann School of Art who helped found the Phoenix Gallery in 1958, Bernarducci opened his first arts space, the Frank Bernarducci Gallery, across from Andy Warhol's Union Square Factory in 1984. In the late 1980s, Bernarducci relocated to SoHo on Broadway and Prince Street, where he primarily continued showing emerging artists. Throughout the 1990s, he worked as director of Tastischeff and Co. and Fischbach Gallery, and in 2000 he opened Bernarducci Meisel Gallery with Louis Meisel, where they worked to establish and elevate the careers of numerous photorealist artists and other painters.

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SEPTEMBER 12, 2017

Bruce High Quality Foundation Shuts Down Its Free University

In a letter published in the *Brooklyn Rail* on September 7, Seth Cameron, the former president of the Bruce High Quality Foundation University—a free school which opened eight years ago for those who wanted to take "MFA-quality" art classes sans the exorbitant tuition costs—has announced that the school is shutting its doors. "We needed to open up a conversation about the best way to radically rethink the school. Since we'd done it for eight years, we figured maybe it was time to drop a bomb," Cameron told Brian Boucher of *Artnet*.



BHQFU offered courses on drawing, painting, theory, color, sexuality, and sketch comedy, among other subjects, taught by a variety of artists, including Juliana Huxtable, Gabrielle Merz, Elizabeth Jaeger, Joe Riley, Rashid Johnson, Sean J. Patrick Carney, and Dana Schutz. It also had summer residency programs for emerging artists.

The school was a success in terms of bringing people in—it enrolled thousands of students throughout the years. However, Cameron writes in his letter, "We learned quickly that classes where anyone can attend can actually close down the free exchange of ideas. We learned that democracy, in all its bureaucratic glory, can stifle individual freedom."

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SEPTEMBER 12, 2017

Art Collector Pressures Chinese Government to Make Private Museum Public

Chinese art collector Budi Tek, who last month was awarded the Chevalier of the French Legion of Honor for his efforts in strengthening cultural ties between France and China, is pressuring the Chinese government to turn his private art institution, the Yuz Museum, into a public entity, writes the *Art Newspaper's* Lisa Movius. Tek was diagnosed with pancreatic cancer about eighteen months ago. "I am still full of ambition. That's what's keeping me alive," he said.



The museum, located in Shanghai, is a registered nonprofit run by a private foundation in Hong Kong. Tek will need to create a registered foundation in mainland China in order for the museum to become public. Doing this would allow him to "invite trustee members to join the board, like foundations in the United States," said Tek—a system that is not very common in China.

The country draws a line between private museums controlled by companies (state or private) or individuals (foreign or Chinese) and public museums under its purview. The law offers little in regards to private museums succeeding their founders. Tek wants to take his institution out of his personal estate, which will be distributed to his family, and transfer legal ownership of the Yuz to a foundation with a board of trustees. The museum's landlords—the West Bund Group, a real-estate company that is turning Shanghai's

waterfront area into a cultural district—back Tek’s proposal. “This is also in [the government’s] interest, to attract more and more museums to the West Bund Cultural Corridor,” said Tek.

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