

THE BRIEF



Dieter Roth: *The Floor I (Studio Floor from Mosfellsbaer, Iceland), 1973-92*, wood and paint, approx. 19 by 39 feet. Courtesy Hauser & Wirth.

A New Chelsea Tenant, Post-Sandy

Hauser & Wirth, the powerhouse modern and contemporary art gallery with venues in Zurich, London and, since 2009, New York's Upper East Side, is expanding to West Chelsea. On Jan. 22, the new space opens with an exhibition of the works of German artist Dieter Roth and his son Björn.

The new location will host just four shows a year, far fewer than is customary for commercial galleries, and they will stay on view longer. The first year features solos by Paul McCarthy, Matthew Day Jackson and Roni Horn. In addition to those living artists and others, including Isa Genzken and Roman Signer, Hauser & Wirth also represents estates such as those of Louise Bourgeois, Eva Hesse and Jason Rhoades.

Located at 511 West 18th St., the building is the former home of the Roxy discotheque. New York architect Annabelle Selldorf is overseeing the design. The new site neighbors the High Line elevated park and the Frank Gehry-designed headquarters of the media company IAC. It's also near many galleries that were flooded during Superstorm Sandy. But Hauser & Wirth's new second-floor space, above a garage used by Verizon, was untouched. With gallery partner Marc Payot, *Art in America* visited while the structure was being renovated, dodging crew members in hard hats who had been working on the space since May. "The skylights are going in today," a workman told Payot as we arrived.

A site-specific work by Martin Creed, in development at press time, will greet visitors as they climb a long staircase to the reception room. They will then turn a corner into a nearly 25,000-square-foot, column-free, skylit space under wood ceilings supported by black steel trusses. "We exposed the original roof so that there is some rawness to the space, and it's not just a white cube," Payot said.

The Roth show will comprise 25 works, some quite large, and some on view in the U.S. for the first time. Two studio floors will be included—the actual, messy floors of studios Roth occupied, displayed upright in the manner of a painting. Many objects will be on loan from the artist's foundation in Hamburg, and from private collections, and will not be for sale.

Björn Roth, who often collaborated with his father, and Björn's son Oddor are creating a functioning café/bar that will remain at the gallery indefinitely. "We want this to be not just an exhibition space," said Payot, "but also a place where artists feel at home."

Explaining their choice of the Roths for the gallery's inaugural show, Payot said, "Roth represents a kind of father figure for many of the artists we represent, in that his work is process-oriented and often collaborative, as well as highly complex and multilayered." And, he added, "he deserves additional attention in the States."

The Brief is written and compiled by Brian Boucher.



Laura Owens:
Untitled (detail),
2012, Flashe, oil,
acrylic, wood and
charcoal on linen,
seven parts, 34 by
42 inches each.

Laura Owens Opens in L.A.

Artist Laura Owens will inaugurate a Los Angeles studio/project space this month, where she will show her own paintings and invite others to exhibit work and curate displays. The facility will occupy an approximately 11,000-square-foot former industrial building that was most recently a lithography studio, and on which she has a three-year lease.

"I've wanted to do a big paintings show in L.A. for a long time," the artist told *A.i.A.* by phone, "and that wish combined with an idea that I'd like to show in a non-gallery, noninstitutional space." Owens has had solo shows at such venues as the Museum of Contemporary Art, Los Angeles, Kunstmuseum Bonn and Gavin Brown's enterprise (New York).

Located at 356 S. Mission Rd., adjacent to downtown L.A. in Boyle Heights, the studio neighbors The Box, Night Gallery, Public Fiction and Actual Size. The first invited curator is Wendy Yao from the L.A. music/art/fashion boutique Ooga Booga. A backyard space will host screenings, readings and karaoke.

The project will not adhere to a strict schedule, so Owens couldn't give a precise launch date. "We hope to

open in mid-January," she said, "with events unfolding across several days."

"What is the space between a studio and an exhibition venue?" Owens asks. "Can you open up a way of making art and viewing art that is different?"

Japanese Cranes Alight

An 11-foot-wide screen painting in two parts by Japanese artist Maruyama Okyo (1733-1795), *Cranes* (1772), has been acquired by the Los Angeles County Museum of Art and will go on view this month. "This is among the greatest works of art ever to leave Japan," the museum's curator of Japanese art, Robert Singer, told *A.i.A.* The screens first appeared on the market in 1926, when the Yamada Collection, Kyoto, sold them at auction for 16,800 yen (today's equivalent of \$16 million) to the Harihan Collection, Kobe, where they remained until 2011. They have spent just eight weeks on public exhibition (at the Kyoto University Art Museum in 1996 and the Osaka Museum of Art in 2004).

Depicting 17 cranes on a stark background of gold leaf, the painting changed the course of Japanese art, according to Singer. A work of striking minimalism, the painting shows, as he puts it, "no rock, no water, no trees, no nothing but the cranes. The only indication of the ground plane is the position of their feet." Combined with a then-radical composition is the artist's great naturalism, as Okyo was one of the first artists in Japan to look to nature rather than other art. "It's like Audubon meets Klimt," says Singer.

Of Okyo's five most celebrated screens, among which this is counted, four are considered national treasures by the Japanese government and may therefore never leave the country except on loan.



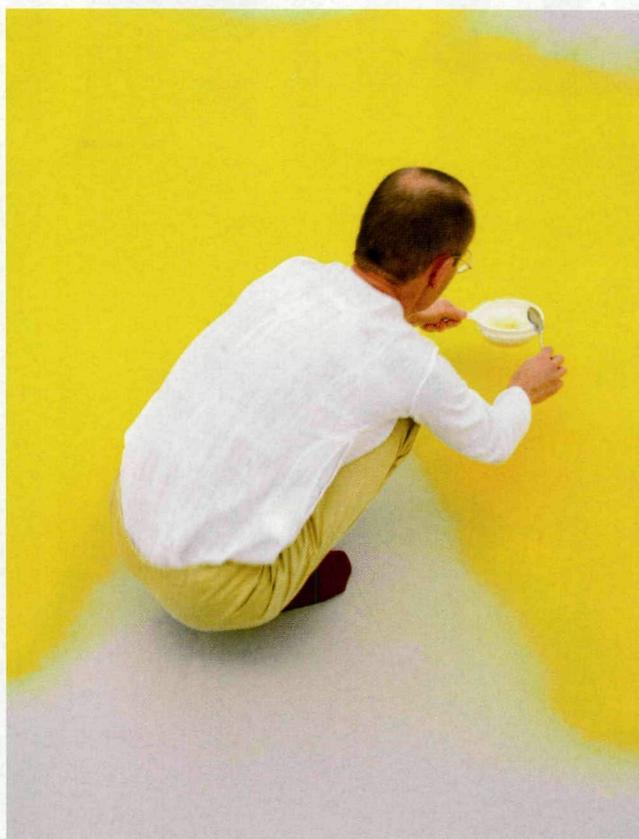
Maruyama Okyo:
Cranes (detail), 1772,
ink, mineral pigment
and gold leaf on
paper, two six-panel
screens, 67¼ by
137 inches each.
Los Angeles County
Museum of Art.

Wolfgang Laib Pollinates MoMA

A carpet of bright yellow pollen will be spread across the atrium floor at New York's Museum of Modern Art starting this month (Jan. 23-Mar. 11). *Pollen from Hazelnut* is an installation by German artist Wolfgang Laib, who gathered the powder by hand and will apply it using a sifter. Created for the site (which Laib considers the museum's "inner sanctum") and covering an area of 18 by 21 feet, this work will be the artist's largest pollen installation to date.

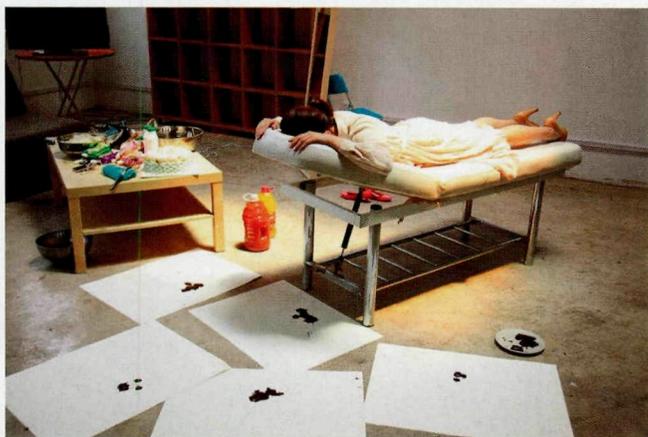
The 56-year-old Laib collects pollen from the fields around his home in a small village in southern Germany, and stores the particles in glass jars. He frequently uses naturally occurring materials such as beeswax, rice and milk, selected for their purity and symbolic associations.

"Pollen is the potential beginning of the life of the plant," Laib says. "It is as simple, as beautiful and as complex as this. And of course it has so many meanings. I think everybody who lives knows that pollen is important."



Wolfgang Laib sifting hazelnut pollen, 1992. Courtesy Sperone Westwater Gallery, New York.

UCCA Picks China's New Wave



What's next on the China art scene? The country's premier avant-garde showcase, the Ullens Center for Contemporary Art (UCCA) in Beijing, is about to offer its answer: "On/Off," a survey of nearly 50 Chinese artists born after 1975 (Jan. 13-Apr. 4).

The roundup is curated by Bao Dong and Sun Dongdong, both editors for *Leap*, an art magazine formerly headed by Philip Tinari, now director of the UCCA.

China's young artists today produce work largely unaffected by the Cultural Revolution and the cult of Mao. Conditioned by 1980s reforms, they toggle mentally between their nationalistic, newly prosperous homeland and an irresistible global culture.

"On/Off" might be seen as the UCCA's response to two Beijing exhibitions from last summer: "CAFAM Future," a show of 95 Chinese artists under 35, at the Central Academy of Fine Arts Museum, and "Art Nova 100," a multi-venue survey of 100 young artists (mostly Chinese) mounted by Arario Gallery. Both, some critics allege, seemed to reflect an unadventurous curation by committee.

Nonetheless, "On/Off" includes a number of artists from the CAFAM show, among them the widely shown Fang Lu, Ma Qiusua, Sun Xun and Zhang Ding. Many of the other participants also have beefy exhibition histories. Bird Head, a conceptual photography duo from Shanghai, appeared in the 2011 Venice Biennale, and Zhao Yao has a solo with Pace London in March.

Fang Lu: *Lovers Are Artists (Part Two)*, 2012, production photo of single-channel video, 12 minutes. Photo Zhang Fanglei. Courtesy the artist.

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