The Art Newspaper
theartnewspaper.com
April 2010

INCLUDING 2009 MUSEUM ATTENDANCE FIGURES, PP23-29

INTERNATIONAL EDITION

THE ART NEWSPAPER™

UMBERTO ALLEMANDI & CO. PUBLISHING EVENTS, POLITICS AND ECONOMICS MONTHLY EST. 1983, VOL. XVIII, NO. 212, APRIL 2010 UK £6.95/Europe €11/USA $9.50/Canada CAN$13.95/ROW £9.50

TOP OF THE POPS: SAATCHI SHOW IS BRITAIN'S MOST VISITED P13

GETTY VS ITALY: MUSEUM REJECTS COURT RULING ON GREEK BRONZE P18

THE ENGLISH DIDN'T INVENT PORCELAIN, SAYS DRESDEN P33

Rome/London

UK museums vie

V&A v

LONDON. The Victoria Museum (V&A) and Academy of Arts (RA) competing to present show timed to coincid first state visit to Pope Benedict XVI. trip in September is e draw huge crowds.

The Art Newspa learned that the V&A a have each been c intensive negotiations Vatican over the past The RA wanted to ambitious show with n works of art, whereas wanted to borrow fo Vatican Museums' ter tapestries, the "Acts o and St Paul", which w for the Sistine Cha designed them to Michelangelo's ceiling completed three years

Last month, the forced to drop its plans because there enough time to secure from the Vatican Muse V&A's exhibition is ahead, however.

The V&A has seven surviving 1515 permanently displayed gallery in the South K museum. Each is cor

Indian

LONDON. The Ind Museum of Art (IMA) off the "gold stan museum environmenta in a unilateral move m out fanfare in February

The internationally standard is a temperat of 18 to 25 degrees C relative humidity bet and 50 per cent, which standard condition f The IMA will allow th its exhibition gallery's ture and relative hu fluctuate by a few de

Chuck Close joins fray over Polaroid sale

Close is lending support to a last- to save works roid Collection the hammer at June. "I gave my he collection made clear that o be given to a said. In total 56 have expressed a laintiffs should the earing be filed to bankruptcy court ales rights to cording to Sam mer judge spear- ampaign. **C.B.**

rince buys rs

Hans-Adam II of who is also the ountry's main his picture, he worried that the with the coins rs. They were, in tos. The work unkable purchase, *Tax Collectors* Sotheby's in d to a follower of eymerswaele (est 1,000). It went to Hazlitt, Gooden over £2m, from ce subsequently arch by Johann echtenstein ctor, has con- s a much more k by Quentin d 1500, and an rment. **M.B.**

rince's latest purchases

New Orleans

Director pledges to save Prospect biennial

Plans for "1.5" event and increased fundraising after second edition delayed

NEW YORK. The organiser of New Orleans's fledgling international art biennial, Prospect, has told *The Art Newspaper* how he intends to keep the project alive, despite the announcement in February that its second edition would be postponed for a year because of fundraising difficulties. Nine of 13 of the board members have resigned, but founder and artistic director, Dan Cameron said that he is committed to seeing through many more years of the biennial.

Cameron said that the main focus of the coming year will be to get the local creative community involved in the process and he is planning a series of exhibitions, events and programmes under the title Prospect.1.5. "What we're trying to do is galvanise our involvement with venues, organisations and artists themselves, and make our partnership with these spaces more solid," he explained. Cameron wants to invite Prospect.2 artists to visit New Orleans when the second biennial would have happened this autumn, and turn these trips into residencies, "where they're staying for an extended time and directly interacting with university art departments and local artists".

He is "playing with the idea" of making the ".5" designation something that would take place consistently between biennials. And he says he has no plans to change to a triennial model, despite the year delay for the second edition.

"I think people have a tendency to forget about triennials, whereas a biennial conveys its own pace," he said.

Just a little under $1m has been raised for Prospect.2 so far, said Cameron. The overall budget is for $3m-$4m, and the fundraising plan is closely modelled on that of the first biennial, relying "heavily on foundations and individuals and somewhat less on public and corporate money". But the organisation is also planning to take advantage of the reputation it built after the first biennial by developing more "revenue-generating" projects. These include a series of limited edition prints being sold on the biennial's website, and a number of works in Sotheby's May contemporary auctions that have been specifically donated to benefit Prospect New Orleans.

Local artists have been overwhelmingly supportive. Dan Tague, already enlisted to participate in Prospect.2, says the attention generated by the first biennial was "pretty damn exciting when you're an artist living and working here". He says this has led to an expansion in the art scene with new galleries and alternative spaces popping up and established venues producing more engaging programming. Another local Prospect.2 artist, Dawn DeDeaux, said: "This is a perfect event for New Orleans. We have to make it work."

Helen Stoilas

The New York Times

NEW ORLEANS IS INUNDATED AS 2 LEVEES FAIL; MUCH OF GULF COAST IS CRIPPLED; TOLL RISES

CITY IS OFF LIMITS

Fred Tomaselli, *August 31, 2005*, 2010, print available in support of Prospect, available from www.prospectneworleans.org

Early 20th century enamel and silver travelling carriage clock by Cartier, Paris c. 1905

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