



HONG KONG

PEKIN FINE ARTS

FANG LU: LOVER AND ARTIST

● Born in China in 1981, Fang is one of a group of young video artists represented by the gallery who were schooled in the West and who are, in the words of gallery director Meg Maggio, “less vulnerable to the nationalistic bent of the current mainland education system, and able to look at themselves and their surroundings with more distance and objective critique.” Fang’s partly improvised, emotionally nuanced narratives explore the transformative nature of art and love. The trio of video works presented here were produced in editions of 10 and sold for between SHK45,000

and SHK55,000 (\$5,800–7,100). Despite her relative youth, the artist’s sophisticated pieces—which also include LED signs and have been exhibited in Portugal and the United States—have already attracted a following among international private collectors and Chinese institutions. Fang is one of several video artists Pékin Fine Arts frequently presents in both its Beijing gallery and its new Hong Kong space, and Maggio reports that a wide range of her Asian clients consider videography “the new painting.”

On the Sea, 2013. LED signs sold as a diptych, each 66½ x 16½ in.

NEW YORK

MICHAEL ROSENFELD GALLERY

ABSTRACT EXPRESSIONISM, IN CONTEXT: SEYMOUR LIPTON

● This impressive exhibition cleverly set the sculptural works of the late, largely self-taught Abstract Expressionist artist in a provocative and far-reaching context by placing them amid a display of painted abstractions by such masters as Adolph Gottlieb, Hans Hofmann, Mark Tobey, and Lee Krasner. Created with a labor-intensive process that included a skeleton made of a noncorrosive sheet metal, which was “braised” by melting silver, bronze, and other alloys onto its surface, the artist’s surreal forms are often 6 feet tall. Occasionally

Lipton, who began working with metal and defining his mature style in the 1940s, endeavored to make the mottled skins appear even more beautiful by adding gouache and varnish. As gallerist Michael Rosenfeld says of the sculptures, “The surface is as important as the form itself.” The 10 large-scale masterworks in this show were priced between \$450,000 and \$550,000, and three smaller sculptures were tagged at \$180,000 to \$225,000. Many of the works, which were created between the early 1960s and the mid 1980s, had been in storage with the Lipton family and were being shown for the first time in decades. Several sold to private collectors in the



United States, and holds were placed on other sculptures by two American institutions.

Pathfinder, 1984. Bronze on Monel metal, 58 x 57 x 18 in.

150



LOS ANGELES

OVERDUIN AND KITE

SILKE OTTO-KNAPP: SEASCAPES

● For this exhibition, Otto-Knapp created nine mostly gray—with an occasional hint

of blue—works on canvas using a reductive process in which she wiped away pigment to leave behind haunting images of reflected moons or sailboats emerging from murky yet beautiful watery backgrounds. The subject of a well-received exhibition at the University

of California, Berkeley Art Museum in 2011, the German artist, who lives and works in Vienna, has had more than a dozen solo shows in the United States and Europe

since 2000. And while her collector base remains largely European, her recent presence in California has garnered her a new American following. A majority of the new works in the exhibition at Overduin and Kite sold to enthusiastic private collectors for between \$15,000 and \$30,000. In addition to the paintings, a suite of 42 etchings depicting seascapes was on display. These works were available for \$1,200 each.

123 Seascape (moontrail and trees), 2013. Watercolor on canvas, 55 x 63 in.

SAO PAULO

GALERIA FORTES VILACA

LUCIA LAGUNA: JARDIM

● Laguna’s deconstructed *Jardim*, or “garden,” as the paintings in this show were collectively dubbed, offered a colorful, if jarring compendium of lines and collapsing spaces.

Within the abstracted landscapes, inspired by Laguna’s surroundings in suburban Rio de Janeiro—the district’s informal architecture, the artist’s own studio, and the garden of her house—her strangely lovely worlds appear to constantly move

and mutate. While she remains relatively unfamiliar to collectors in the United States and Europe—though her work was included in a winter 2011–12 group show at Galerie Lelong in New York—Laguna’s painterly chops have not gone unnoticed by

private collectors in her native Brazil, who eagerly snapped up the layered oil and acrylic paintings—priced between \$5,000 and \$50,000—from the show on its opening day. The artist, whose work is a part of the permanent collections of the

Museu de Arte Moderna of Rio de Janeiro and the Museu Nacional de Brasília, among others, recently participated in the 30th Bienal de São Paulo.

Jardim N° 10, 2013. Acrylic and oil on canvas, 3¼ x 9½ ft.



CLOCKWISE FROM TOP LEFT: PEKIN FINE ARTS; THE ESTATE OF SEYMOUR LIPTON AND MICHAEL ROSENFELD GALLERY, LLC; SILKE OTTO-KNAPP AND OVERDUIN AND KITE; LUCIA LAGUNA, EDUARDO ORTEGA, AND GALERIA FORTES VILACA