

R AND A

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Inside Art

Robin Pogrebin

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Not Just a Tech Haven

In perhaps the surest sign that Silicon Valley has officially joined the art world, Gagosian is opening a gallery in San Francisco on May 18.

"It was a business decision," said Larry Gagosian, who now owns 16 galleries. "I wouldn't have done it if it weren't for the emerging collector base."

The gallery is not alone in identifying a happening moment in the area. Pace is opening a

gallery next month in Palo Alto, Calif. The John Berggruen Gallery is moving to the corner of Howard and Hawthorne Streets in San Francisco from Grant Avenue. FOG Design & Art in January completed its third fair. And the renovated San Francisco Museum of Modern Art is reopening in May.

"The whole area is being redeveloped," said Anna Gavazzi, director of the new San Francisco gallery. "Definitely something is happening there."

The 4,500-square-foot space on Howard Street, designed by WHY Architecture, is across the street from the San Francisco Museum of Modern Art. "To give our artists the kind of visibility and

overlap with that committed an audience made it a much easier decision," said Sam Orlofsky, a director in Gagosian's New York gallery. "As I started mentioning it to some of the artists, their eyes lit up like they did before we opened in Rome or Paris."

"San Francisco captures a lot of people's imagination as the kind of place they'd like to work," he continued. "Everyone has a version of San Francisco in their mind's eye."

Rembrandt's 'Judas' Is Heart of Morgan Show

It isn't just that Rembrandt's "Judas Returning the Thirty Pieces of Silver" is recognized as the artist's first masterpiece. Or that it hasn't been seen in the United States before. What makes the Morgan Library & Museum's coming exhibition noteworthy is that it will include three preparatory drawings of the painting, making it one of Rembrandt's only works for which such sketches survive.

"Because they're so much less finished than the painting, you have the sense of the artist at work, thinking out loud onto the page with lots of corrections and changes," said John Marciari, head of the Morgan's drawings and prints department. "You begin to understand part of the creative process in drawings that were never meant to be exhibited."

The painting, which will go on view June 3, was completed when Rembrandt was just 23 and forecast many of the characteristics that would make him famous — chiaroscuro, harmonic composition, drama.

"It's a rarely seen work that shows Judas on the floor in absolute torment having returned the 30 pieces of silver to the priests in remorse for having betrayed Christ," said the Morgan's director, Colin B. Bailey. "They are looking disdainfully at him — imperious, unmoved."

The show will also include self-portraits of a young Rembrandt, along with etchings and drawings of scenes from the life of Jesus that illustrate the development of Rembrandt's style, and those of his friend and colleague Jan Lievens.

"They want to be painters of history," Mr. Bailey said. "They're taking subjects from mythology, Greek and Roman history and the Bible and rendering them in powerful ways."

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PRIVATE COLLECTION, THE NATIONAL GALLERY, LONDON

Rembrandt's "Judas Returning the Thirty Pieces of Silver" will go on view at the Morgan Library & Museum on June 3.



LOUISE FISHMAN, CHEIM & READ

An untitled 2001 painting by Louise Fishman.

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A Life's Work on View

Louise Fishman didn't want to have to die to earn a retrospective.

So in 2012, Ms. Fishman, the Abstract Expressionist painter, teamed with the curator Simon Watson to present a historical show at the Jack Tilton gallery, while Cheim & Read mounted a contemporaneous exhibition of her new paintings.

Those shows helped inspire the Neuberger Museum of Art to give Ms. Fishman her first major museum survey, opening on April 29. The Institute of Contemporary Art in Philadelphia is mounting a companion exhibition, focusing on her miniature paintings, handmade accordion-style books and other constructions.

"I'm 77, and I'm at the height of my powers," Ms. Fishman said. "How did this happen? As my grandmother would say, 'Who knew?'"

The Neuberger show spans

Ms. Fishman's career, from 1968 to the present, including examples from her 1973 "Angry Women" series and her "Remembrance & Renewal" paintings related to the Holocaust, which used actual ashes she retrieved from Auschwitz in the '80s.

"The work is not one thing," said Helaine Posner, the Neuberger's senior curator of contemporary art. "There's been a real development over time."

Despite this evolution, the curators say, the themes that have long informed Ms. Fishman's work — namely feminism, Judaism and queerness — continue to endure. "The politics might not be on the canvas but they're behind the painting," said Ingrid Schaffner, a curator who is organizing the Institute of Contemporary Art show. "Her politics — her activism as a feminist, as a lesbian — are major forces driving the work."

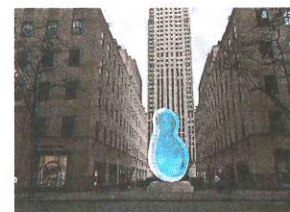
Making a Surreal Splash

The artist duo Elmgreen & Dragset have installed a Prada store on a stretch of highway in Marfa, Tex.; the figure of an art collector face down in a swimming pool at the Venice Biennale; and a rocking horse in Trafalgar Square in London.

Now the Berlin-based team — Michael Elmgreen and Ingar Dragset — is bringing a full-size pool to Rockefeller Center.

The sculpture, "Van Gogh's Ear" — an empty pool to be positioned upright overlooking Fifth Avenue at the entrance to the Channel Gardens — will be on view from April 13 through June 3, courtesy of the Public Art Fund and Tishman Speyer, the real estate company.

"It is a swimming pool, but it becomes a kind of surrealist object in the shadow of this extraordinary iconic building that represents so much of U.S. industry and architecture," said Nicholas Baume, the art fund's director and chief curator. "A wonderfully dissonant image."



COURTESY OF THE ARTISTS AND PUBLIC ART FUND

"Van Gogh's Ear," a sculpture by Elmgreen & Dragset, is coming to Rockefeller Center.

