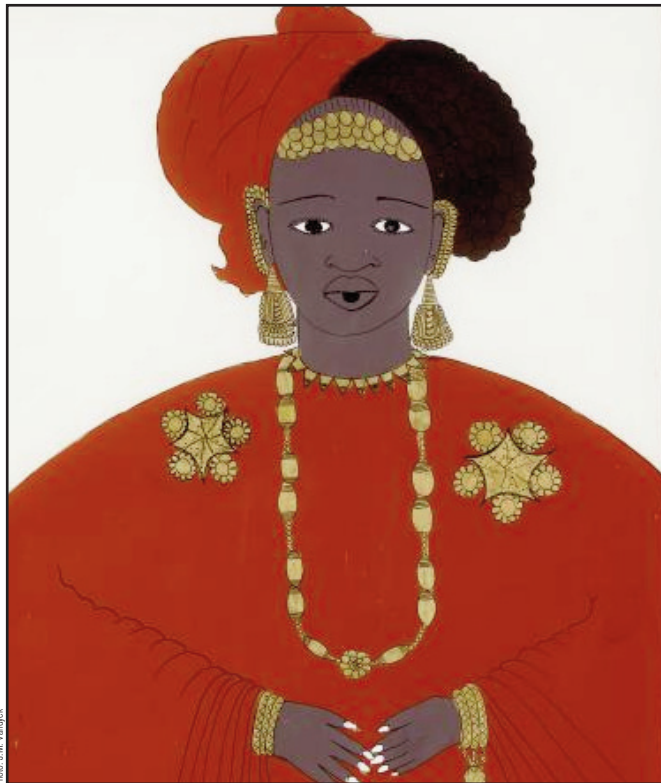


Belgium/Libya

Tour to coincide with Gaddafi's summit hits problems



Senegalese artist Gora Mbengue's *Woman in Red* may still travel

BRUSSELS. A planned tour of a major exhibition of African art to Libya, currently on show in Belgium, is now under threat. Masterminded by Tanzania-born British architect David Adjaye, the show was due to open in Tripoli for the European-African summit in November, hosted by Colonel Gaddafi.

"Geo-graphics: a Map of Art Practices in Africa, Past and Present", at the Bozar centre in Brussels (part of the "Visionary Africa" festival until 26

September), has at its heart 220 pieces of traditional African art (16th to 20th century), loaned by the Royal Museum for Central Africa in the Brussels suburb of Tervuren and Belgian private collectors. These are joined by contemporary art from eight organisations in Africa, as well as architectural photographs by Adjaye of 17 African capitals.

The main challenge has been to send the wooden sculptures from the Royal Museum on tour. The plan was that the museum

would lend around a quarter of its 120 works currently at Bozar to Tripoli, and then to Addis Ababa (Ethiopia), Ouagadougou (Burkina Faso) and four further African venues. This was a generous move in light of a situation in 1967, when it lent sculptures to the national museum in Kinshasa (Congo) and 90 out of 114 works were stolen.

Now the Tervuren museum wants to make a fresh start in developing relations with Africa. Curator Anne-Marie Bouttiaux told us the travelling show is "very important, so I will fight for it". She added that traditional art from sub-Saharan Africa has never been exhibited in Libya.

But the €300,000 pledged by the European Commission for the first three venues of the African tour is insufficient, and it is proving hard to find venues with appropriate environmental and security conditions. None of the Tripoli museums seem suitable, so the organisers are looking at government buildings associated with the summit.

The director of the Visionary Africa festival, Nicola Setari, said: "Although there is an ambition to present traditional art, that is proving beyond our capacity." Hopefully photographs and some contemporary art will still go to Tripoli, along with a smaller selection of traditional art, but much will depend on what Gaddafi's authorities can provide in support. **Martin Bailey**

Poland

Oligarch opens museum in Warsaw

Collector shows off Polish art with French accent

LONDON. Polish businessman and art collector Marek Roeffler opened a private art museum, albeit with limited access, in a Warsaw suburb in May. A renovated, turn-of-the-century building, Villa La Fleur, houses Roeffler's extensive collection of Ecole de Paris works, mainly by artists of Polish descent working in Paris before the first world war. The collection comprises around 1,000 works by artists including Eugene Zak, Mela Muter, Leopold Gottlieb, Zygmunt Józef Menkes and Henri Hayden. Works by Tamara de Lempicka and Joachim Weingart are also on display, as are a number of international artists such as Emanuel Mané-Katz and Léopold Survage.

Roeffler has been collecting the Ecole de Paris works for more than a decade, acquiring most of his collection through international auction houses and commercial galleries in France, England, Germany, Switzerland, the US and Israel. "The works of Polish Ecole de Paris artists are scattered all over the world," says Roeffler. "Through my collection, I was able to bring many of them back to Poland." His interest in the movement was inspired by the collections of former tennis star-turned-dealer Wojciech Fibak and antiques dealer Marek Mielniczuk.

Roeffler collects the work of mainly Polish artists to contribute to Poland's sense of its national identity. "Through the



Villa La Fleur, Warsaw

destruction and robbery of so much art in the second world war, Poland does not have the same sense of continuity of more affluent European countries," he says. "My collection is

a way of tracing back our roots." The collection and museum is financed by Roeffler and by the real estate company Dantex, of which he is the founder and chief executive.

While projects such as his are common in former communist countries such as Russia or Ukraine, Villa La Fleur is an almost unprecedented example in Poland, a country whose cultural institutions are traditionally exclusively state-controlled. While Villa La Fleur is currently accessible by appointment only, Roeffler plans to establish regular opening hours in the future. **Julia Michalska**

Apply here, on merit

LONDON. The Centre for Contemporary Art (CCA) in Warsaw has announced an international recruitment drive for a new director—a rare occurrence for a Polish art museum. The CCA is one of Poland's largest art institutions. Funded by the ministry of culture and national heritage, officials have traditionally appointed museum directors. The search signals a breakthrough for the new Polish civic movement in the arts, which lobbies for greater transparency.

A new forum for contemporary art, whose members include artist Mirosław Bałka and the director of the Museum of

Modern Art Warsaw, Joanna Mytkowska, has written a letter to the culture ministry calling for an open recruitment. The ministry agreed to its request and announced that a jury panel will serve as the arbiter.

The artistic community fears a recurrence of the incident in Kraków, however, when the civic committee for transparency in cultural politics (headed by artists Wilhelm Sasnal and Marta Deskur) secured an open recruitment process for the new head of the Museum of Modern Art, only for the mayor to elect the candidate he intended to appoint all along. **J.M.I.**

Jerusalem

Israel's national museum completes \$100m upgrade

TEL AVIV. The Israel Museum is set to rededicate its West Jerusalem hill top campus on 26 July after a four-year-long, \$100m modernisation project. While extra space has been added for temporary exhibitions and visitor facilities, the focus has been on redisplaying existing galleries of archaeology, fine art and Jewish culture (see What's On, p55).

The most significant philanthropic effort ever mounted by a cultural institution in Israel, the museum has raised \$80m for construction and \$20m for renovation from 20 private sources internationally, with \$17.5m from the State of Israel. Major donations include \$12m from the Mandel Foundation, of which \$7m funded the expansion of the Jewish Art and Life wing, with the rest for operations, acquisitions and events.



Anish Kapoor, *Turning the World Upside Down*, 2010

The start of the project in 2007 also marked the launch of an endowment campaign led by museum director James Snyder. To date \$50m of the \$75m goal has been raised. It will more than double the museum's funds to

\$150m, making it the wealthiest cultural institution in Israel.

The museum is planning on presenting several touring exhibitions, including the San Francisco Museum of Modern Art's William Kentridge show.

An increase in the number of acquisitions of contemporary art by international and younger Israeli artists, such as Israel's 2011 Venice Biennale representative, Sigalit Landau, has been an important part of the project. In the centre of the 20-acre campus there is now a monumental sculpture by Anish Kapoor (pictured left).

"What we wanted for this project was a complete reworking of our collection galleries," said Snyder. "Visitors can now walk through the history of world cultures beginning with pre-history all the way up to contemporary times." **Marisa Mazria Katz**

Also in Israel

TEL AVIV. In addition to the Israel Museum, smaller institutions are benefitting from increased support. Several are near Tel Aviv. At the forefront are the \$18m Design Museum Holon, Ron Arad's first museum building, and the contemporary art museums in Bat Yam, Petach Tikva and Herzliya.

The drive has been initiated by the museums' municipal funders, with the most notable being Holon's mayor, Moti Sasson. Since 1993, Sasson has pushed forward the design museum, which opened in January, a children's museum, the Israeli Cartoon Museum and the Israeli Center for Digital Art.

Smaller venues have gained attention through the establishment of biennials and programming often considered too challenging for bigger institutions. Herzliya launched one of the country's first biennials in 2007. **M.M.K.**

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Museum Acquisitions



Ensor gift to the Getty
 The J. Paul Getty Trust has recently acquired James Ensor's *Les Gendarmes*, 1888. Collector and Los Angeles resident Richard Simms donated the work as a long-time supporter of the institution. In 2003 he donated the etched version of Ensor's notable *Entry of Christ into Brussels*, 1888-89, which will accompany the new donation in the special collection. **R.C.**



Akron's friends and lovers
 Ohio's Akron Art Museum has purchased Micalene Thomas's *Girlfriends and Lovers*, 2008, from Chicago's Rhona Hoffman Gallery for an undisclosed sum. This was the only way it could make sure the work would appear in its "Pattern ID" exhibition which closed in May. It also acquired Yinka Shonibare's *La Méduse*, 2008, from New York's James Cohan Gallery for an undisclosed sum. **R.C.**



Barney shared over the ocean
 New York's Museum of Modern Art has teamed up with the Laurenz Foundation, Basel, to jointly acquire Matthew Barney's "Drawing Restraint" archive. The US artist started the project more than 20 years ago and the archive consists of documentary evidence of a number of performance pieces. The Swiss and US institutions will equally share ownership of the works. **R.C.**



Rauch's gift to Leipzig
 German artist Neo Rauch has donated a large-scale painting to the Museum of Fine Arts in his hometown of Leipzig. *Unter Feuer*, 2010, is in the current Rauch retrospective at the museum (until 15 August), also being held at Munich's Pinakothek der Moderne. The Munich museum has also expressed its desire to acquire work by the artist, but no gifts have been offered so far. **J.v.P.**