

BLOUIN ART AUCTION

THE INTERNATIONAL MAGAZINE FOR ART COLLECTORS / N

BLOCKBUSTER
NOVEMBER
AUCTION
PREVIEW

*Leon
Kossoff's
London*

**LIFE BEYOND
LARRY?
THE GALLERY
SUCCESSION
GAME**



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Water
Asian Art

**Old Master
Drawings**

EUGENIO L

*“My goal was
a collection
Mexico could
be proud*



NEW YORK

CHAMBERS FINE ART

ZHANG DUN: NEW WORKS

● Born in 1979 in Shenyang, Liaoning Province, the artist has recently begun to exhibit in New York, having already cultivated an enthusiastic following in China, Singapore, Taiwan, and the United States for her expressionistic and emotive pencil-on-paper drawings. A short time ago Zhang drew only depictions of stark, colorless urban landscapes in graphite, dominated by straight lines and images of dead trees. This exhibition, however, presented works created since her marriage

earlier this year, drawings characterized by vibrant color and sexually suggestive portraits of peeled bananas and feminine peaches, which currently sell for around \$5,000. With a light, expert touch, the artist creates textured and living fruits in colored pencil that stand in for human bodies and emotional states. The gallery has been approached by a public institution, as yet unspecified, to mount a significant exhibition of the young artist's work.

Peach 13, 2013. Pencil on paper, 31¾ x 31½ in.

NEW YORK

CRISTINA GRAJALES GALLERY

SAM BARON: "FROM EUROPE WITH LOVE"

● In this debut exhibition the gallery presented Baron's "European craftsmanship and methodology" to a broader audience, with works and media so diverse that the offerings could have been mistaken for a group show.

with mirrors standing in for the cards, is just one example of Baron's intermingling of form and function. Gallerist Grajales says a majority of the pieces that sold went not to collectors of furniture and decorative arts, but to those who are interested in contemporary art. Early in the exhibition's run an enthusiastic New York collector from the Hamptons



Baron's creations—from hand-painted porcelain bird sculptures priced at \$4,000 to an oak-veneered daybed for \$20,000—blurred the line between art and design. *The Tourist*, 2011, a metal and mirrored glass sculpture (available for \$15,000) that took the form of a Duchampian postcard rack

commissioned a table, a chandelier, and several consoles from the artist; buyers from Memphis, Dallas, and Beverly Hills also acquired pieces by the French designer.

French Decoration Cabinet, 2013. Metal and lacquered wood, 32 x 71¼ x 18 in.

GLASGOW

THE MODERN INSTITUTE

MARTIN BOYCE: "ALL OVER/ AGAIN/AND AGAIN"

● As the exhibition pace of the international art world slows during the summer months, Scotland's galleries often receive an abundance of visitors due to the cultural cornucopia that is the Edinburgh Festival. The Scottish-born Boyce, who resides in Glasgow, was one of the first artists to show at the Modern Institute. The gallery chose to highlight the 2011 Turner Prize winner's latest work for the international audience in its relatively new space a stone's throw from the main gallery. Boyce has created a diverse

body of work that includes framed wall pieces in steel and plywood and giclée prints, though arguably the artist is best known for his suspended sculptures constructed from such industrial materials as steel bars, metal chains, and other hardware. Prices for the new works ranged up to £75,000 (\$118,000) for the exhibition's 2013 title piece, made of spidery steel chains that dangle ominously over a large Jesmonite table cast by the artist.



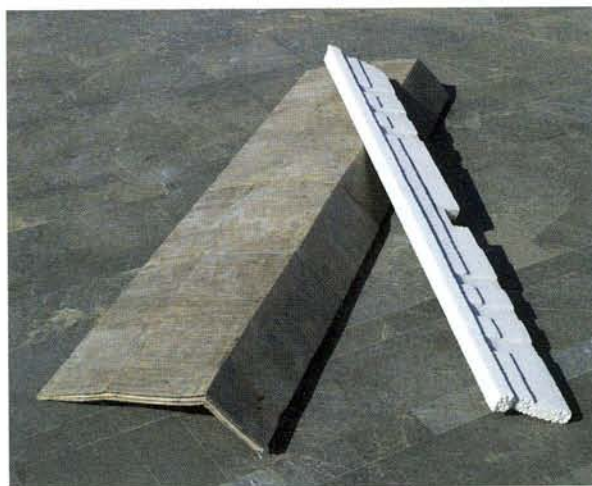
Eclipsed and Shattered, 2013. Mixed media, 86 x 61 x 2½ in.

MONACO

THE BREEDER ANDREAS LOLIS

● Where others see only debris, Lolis senses beauty—re-creating in the noble

medium of marble such discarded quotidian objects as crushed cardboard boxes and chipped Styrofoam packing materials. After working with the Athens-



based artist for two years at its main gallery in the Greek capital, the Breeder set out to present him to a group of local collectors in Monaco, several of whom snapped up his new sculptures, whose stunning craftsmanship is matched only by their appealing alchemy. The individual marble works ranged from €20,000 to €40,000 (\$27,000–\$53,000) while installations of four or five pieces sold for as much as €100,000 (\$133,000). After this successful exhibition at the Monaco outpost, the gallery showed a large-scale Lolis installation at Expo Chicago as part of the "In/Situ" series organized by Los Angeles Nomadic Division curator Shamim M. Momin.

Untitled, 2012. Marble in two parts, 65½ x 46 x 5 in.

LONDON

ALBEMARLE GALLERY

JAMIL NAQSH: "THE PAINTED WORD"

● When the gallery's founding director, Tony Pontone, visited Naqsh's studio, he noticed two small paintings that contained calligraphy. Intrigued and charmed by their abstract beauty, he asked if the calligraphy-based works might grow into a series. The Indian artist, who was raised in what is now Pakistan, began exploring the Arabic script and continued until he had made more than 400 works in a variety of sizes for the exhibition. Now in his mid 70s, Naqsh, who grew up in a home without a proper roof, enjoys significant acclaim for his paintings in Pakistan, and Prime Minister Nawaz Sharif spoke warmly of the artist in prepared remarks at the

opening. Several large oil-on-canvas works quickly sold for £50,000 (\$78,500), and five paintings of approximately 30 by 40 inches went for £30,000 to £35,000 (\$47–\$55,000) each at the exhibition, which saw new enthusiasm for Naqsh in Europe. Smaller calligraphy paintings in acrylic were priced at £3,000 to £5,000 (\$4,700–\$7,900) in order to make them accessible to a wider group of collectors. Many buyers new to the painter's work, from London to Dubai, purchased more than one of the compelling pieces inspired by antiquity. At press time, the gallery was in talks

with a client who was interested in purchasing a group of 16 works.

No-1.1, 2013. Oil on canvas, 48 x 36 in.

