

Women on the Rise

“There are many women sculptors who have achieved significant prominence, but who aren’t necessarily represented in the collections of art museums, so there’s work to be done,” says Jeremy Strick, director of the Nasher Sculpture Center in Dallas, which just received a \$750,000 gift from the Kaleta A. Doolin Foundation to establish an acquisitions fund for works by women artists. Female presence in the historically male-dominated art world is on the ascent not only on the walls and floors of museums such as the Nasher but behind the scenes as well. According to the Mellon Foundation’s July 2015 demographic survey of art museum staff, 60 percent of employees are now female. “With close attention to equitable promotion and hiring practices for senior positions,” the report states, “art museums should be able to achieve greater gender equality in their leadership cohorts within the foreseeable future.”



Phyllida Barlow's untitled: hanging monument 2015, on view at the Nasher Sculpture Center.

“You can literally post something on Instagram and a few minutes later have someone ask to buy it.”

—Megan Newcome, director of digital strategy at Phillips, on the power of social media, as told to the New York Times.



Protest Art

In California in July, the Building Industry Association of the Bay Area filed suit against the Oakland City Council, claiming that an ordinance requiring developers to finance public art projects, adopted in December 2014, was unconstitutional. The law, which went into effect in

February, requires private developers to set aside 1 percent of their project costs for public art for commercial buildings costing an estimated \$300,000-plus, and 0.5 percent for residential projects with 20 or more units. Developers may use the funds to install art in a publicly accessible location on the property or

make an in lieu contribution to the city’s Public Art Program. According to the BIA’s complaint, “the First Amendment forbids the government from forcing property owners to fund and convey government messages, including through art, as a condition of granting a permit.” Art+Auction contributing editor Thomas Danziger, a lawyer familiar with the issue, predicts similar suits in the future should the case gain traction. “Other states, including New York, have statutes requiring developers to spend a percentage of construction costs on public art,” he says. “Given the dollars at stake—and the deep pockets of the real estate industry—it would be surprising if there weren’t challenges to this type of statute elsewhere.”

Holy App

Patrum, a free app just released by the Patrons of the Arts in the Vatican Museums, provides an insider’s perspective on all things related to the venerable institutions—enabling downloaders to go behind the scenes, receive daily updates, comment on favorite works of art, chat with fellow art lovers, connect with current patrons, and perhaps most important, donate to art restoration projects.



South Side Renaissance

When Chicago-based artist Theaster Gates purchased a 17,000-square-foot Neoclassical building from the city of Chicago three years ago for \$1, he had no plans in mind for the abandoned edifice, designed by William Gibbons Uffendell and built in 1923 for the Stony Island Trust & Savings Bank. On October 3, however, that space will be reborn as the Stony Island Arts Bank, a platform for site-

The derelict Stony Island Trust & Savings Bank in Chicago, purchased by artist Theaster Gates, reopens this month as the Stony Island Arts Bank.



specific commissions and exhibitions, a space for artist and scholar residencies, and a repository for special collections, including 60,000 lantern slides from the University of Chicago and the School of the Art Institute of Chicago. The center, which opens on the same day as the Chicago Architecture Biennial, will bring a dose of contemporary art to the city's South Side, an area historically lacking in cultural resources.



Damien Hirst

Statement Spaces

Caruso St John Architects has become the go-to design firm for London galleries seeking brand recognition. The design darlings—who count

the New Art Gallery Walsall and Tate Britain among their clients—are completing two new projects: creating a third gallery in the city for Larry Gagosian, in Mayfair's Grosvenor Hill, and transforming a suite of industrial buildings on Newport Street in Vauxhall that once housed Damien Hirst's studio into a gallery and restaurant for the artist, who is exhibiting works from his 3,000-piece private collection there. Both the Gagosian and Hirst spaces open this month with solo shows of Cy Twombly and John Hoyland, respectively.

Art, Seriously

Avid art collector and celebrated comedian Steve Martin has teamed up with Cynthia Burlingham, deputy director of curatorial affairs at the Hammer Museum in Los Angeles, and Andrew Hunter, Fredrik S. Eaton curator of Canadian art at the Art Gallery of Ontario, to curate "The Idea of North: The Paintings of Lawren Harris," a retrospective of works by the Canadian artist, who founded the Group of Seven. The show, which includes more than 30 landscapes painted by Harris during the 1920s and early 1930s, opens October 11 at the Hammer and runs through January 24, 2016. Collectors looking for Harris canvases



have a chance to own one on November 26, when Heffel Fine Art Auction House holds its Fine Canadian Art sale in Toronto. The trio of paintings on offer include Winter Landscape, 1916–17, estimated at \$C1.2 million to \$C1.6 million (\$915,000 to \$1.2 million). Harris's artist record was realized at that house in November 2009 when The Old Stump, Lake Superior, 1926, sold for \$C3,510,000 (\$3.3 million).

Untitled (Mountains Near Jasper), 1934–40, by Lawren Harris, goes on view this month at the Hammer Museum.

3000%
The tax rebate that corporate and individual patrons receive on the cost to commission, install, and maintain public art in Singapore under the Public Art Trust.

Tapping into Tech

Not to be confused with the short-lived Silicon Valley Contemporary of April 2014—which saw more than its share of gimmicks nodding to the area's techies—the second edition of Art Silicon Valley/San Francisco takes over the San Mateo Event Center October 8 through 11. Produced by Nick Korniloff's Art Miami company, the event brings together an international roster of dealers specializing in contemporary art. According to returning exhibitor Lisa Dolby Chadwick of San Francisco's Dolby Chadwick Gallery, Art SV/SF is the real deal. "The first edition," she says, "was spacious, not overcrowded—and everyone I talked to was worth my time."

Chadwick advises against stereotyping the audience. "Just because it's a tech crowd doesn't mean they only want video art," she says. "The prosperity is broader too; it's real estate money and finance related." What does define the local collector? "I think people here are craving art but not knowing where to begin. There's a lot of growth potential for developing new, young collectors."



Rendering of Walter & Zoniel's installation Prelude to Spectra, at the San Mateo County Event Center.

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CLOCKWISE FROM TOP RIGHT: FAMILY OF LAWREN HARRIS; WALTER & ZONIEL AND GAZELLI ART HOUSE; GAZANFARULLA KHAN VIA FLICKR; ERIC ALLIX ROGERS AND REBUILD FOUNDATION