



NEW YORK

SPERONE WESTWATER FABIO VIALE: "STARGATE"

● For his first solo exhibition in New York, Italian artist Viale spent years creating each magnificent oversize marble sculpture. Banal objects such as paper bags, tires, and a milk crate are rendered mysterious and significant in white marble, addressing notions of physicality and the void. "I sacrificed the marble by removing a vast majority of it," the artist says. "What you're left with is this outer shell." The market for Viale's work has been mainly in Europe, though Sperone Westwater has placed

sculptures in the U.S. and Australia. Several of the nine works in this exhibition sold for prices ranging from \$55,000 to \$220,000, with others placed on reserve at press time. In 2010 Viale's work *Progetto Cavour*, a commemorative monument, was commissioned by the office of the Italian president for his headquarters at the Quirinale in Rome. The sculptor also received the Henraux Foundation Award first prize in Querceta, Italy, in 2012.

Thank you and Goodbye, 2012. White marble; 2 parts, each 71 x 35½ x 39½ in.

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LONDON

SADIE COLES HQ SARAH LUCAS: "SITUATION CLASSIC PERVERY"

● The British artist, born in 1962, continued to cultivate her bad-girl creds with this recent show on the first floor of Sadie Coles's Burlington Place space. For this, the seventh in her "Situation" series of installations, Lucas assembled a bawdy blend of two dozen works, including sculptural pieces from as early as 1994, the *Untitled (Tit Chair)*, 2012,

made from stuffed hosiery in a variety of skin-toned hues, and a suite of hilarious and provocative C-prints of one of the artist's chair-based sculptures from 2009. The majority of the works were available for £45,000 to £140,000 (\$70–217,000). According to a gallery spokesperson, the exhibition was very well received, with "interest from an international range of clients as well as from institutions." Lucas used cement, nylon tights, mattress springs, plastic buckets, and cigarettes to create her "characters," as she refers to the sculptures. Her naughty but engaging creations dangled and drooped theatrically, adding to the exhibition's fun-house atmosphere. Last June a 2012 work made from tights, synthetic stuffing, and a wooden school chair, entitled *Tit Teddy Make Love*, sold at an auction of postwar and contemporary art at Christie's London for £46,850 (\$73,315), with buyer's premium.

Untitled (Tit Chair), 2012. Tights, fluff, wire, chair, 34½ x 37 x 29 in.

NEW YORK

CRISTINA GRAJALES GALLERY

CHRISTOPHE COME: "MATERIAL TRANSFORMATION"

● The gallery extended this exhibition of furniture by the Paris-based designer to accommodate interest from out-of-town buyers. By the end of the run, collectors from Memphis, Austin, Los Angeles, and Montreal flew to New York to view these new creations. Ninety percent of Côme's work is created on a commission basis to the specifications of his enthusiastic clients, a list that includes the designers and architects David Kleinberg, David Mann, and Steven Volpe, as well as art collector Beth Rudin DeWoody. In addition to placing several of these new pieces with collectors, the

gallery received 15 commissions during the course of the exhibition. Table lighting and sculptural mirrors began at around \$14,000; unique cabinets and tables made from materials such as iron, glass, enameled copper, onyx, Namibian marble, and lava tile ranged in price from \$40,000 to \$100,000. Frosted crystal sconces from the artist's "Triscota" series were available for \$6,000 to \$8,000. The wrought-iron frameworks of the artist's signature designs are often embellished and softened by the addition of long glass tubes and jewel-like discs. Because Grajales is the artist's exclusive representative, Côme's works are most visible in New York, and a planned 2014 hotel in the city's NoHo district will boast



Yellow Lava Cabinet, 2012. Iron and glazed lava tile, 34 x 37 x 19½ in.

a 17-foot decorative gate by Côme in its lobby. But his elegant designs can be seen worldwide as well: Architect Peter Marino, a committed fan, selected Côme's furniture for Chanel boutiques from Paris to Shanghai.

HONG KONG

BLINDSPOT GALLERY 223 (A.K.A. LIN ZHI PENG)

AND REN HANG: "EQUAL RELATIONSHIPS"

● The Hong Kong gallery's focus is on contemporary photography. Its name alludes to the fact that photography is underrepresented in the local art scene, and its market relatively underdeveloped in Asia. This is gradually changing as more overseas galleries set up shop and local venues warm to the medium. For this two-person exhibition, Lin Zhi Peng, known for his wildly popular blog, North Latitude 223, and Ren Hang, likewise known among artistic youth thanks to social media, presented grids



of photographs depicting members of their generation being playful, reportedly high on drugs, and often naked.

Affixed directly to the gallery walls, the photographs sold went mainly to European collectors. Gallery spokesperson Mimi Chun says this is likely because the provocative images are "too right-in-your-face for the Chinese taste." Hang's images are produced in two sizes, both in editions of 10; smaller ones are priced at SHK3,800 (\$500) and larger ones at SHK10,000 (\$1,300). Works by Peng are SHK10,000 (\$1,300) for a smaller print in an edition of 10, and SHK15,000 (\$1,900) for a larger print in an edition of five.

Hidden, 2006, by 223. Giclee print, edition of five, each 39¾ x 27½ in.

LONDON

PILAR CORRIAS

JOHN SKOOG: "SENT PA JORDEN AND FORAR"

● Having graduated from the Stedelschule in Frankfurt just last year, Skoog is one of the gallery's youngest artists and the only one to work almost exclusively in film. Though this is his first solo gallery outing, his works have already

garnered notice at film festivals from Lisbon, Paris, and Turin to Skåne in his native Sweden. The Frankfurt-based artist presented two recent films in the gallery that were projected alternately on two screens one after the other, with five minutes of darkness in between. Both works were available in editions of five for £15,000 (\$24,000). *Sent på*

Jorden ("Late on Earth"), 2011, was filmed at dusk; it depicts a small town readying for the long Scandinavian winter. The second, *Förår*, 2012, is shot with the artist's slow-moving camera and narrative, and addresses memory as a kind of elusive and foreboding tide.

Still from *Förår*, 2012. HD digital film, 16 min. 32 sec.

