

DIARY

Anthony Haden-Guest's NEW YORK



Going walkabout

"This is the shortest block on the whole East Side. There's no dead dogs here," says Juan Puentes, the founder of White Box, about a stretch of Broome Street, just seven buildings a side, between Bowery and Chrystie. White Box, which arrived from Chelsea in 2008, is the greybeard. Gallerists Jack Hanley and Nicelle Beauchene moved onto different floors of the same building alongside White Box last December and have been swapping floors for their shows ever since. Now here come the resurgent Lower East Side gallery, Canada, and another outpost of Marlborough. Canada first opened in the basement of Leo Koenig's gallery on Lower Broadway in 2001. "We were only open for a couple of shows. Then September 11th happened," says Suzanne Butler, a director. They moved inside a building on Chrystie. "We've been looking for a space with street access. And this is the best we found." Marlborough has a two year



sublet on a chunk of it. "We're doing a show about pizza," says Vera Neykov, a director. The artists, who include Spencer Sweeney, Reena Spaulings, Nate Lowman and John Baldessari, have all made pizza-themed works of art. It opens on 8 September with what else but a pizza party? So that mini-stretch of the East Bowery – EBo perhaps? – becomes another demonstration of the sheer walkability of Manhattan's galleryland.



Tony Guerrero (left) and Juan Puentes of White Box

Cold Turkey?

There's the globalism of the franchise-builders and then there's the quicksilver folk, more Tinker Bell than Shrek. Like Mari Spirito. In 2011, Spirito, a long-time director of 303 Gallery, launched Protocinema – not a gallery but a nomad non-profit space – in New York and in Istanbul. Much has happened in Turkey since. How is it being a contemporary art dealer in Istanbul? "It's a little harder than Venice but not as hard as



Checefsky is remaking "Witch's Cradle" (still, right)



Duchamp's starring role

Bruce Checefsky is currently remaking "Witch's Cradle", Maya Deren's 1943 film starring Marcel Duchamp and Pajorita Matta, the wife of Roberto and the mother of Gordon Matta-Clark. Set in a representation of Art of the Century, Peggy Guggenheim's gallery at 30 West 57th Street, Deren's film seems to have been a kind of art-inflected ritual and "seems" is appropriate here, because there were only two copies made – her own and the one she gave Duchamp – and neither survives. Bits and pieces are in the Anthology Film Archive and can be seen on YouTube, but according to Deren's second husband, Sasha Hammid, these were out-takes. The script does survive though. Checefsky, the director of the Reinberger Gallery in the Cleveland Institute of Art, has been shooting it with two New York actors, Steven Mercyhill and Margaret Stamm. Works originally shown in Art of the Century have been recreated for the shoot, including pieces by Tanguy and Picabia. No Pollocks though. No telling where they would end up.



Arty-Choke, which featured a scarily accurate Charles Saatchi assaulting a red pepper Nigella Lawson, only picked up third prize

Louisa Buck's LONDON



An unlikely hero

Bittersweet memories in Museum Street, with the Paul Stolper gallery being converted into a shrine to the late Joshua Compston (below) to coincide with the launch of *Factual Nonsense: the Art and Death of Joshua Compston*, the artist Darren Coffield's book of the London art world's recollections of this maverick creative impresario. Compston, who both galvanised and infuriated the Hoxton artistic community, died from an overdose of ether in 1995 at the age of 25. It was on a stall at Compston's infamous 1993 exhibition, "The Fete Worse Than Death", that Damien Hirst donned a clown suit to make his first "spin" paintings. A plaque still marks Compston's home and his Factual Nonsense Gallery in Shoreditch's Charlotte Road, where Gary Hume once emblazoned a wall with a vivid yellow painting, subsequently salvaged from a skip and now starring in the Stolper show. In the throng at the opening party, long-time Compston fan Sir Peter Blake remembered how the budding teenage art impresario turned up on his doorstep to present him with various *objets trouvés*, while Gavin Turk stated that "Joshua was a force for the good, but I also knew he was a raving megalomaniac as well". Another conspicuous attendee was Hirst, despite declaring in Coffield's book that "I never liked Joshua. He used to annoy me, always trying to get me to do stuff." Given the now-stellar status of so many of his former collaborators, equally telling is Compston's description of himself as being "like an aircraft carrier: people land on me, and take off".



SNAP to it

Contemporary art and classical music proved to be spunky bedfellows at SNAP – the visual arts arm of the Aldeburgh Festival – which invited 16 artists with Suffolk connections to make work at the Snape Maltings arts complex in response to the centenary of the festival's co-founder Benjamin Britten. Results varied from the sombre intensity of Maggi Hambling's paintings inspired and accompanied by Britten's "War Requiem" to Ryan Gander's playful setting up of a Twitter account for Britten's baton. And local

girl Sarah Lucas (who lives in one of Britten's former houses) deposited a pair of giant concrete-cast penises in the malting's derelict buildings. To the joy of the opening crowd, Lucas also donned a blonde wig and rosy cheeks for a frolicsome performance with fellow Suffolk-based sculptor Mark Fuller, set to the lilting folk song "Sally in our Alley", arranged by Britten and sung by his partner Peter Pears. However, spectators had to leap for cover when proceedings reached a creamy climax with Lucas emptying a large pail of milk over Fuller's head. Going wild in the country indeed.



Sarah Lucas milks it

Vegetable medley

We know that Charles Saatchi's treatment of his estranged wife while lunching at Scott's of Mayfair made headlines way beyond the art world, but it was still rather a surprise to come across this ignominious episode immortalised in vegetable form at South London's annual Lambeth Country Fair. Sadly *Arty-Choke*, which featured a scarily accurate cabbage Charles assaulting a red pepper Nigella before a table set with two carved carrot glasses, only picked up third prize, even though its creator Anna Marlene Summers gave her grim veggie tableau the stern subtitle "IT IS NEVER OK". Another exhibit inspired by the art world, Roisein McNulty's *For the Love of Pod*, which substituted the diamonds on Hirst's skull for neat rows of peas, also failed to impress the judges. Instead, a potato-and-carrot stegosaurus and an aubergine-and-parsnip rendition of the London Mayor, Boris Johnson, won, thus proving that in the cut-throat world of competitive vegetable carving, satire – and dreadful puns – can only get you so far.



When diamonds become peas: veggie version of Hirst's skull



Robert Motherwell, Country Life, 1967

Robert Motherwell: Collage

25th September - 2nd November 2013

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