



New work in Art Basel's expanded Art Unlimited section: From top, stills of Teresa Hubbard and Alexander Birchler's 2001 video *Eight*, from Bob van Orsouw, Zurich; James Casebere's 2001 photo *Yellow Hallway #1*, from Sean Kelly, New York; and a detail of Marc Quinn's 2001 sculpture *Lucas*, from White Cube, London.

Great Expectations

Dealers at the world's top contemporary art fair are looking beyond the recent market uncertainty.

LAST JUNE'S ART BASEL FAIR WAS A SUCCESS BY ANY measure, swelled by VIPs fresh from the Venice Biennale and buoyed by strong sales at the spring auctions. Then, last fall, the art world saw the delays and cancellation of numerous shows, including Art Basel's much-anticipated Miami fair, scheduled to debut this past December. The postponement cost its organizers roughly \$4 million.

Nonetheless, Art Basel director Samuel Keller is optimistic about the 33rd edition of Art Basel, the international modern and contemporary art fair, June 12 through 17 in Basel, Switzerland. "Postponing Miami was tragic for us, but I think the Basel fair itself was lucky," he says. "We were the last big art market event before September 11, and now the market seems to be bouncing back in time for our fair."

Competition for booths was fiercer than ever, as more than 900 international galleries vied for the 262 available slots. More collector groups have been registered by museums to attend the 2002 fair, and Keller expects overall sales to rival last year's.

Keller also sees a greater emphasis on video and contemporary art, especially in the spacious Art Unlimited section. Zurich dealer Bob van Orsouw, for example, is focusing on the work of video artists Teresa Hubbard and Alexander Birchler. The couple's hypnotic *Eight*, set at a Mexican-American girl's rain-drenched birthday party in Austin, Texas, is available in an edition of 10 and priced at \$13,000 each.

Van Orsouw is also showcasing a new piece by the Dutch collective Atelier van Lieshout, *Bad Men*, a glass-fiber reinforced polyester statue of two men wrestling on the ground, priced at SF24,000 (\$15,000). "You can't tell if they're fighting or screwing," the dealer says. "It's fantastic."

Faint-hearted fairgoers may consider bypassing the booth of the London gallery White Cube, featuring Marc Quinn's 2001 sculpture *Lucas*, first shown at Tate Liverpool in February. The material list for the six-foot-plus statue, priced at around £150,000 (\$217,000), reads: "Human placenta and umbilical cord, stainless steel, Perspex, refrigeration equipment." In a see-through case sits a frozen cast that Quinn made of his newborn son's head; in place of clay, he used his wife's placenta. Says assistant director Alexandra Molloy, "This is a more peaceful work than *Self* [Quinn's controversial 1991 piece made from the artist's own blood], but the blood in the placenta does make it an intense red."

The booth of Galerie Arndt & Partner of Berlin is dominated by Swiss artist Thomas Hirschhorn's massive *La Maison Commune*, from October 2001. The nine-foot-high "dollhouse" has 16 fully outfitted rooms, each with one wall bearing an image of people—policemen, terrorists, soldiers—engaged in violence. It is priced at \$60,000. "This is classic Hirschhorn, a simple yet harsh





From top: Richard Prince's 2001 photograph *Untitled (Cowboy)*, from Barbara Gladstone, New York; Willem de Kooning's *Porch in a Landscape*, a 1977 oil, from Cologne-based dealer Karsten Greve; and Pablo Picasso's 1965 masterwork *Les dormeurs*, from Landau Fine Art, Montreal.

7 FROM PAGE 62

expression of his world view, without any direct comment," explains owner Matthias Arndt. "You could call it naive or you could call it engaged."

The overused term "museum quality" truly applies to *One and Three Chairs*, the 1965 Joseph Kosuth piece that New York gallery owner Sean Kelly is bringing to Basel. Priced at \$150,000 to \$175,000, it's composed of a slatted wooden chair, a photograph of the chair and a blown-up dictionary definition of the word *chair*. Kosuth was only 20 when he created it. "We've started to bring more of these early Kosuths to market, and there's been phenomenal interest from institutions," explains Kelly. "Its companion piece [of the same title] is in the permanent collection of the Museum of Modern Art."

Kelly is also presenting recent work by James Casebere, valued as the godfather of "constructed photography" (using staged scenes or maquettes). Casabere's 2002 photograph *Vaulted Arch* is priced at \$16,000 in an edition of five. "His career's gone into overdrive," the dealer says. "The prices have gone nuts on the secondary market, assuming you can even find any work."



A MAJOR PRESENCE AT THE FAIR FOR YEARS, COLOGNE-based dealer Karsten Greve, who has galleries in several European cities, plans to devote a full booth wall to Willem de Kooning, including *Porch in a Landscape*, a \$2.6 million oil from 1977 that comes directly from the collection of Elaine de Kooning, the artist's late wife. He also hopes to capitalize on the art world's ever-deepening love for nonagenarian Louise Bourgeois, offering her autobiographical "personnages," midcentury sculptures priced between \$230,000 and \$490,000.

Jean Tinguely's moving sculptures are ubiquitous in his native city of Basel, so it's appropriate that Manhattan's Acquavella Galleries is showing the artist's *Automatic Dessin Machine No. 11*. One of his first fully kinetic works, made in 1959, the piece is priced at \$300,000. "It was designed to make drawings automatically," explains the gallery's Eleanor Acquavella Dejoux. "And it still works, so we'll actually have it going at times during Art Basel."

Always good for a few true masterpieces, Landau Fine Art of Montreal is displaying *Les dormeurs*, the large painting by Pablo Picasso that hung for years behind the desk of legendary Paris dealer Daniel-Henry Kahnweiler. The painting, from 1965, is six feet long and almost four feet high; some speculate that its sleeping couple represents the artist and his wife at the

time, Jacqueline. "It's one of the most important later Picassos," says gallery owner Robert Landau. "And nothing comparable from the period has ever been offered for sale." Landau declines to discuss the price of *Les dormeurs*, but offers one clue: "We just bought a 17th-century Spanish frame for it in Paris, and that frame alone cost as much as a small house."

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