

POWER MOVES

Design gallery **Carwan**, initially a global pop-up project, settled into a permanent home in Beirut. Curator **Bridget Finn**, previously of nonprofit Independent Curators International, joined **Mitchell-Innes & Nash** as a co-director of the Chelsea gallery's contemporary program.



Catherine Evans

ArtPlace has appointed former NEA chief of staff **Jamie L. Bennett** to the post of executive director, and **Catherine Evans**, formerly of the Columbus Museum of Art, stepped in as chief curator of the **Carnegie Museum of Art** in Pittsburgh. The heads of two major international exhibitions were announced: **Eungie Joo**, of Instituto Inhotim in Brazil, will direct the 12th **Sharjah Biennial**, and Kunsthalle Basel director **Adam Szymczyk** has been appointed artistic director for 2017's **Documenta 14** in Kassel, Germany.

ARTIST HOPS

Painter **Helene Appel**, known for her works on linen, joined New York and Shanghai's James Cohan Gallery. Also in Chelsea, Gagosian added land artist **Michael Heizer** to its stable, Tanya Bonakdar scooped up **Agnieszka Kurant**, and **Driscoll Babcock** added Iraqi-born photographer **Wafaa Bilal**. And **Annie Kevans** joined Jenkins Johnson Gallery, whose San Francisco location will host her solo show in the fall.



Helene Appel

Historic Chelsea

Already a strong presence on New York's Upper East Side and London's Old Bond Street, **Skarstedt Gallery** has expanded its operations to include a Chelsea location in New York. Director **Per Skarstedt** was taken with the 6,000-square-foot space on West 21st Street that formerly housed Haunch of Venison: "The fact that it's on a great block and was built by my favorite architect, Annabelle Selldorf, made it irresistible," he says. "It's one large gallery with skylights and beautiful proportions. We'll try to give the space a warmer feeling, to reflect our uptown location." The new space's first show will pair Andy Warhol's "Oxidation Paintings" series with Yves Klein's "Fire Paintings," and exhibitions by George Condo, Keith Haring, and Albert Oehlen will follow. "The plan for Chelsea is



Per Skarstedt

to put up historical exhibitions with a focus on artists from the 1960s to the '80s, and occasionally mix it up with a younger artist," says Skarstedt. "But nothing is set in stone. We'll figure it out as we go along."

CLOSE-UP

Already represented by New York's Sean Kelly gallery, the estate of **Robert Mapplethorpe** was added to the roster of Los Angeles gallery **OHWOW**, known for its representation of contemporary artists like Daniel Arsham and Jacolby Satterwhite. Duties for West Coast management of the estate are shared with the Robert Mapplethorpe Foundation, a nonprofit predating the photographer's 1989 death. Thea Ballard spoke with **OHWOW** director Al Moran about the collaboration.

What led to your representation of the estate?

I met Michael Ward Stout and Eric Johnson from the Robert Mapplethorpe Foundation, and I learned that Los Angeles had become a focal point for the foundation, based on the recent acquisitions by LACMA and the Getty. I immediately felt that **OHWOW** would be the proper representative for Mapplethorpe in L.A. and went to work on convincing the foundation that this was an ideal situation for all of us. It's not so much a decision made by us but rather by the foundation. We're honored to be included among their other galleries to be trusted with this historical material.

What about Mapplethorpe stood out to OHWOW?

The most attractive part of Mapplethorpe's work for us has always been its timelessness. There are so many images in the archive that have an immediacy to them. They still feel very much alive in today's world. The work also fits nicely into our roster, as it represents a certain downtown-New York attitude and aesthetic that the gallery is associated with.

What's on the horizon?

Our first Mapplethorpe show, "As Above, So Below," opens February 28. The title refers to a Hermetic principle, that whatever happens on one level of reality also occurs on another level. The philosophy provided a rational explanation of a unifying theory: the golden ratio, which artists used to achieve aesthetic perfection. If Mapplethorpe was observing shared traits in the subjects he coveted, perceiving that duality is an illusion, and motivated to communicate this understanding of the world by bringing those revelations to light, then he personifies the maxim. **MP**



Al Moran

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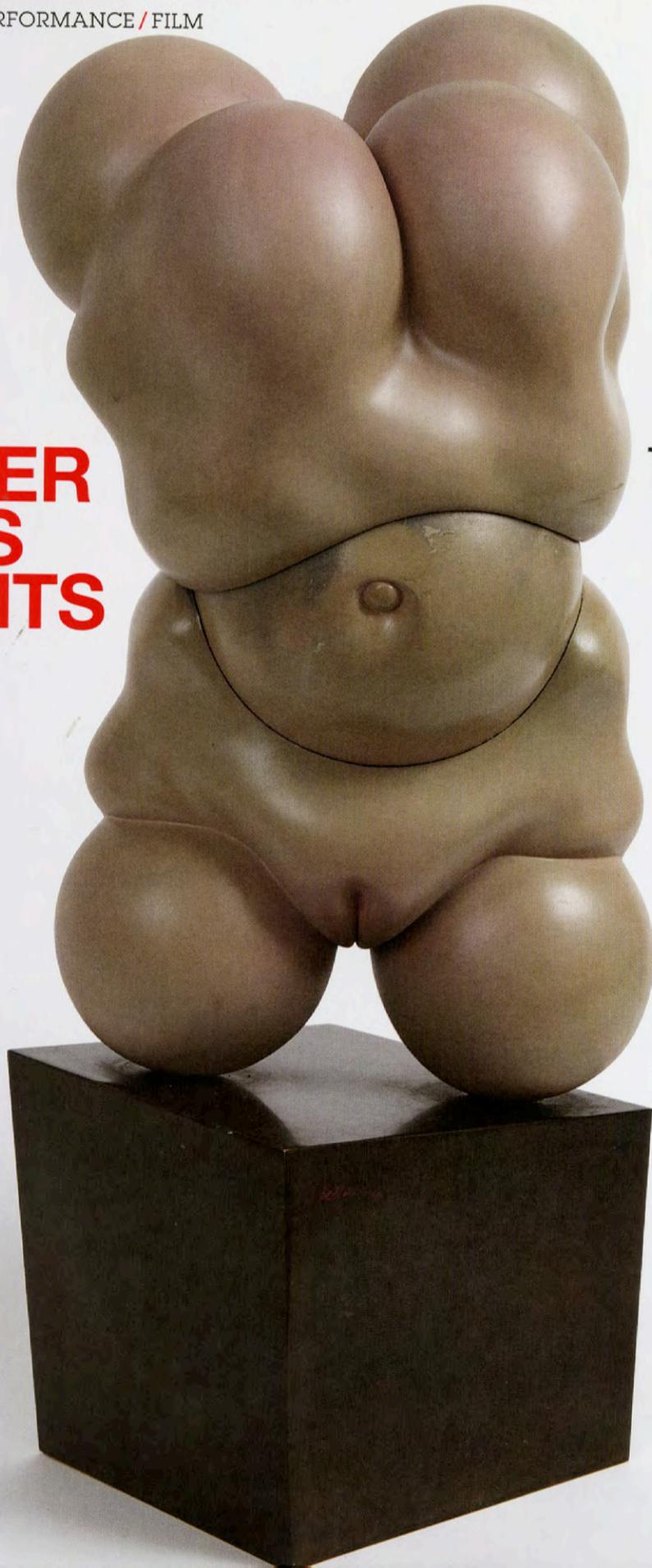
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