CHRISTIE'S
EDUCATION

WOMEN ART DEALERS 1940-1990

CHRISTIE'S EDUCATION SYMPOSIUM

MAY 17-18, 2019 | NEW YORK

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Introduction

The symposium analyzes the role played by women art dealers in the creation and development of the art market between the 1940s and the 1980s. It examines the work of those women who promoted art between different countries and continents, thus developing an international market that anticipated the current global model. The two-day conference is divided into three sessions: the promotion of Modern art by women gallerists after World War II, thus establishing its estate in Neo-Avant-garde research; the women art dealers' contribution to the birth of new markets, creating a fortune of new artistic languages like architectural drawings and video art; finally, the gradual establishment of a women art dealers' global network which supplanted the male- dominated market's geography.

Join in on the conversation using #WomenArtDealersNYC

Conference Host:
Dr Véronique Chagnon-Burke
Academic Director,
Christie's Education New York

Véronique Chagnon-Burke graduated from the École du Louvre where she earned a postgraduate certificate in Museum Studies. She holds a Licence en Histoire de l'Art, Université de Paris-Sorbonne (Paris IV), an M.A. in History of Art from the Institute of Fine Arts, New York University and a Ph.D. from the Graduate Center of the City University of New York. Before joining Christie's Education where she teaches art market studies, she worked at the Hôtel Drouot and taught at Queens College, Hunter College and Parsons School of Design.

Conference Host:
Assistant Professor, University for Foreigners of Siena

In December Toschi won a competition at the University for Foreigners of Siena for a position as Assistant Professor. She also received the National Academic Qualification as Associate Professor. Before that, Toschi coordinated the academic project *Researches from Margins* at the University of Cassino and Southern Lazio. She holds a Ph.D. in History of Contemporary Art from the Universities of Paris IV-Sorbonne, Florence and Bonn. Since 2014 she has held the position of scientific supervisor at The Santa Maddalena Foundation, of Beatrice Monti della Corte's collection. She is co-founder of *Senzacornice | Research and Education Lab for Contemporary Art and editor of Senzacornice | Online Contemporary Art Journal*. In 2017 Catarina published the book *Dalla pagina alla parete. Tipografia futurista e fotomontaggio dada*. Since 2013 she organizes the international Festival of Writers-Gregor von Rezzori Prize.

Simone Kahn. From Member to Promoter of Surrealism

Alice Ensabella

Lecturer in Contemporary Art History, University of Grenoble

Mostly known to have been the first wife of André Breton, Simone Kahn's (1897 – 1980) importance in surrealist movement and in surrealist art promotion lies largely unstudied. Even if she published just one automatic text on *La Révolution Surréaliste*, the recent publication (2016) of the letters Breton sent to her from 1920 to 1960 reveals the influence and the active role Simone played all over the Twenties in the definition and in the activities of the surrealist group (managing, for example, the *Bureau de recherche surréaliste*).

Another important activity she managed during the Twenties was the building of the impressive private collection of modern art she installed with Breton in the rue Fontaine's atelier since after they moved there in January 1922. Kahn, as we can learn from Breton's letters and, most of all, from her letters to her cousin Denise Levy, showed not only a very modern taste in visual arts and painting, but also a deep connoisseurship and confidence with art dealing and art market's rules. She used to manage sales for her cousin living in Strasbourg, working as agent, intermediating between her and the most important dealers of the time (as Paul Guillaume or Daniel Henry-Kahnweiler).

Far from being an occupation dependent on her husband's work, Kahn showed herself deeply independent in collecting and dealing, buying and selling works for herself (we can find her name in public auctions as seller or as lender in some exhibition catalogues), not being scared to disclose different tastes from her husband's ones. The equal division of the collection after she divorced from Breton in 1929 confirms this attitude.

Even if Kahn after this separation took distance from Surrealism, after the Second World War she appeared again on the Parisian artistic scene, this time as professional dealer and promoter of Surrealism. In 1948 she managed the *Galerie d'Artistes et Artisans* (31 rue de Seine, Paris) and, from 1954 to 1965 she opened the *Galerie Furstenberg*. In the latter, she exhibited some of the most important works by first generation surrealist artists (coming from her private collection), which she integrated with the last generation ones. She also collaborated with other gallerists, as we can find her name as lender in some of the most important surrealist exhibition in France (*Surréalisme, sources, histoires, affinités* at the Galerie Charpentier in 1964) and also abroad (as the exhibition *Peinture Surréaliste en Europe*, in Sarrebruck in 1952).

This paper aims to highlight Kahn's role as dealer of surrealist art and her place in the Parisian post-war art market, by reconstructing and illustrating her galleries activity (still unstudied). Moreover, acting in a context in which Surrealism lived an incredible commercial success, but also a delicate moment for its identity, it will be interesting to define Simone's position on surrealist art (she gave a conference in Peru on surrealist painting in 1965) and the way she passed down her ideas through her gallery's program and commercial strategies.

Alice Ensabella received her Ph.D in 2017 (a double degree from Università di Roma La Sapienza and Université de Grenoble) with a dissertation on the art market of Surrealist art in Paris during the Twenties. Her research focuses on Parisian and American art market in the interwar years, especially focusing on Surrealist and Metaphysical art. Ensabella published several articles and essays on this topic (Art Market Dictionary, 2019, Art Market, Agents and Collectors, 2019, Peggy Guggenheim, l'ultima doganessa, 2019, Ricerche di Storia dell'Arte, 2017, Gino Severini, l'emozione e la regola, 2016, Studi Online, 2014, 2016).

Since 2012, she has been collaborating with the Archivio dell'Arte Metafisica in Milan and since 2013 with the Magnani Rocca Foundation in Parma. She is a member of the International Network for Young Scholars of the Forum Kunst und Markt in Berlin (Technische Universität) and former fellow at the Center for Italian Modern Art in New York.

She is currently curating the exhibition *Giorgio de Chirico, Alberto Savinio. Una mitologia moderna*, opening in March 2019 at the Magnani Rocca Foundation.

Peggy Guggenheim and Nelly van Doesburg. De Stijl in the United States

Doris Wintgens

Art Historian

Peggy Guggenheim (1898 – 1979) and Nelly van Doesburg (1899 – 1975) made a crucial contribution to the international reputation of De Stijl. At a time when hardly anyone appreciated geometric-abstract art, they promoted the work of Theo van Doesburg, Piet Mondrian and many others by exhibiting and buying and selling it. The world-famous art collector Peggy Guggenheim and Nelly van Doesburg, the widow of Theo van Doesburg, convinced first the American art world and later the European collectors and museums of the major significance of De Stijl. Their joint efforts helped establish the movement internationally as one of the most important art movements ever produced by the Netherlands.

Guggenheim and van Doesburg were part of a new emancipatory movement in the interwar period. This New Women's Movement was not politically oriented per se; instead it focussed on the development of personal freedom, independence, self-realization and a modern lifestyle.

Even though for these two strong, independent art ambassadors with their colourful private lives, their countless contacts with collectors and artists and their central role in avant-garde art circles it required considerable pugnacity to work their way in the art world.

In a period in which the art world was a male preserve, Peggy Guggenheim and Nelly van Doesburg succeeded in influencing the course of art history. Until now the scope of their joint efforts has received only modest attention.

When Peggy Guggenheim's collection is described, credit tends to go to the Surrealist art and to her adviser in this field Marcel Duchamp. The geometric – abstract art works in her collection and the fact that Nelly van Doesburg was closely involved in assembling these for Peggy's collection is only occasionally mentioned in passing. Nelly's influence on the composition of Peggy's collection, however, was extensive.

Similarly unknown is the fact that, conversely, Peggy Guggenheim was instrumental in establishing the name of Theo van Doesburg and De Stijl. By including their works – at Nelly's recommendation – in her collection and organizing a museum – level solo exhibition of Theo van Doesburg's work at her New York gallery in 1947, subsequently sending the exhibition on tour to leading museums in the United States, she created an outstanding infrastructure to give exposure to his work. Nelly van Doesburg, who accompanied the exhibitions in the United States, used the opportunity to sell the work to prominent museums and private collectors. Together they managed to breathe new life into the movement De Stijl, which had lapsed into obscurity after Van Doesburg's early death in 1931. Together they succeeded in launching a dynamic process of exhibitions and publications, acquisitions and sales of the works of Van Doesburg and De Stijl in the United States which triggered afterwards the interest for Van Doesburg and De Stijl in Europe as well. This seldom receives any attention, and as result the significance of both Peggy and Nelly to the art world is undervalued. To a significant degree the inclusion of De Stijl in the art canon is due to the efforts of these two pioneers: Nelly van Doesburg and Peggy Guggenheim.

Doris Wintgens worked from 1979 to 2018 as curator of modern art in Museum De Lakenhal, Leyden, The Netherlands.

Here she focused with exhibitions, purchases and publications particularly on the arts of the first half of the twentieth century. She curated major exhibitions accompanied by publications like *Dawn of Modern Art 1890 – 1940* (1999), *Van Doesburg & the International Avant-Garde* (2009) and *UTOPIA 1900 – 1940. Visions on a New World* (2013).

During the research for the above mentioned exhibitions and publications Doris Wintgens became interested in the role Peggy Guggenheim and Nelly van Doesburg played in establishing the name of the movement of De Stijl. She was invited by the famous Rijksmuseum in Amsterdam to make an exhibition on this subject. However, the exhibition had to be cancelled because it was impossible to get the important works on loan.

In 2017 her book *Peggy Guggenheim & Nelly van Doesburg. Advocates of De Stijl* was published. This book appeared in an English edition as well.

The Konstsalongen Samlaren of Agnes Widlund in Stockholm

Christina Brandberg

Ph.D Candidate, University of Loughborough

The female art dealer Agnes Widlund opened her gallery Konstsalongen Samlaren in Stockholm in 1943. According to art critics and collectors in the present time Widlund did more for the introduction of 'French modern art' in Sweden than most other people and that with galleries as Konstsalongen Samlaren one did not have to miss a museum of modern art in Stockholm.

The Hungarian born Widlund, who had studied in Paris in the 1930s, developed direct contacts with artists as Matisse, Léger, Picasso and Chagall, and with art dealers as Louise Leiris, Maeght, Berggruen & Cie, Denise René and Iris Clert. Widlund showed international art deriving from outside France and connected with the artists, for example when Henry Moore showed a retrospective at the Tate Gallery in 1951, Widlund accompanied him while preparing for the exhibition. In a correspondence with a Norwegian client, which she offered five Picasso paintings in 1955, Widlund claimed that she had travelled extensively after the end of the Second World War and visited all European countries except for those behind the iron curtain. Despite a constantly stretched financial situation she showed one exhibition after another with internationally renowned art of high quality. In the 1950s Widlund exhibited Matisse, Chagall, Picasso, Léger, Braque, Laurens, Henry Moore, Ben Nicholson, Le Corbusier, Kurt Schwitters, Jean Tinguely, Julio González and many more.

The aim of this presentation is to chart Agnes Widlund's establishment within the internationally specialized galleries in Stockholm – Svensk-Franska Konstgalleriet (est. 1918) and Galerie Blanche (est. 1947). How was Konstsalongen Samlaren established and during what circumstances did Widlund operate her business? The crucial role of the main client of the gallery, Theodor Ahrneberg, will be mapped out. Widlund will also be positioned within the context of female art dealers operating internationally, i.e. Erica Brausen and Peggy Guggenheim in London, Jeanne Bucher, Denise René and Iris Clert in Paris to mention a few. What did the collaboration (if any) look like between these female art dealers operating during the same time period?

Christina Brandberg worked in Stockholm for the art dealer Verner Åmell and at the auction house Bukowski Auktioner as a specialist in nineteen and twentieth century art for ten years. Christina then started her Ph.D 'Henry Moore in the Nordic countries' in 2010 at Glasgow University, which is now submitted at Loughborough University, UK. Her Ph.D focuses on the British Council's Nordic travelling exhibition and the commercial gallery exhibition, both with Henry Moore's art works, which opened in Stockholm on the same day i.e. August 21, 1952. Christina's main research topics are the arts' function as cultural propaganda during the Cold War and the market for international art in Sweden from the 1910s until the 1960s. In March 2017 she presented a paper on the three internationally specialized art galleries in Stockholm Svensk-Franska Konstgalleriet, Konstsalongen Samlaren and Galerie Blanche at the Christie's Education Symposium *Pioneers of the Global Art Market* arranged with the Metropolitan in New York, which will be published in the Bloomsbury Press in 2019.

Catalyst of Canonization. Antonia Gmurzynska's Gallery in the Cold War Period

Elena Korowin

Post-doctoral Research Fellow, IGK 1956 "Cultural Transfer and 'Cultural Identity'", Albrecht-Ludwigs-Universität Freiburg

Today Gallery Gmurzynska is one of the prestigious art dealers of Switzerland, with locations in Zurich, Zug and St. Moritz. Apart from that, the gallery was involved in several international forgery scandals, but the accusations could not be proved definitively and the gallery still keeps strong connections with influential art collectors, artists and designers.

This paper focuses on Antonina Gmurzynska, the founder of the gallery and her engagement for Russian avant-garde Art. Gmurzynska emigrated from Poland to Germany and in 1965 she opened the Gallery in Cologne together with her former business partner Kenda Bar-Gera. The city of Cologne was strategically the best place to settle in that time, since it was the center of a rising scene of contemporary art and a popular destination for international politicians and representatives of economy, because of the vicinity to Bonn, the former West German capital.

The program of the gallery focused early on the Russian avant-garde, especially the constructivists and contributed a great deal to the rediscovery and canonization of many Russian artists in the West. Influential collectors of Russian art like Peter Ludwig or Henry Nannen were Gmurzynska's early clients. Her experience as a museum curator in Poland was a great foundation for her work as a gallerist, this is traceable in the first exhibition catalogues, which were well researched and became helpful material for art-historians. In 1979-1980 the gallery presented the exhibition *Women-Artists of the Russian Avant-Garde* showing the whole dimension of the female contribution to Russian progressive art of the 1910-1930s for the first time in the West. These artists should later become known internationally as the *Amazons of the Avant-Garde*. The literary sources dealing with the development of the gallery are either very positive (Herstatt, *Women Gallerists*, 2009) or unduly critical (Ingeborg Prior, *Sophies Vermächtnis*, 2006).

The aim of this paper is to provide a critical scientific analysis of Gmurzynska's contribution to the Western canonization processes of the Russian avant-garde through bringing works on the art market, creating informative catalogues and rediscovering of unknown artists in the former Soviet Union during the period of the Cold War 1965-1985. A focus will be put on her gender solidarity with female artists and avant-gardists and the representation of those.

Elena Korowin studied Art Science, Media Theory, Philosophy and Curatorial Studies at the University of Arts and Design (HfG) Karlsruhe, Germany. In 2013 she received her Ph.D in Art Science, presenting her thesis "Russian Boom. Art Exhibitions as Means of Diplomacy between USSR and West Germany 1970-1990". It was awarded in 2016 by the Institute of Foreign Relations (IFA) a Research Award on Cultural Diplomacy. Since 2012, she has been a lecturer at the Institute for Art Science and Media Theory in Karlsruhe and has presented lectures at numerous international symposiums and colloquiums around Europe including Basel, Berlin, Madrid, Munich, Vienna, and Warsaw. As editor and researcher, her articles on Vladimir Tatlin, Teresa Margolles, the political instrumentalization of aestetic practice and canonization of Russian avantgarde can be found in various online and print media. She has also worked as curatorial assistant at the Staatliche Kunsthalle Baden-Baden and at the Russian State Museum of St- Petersburg. Since 2016 Dr. Korowin has a postdoc-position at Internationales Graduiertenkolleg 1956 "Kulturtransfer und kulturelle Identität" at the Albrecht-Ludwigs-Universität Freiburg.

Marketing Architecture: Changing the Nature of Drawings

Jordan Kauffman

Architectural Historian

In the 1970s and 1980s an epochal shift occurred wherein architectural drawings became understood as object in their own right. This transpired chiefly because of the development of an art market for them. While this culminated in sales at the major auction houses Christie's, Sotheby's, and the Hôtel Drouot, during this period many galleries for architectural drawings were founded and many collections of architectural drawings were begun.

Key among these include the collection begun by Barbara Pine, Judith York-Newman's SPACED gallery, and Barbara Jakobson at the Museum of Modern Art and the Leo Castelli Gallery in New York, Kristin Feireiss and Helga Retzer of Aedes: Galerie für Architektur und Raum in Berlin, Luce van Rooy of the Galerie van Rooy in Amsterdam, Antonia Jannone of the Antonia Jannone: Disegni di Architettura in Milan, and Phyllis Lambert of the Canadian Centre for Architecture in Montreal.

This paper will trace the role of these women during this remarkable moment, and show how they were integral to shifting the understanding of architectural drawings and, because of this, architecture and architecture's history.

Jordan Kauffman is an architectural historian whose work spans from the Renaissance to the late twentieth century. He is a research affiliate at the Massachusetts Institute of Technology and research fellow in the history, theory, and criticism of architecture at Monash University. His book, *Drawing on Architecture, The Object of Lines, 1970-1990* was recently published by the MIT Press (2018), and his writing has been published widely in journals such as the *Journal of the Society of Architectural Historians*, the *Journal of Architectural Education, Architecture Theory Review, Livraisons d'histoire de l'architecture and Log.*

The Role of Gabriella Cardazzo as the Co-Director of the Cavallino Gallery (Venice 1966-1987): Reviewing Contemporary Art Historiographies through the Archivee

Lisa Parolo

Post-doctoral Research Fellow, University of Udine

This paper focuses on the Cavallino Gallery in Venice as a video-art production center from 1970-1980, and in particular the role of Gabriella Cardazzo as the Co-Director, with her brother Paolo Cardazzo, of the Cavallino Gallery in Venice (1966-1987).

Despite Gabriella's full participation in the gallery's activities, little has been written about her, this is due partly to the fact that the Cavallino Gallery is best known for its founder Carlo Cardazzo (1942), the father of Paolo and Gabriella, who also directed Naviglio Gallery in Milan (1946-1963). Carlo Cardazzo has been one of the first, in Italy, to open up the market looking also, but not only, to United States. But notwithstanding the fact that his sons have followed his openness, the impact of the gallery on the market in the second phase (1963-2000) has been different due to economic and social changes in Italy and in Venice. This seems the first reason why art-historians have so far played a specific attention only on the first phase.

Less is known, as it has been already stated, on the second phase (1963-2000), except from the fact that the gallery became also a video-art production center, one of the first in Italy. This brings to the second reason why in particular Gabriella Cardazzo remained outside historical narratives. In fact, the Cavallino video-art production center has been established by Paolo Cardazzo in 1974. For this the latter has been considered the only one directing the whole gallery.

Thanks to the documentation found in the archive, it is now possible to review the traditional historiographical narration. Gabriella Cardazzo played an equal role in the organization of the exhibitions, in the selection of the artists, contributing also to the video-production center. In particular, knowing English contrary to her brother, she kept a strong connection with Anglo-Saxons countries. Her interest, as well as her brother's, was to bring to the gallery films-makers, photographers, painters, performers and video-artists.

Traveling between England, Scotland and the United States, she was therefore able to meet and bring to the gallery many multimedia artists (Douglas Davis, Alan Sonfist etc.). Among the galleries, Richard De Marco (Scotland) and Ronald Feldman Fine Art di New York were very close. The former in particular had a long collaboration with Gabriella Cardazzo, who thanks to Richard De Marco and also to Maria Gloria Bicocchi (the founder of art/tapes/22), met Marina Abramovic, Ulay, David Hall, Stephen Partridge, Tina Kane, Rose Finn Kelcey etc. On the other side, Gabriella brought in Scotland Italian artists. The relation with Ronald Feldman Fine Art, instead, caused the two galleries to exhibit together in the Bologna Art Fair, in 1976. Finally, Gabriella Cardazzo planned personal and collective exhibitions like American Women Artist (autumn 1977), New American Image (1979) and Otto artisti della Kornblee Gallery, New York (Eight Artists from the Kornblee Gallery, 1981).

Lisa Parolo is a Post-doctoral Research Fellow at the University of Udine. She is coordinator of the video sector of the Lab La Camera Ottica of the University of Udine and she is lecturer in 'Video and film digital preservation, restoration and archiving'. In 2014 she has co-curated a monograph about Michele Sambin (S. Lischi, L. Parolo, Michele Sambin. Performance tra musica pittura e video, CLEUP, Padova, 2014), of whom she curated also the on-line archive (www.michelesambin.com). She took part to many video and film preservation and exhibition projects concerning, for example, the public archive of the Centro Video Arte (Ferrara, 2013-2017), the Cavallino Gallery film and video collection (Venice, 2014-in progress) and Sirio Luginbühl's experimental film collection (2014-2018). Her Ph.D.'s thesis (2014-2016) has focused on the historiographical review of early Italian video-art and on new methods of preserving and cataloguing video, performance and installation art. Lisa is currently coordinator of a national project aimed at mapping video and film art's public and private collection in order to preserve and give access to the Italian audiovisual cultural heritage.

Rag Queen: Cora Ginsburg and the Historical Costume Trade

William DeGregorio

Ph.D candidate, Bard Graduate Center

Cora Ginsburg (1910-2002) was the first major dealer of antique costume in the United States who sold garments as works of art and history, rather than as a minable source of textiles for upholstery. At age 61, after raising three children with husband and fellow dealer Benjamin Ginsburg (1904-1994), she founded her own eponymous gallery catering to an emerging market – primarily museum professionals – newly engaged with the concept of historical fashion as a legitimized form of museum object.

Born Cora Kling in the Bronx, she married Ginsburg at age 19 and quickly became absorbed in her husband's antiquarian milieu, centered around the family's firm Ginsburg & Levy at 819 Madison Avenue, founded by Benjamin's father John Ginsburg (c. 1876-1953) and associate Isaac Levy. She became a scholar of American and European furniture, ceramics, glass, and—on her own time—textiles and costume, a personal interest avidly pursued with both professional ambition and a collector's passion. From the 1950s, Ginsburg began to focus on building a collection of historical dress, which she encountered on her frequent buying trips in Europe with sister and fellow antiques dealer Elizabeth "Betsy" Trace (1914-2006). In 1973, Cora was among the founders of the Costume Society of America. Between 1973 and 1976, Benjamin and Bernard Levy (son of Isaac) dissolved their partnership, and, with the monies Cora had earned dealing in costumes and textiles, the Ginsburgs purchased the Madison Avenue building that continued to serve as their Manhattan headquarters into the 1980s.

This paper will offer a glimpse into Ginsburg's private world as well as her business, positioning her as a seminal figure in the transformation of fashionable costume from mere antiquarian "curio" to a respected (and financially valuable) category of museum artifact. Other female dealers of textiles who sometimes sold costumes, such as Elinor Merrill (1895-1993), Josephine Howell (1894-1987), Amy Pleadwell (1875-1974), and Alice Baldwin Beer (1887-1981), will also be considered, before exploring Ginsburg's dominant role in shaping the marketplace and contributing to museum collections of costume such as the Costume Institute at the Metropolitan Museum of Art, the Kyoto Costume Institute, and Colonial Williamsburg. Applying theories developed by Beverly Gordon and Dianne Sachko Macleod to frame traditionally feminized modes of collecting and objects—such as Gordon's concept of the "saturated world" in which women experience their collections phenomenologically, this presentation will show how Ginsburg lived with her costume, dressing up friends and colleagues. Interviews with protégée Titi Halle and others offer insight specifically into her history with Christie's, whose groundbreaking sales of costume at allowed Ginsburg to build enormous stocks as well as an important relationship with specialist Susan Mayor. Several epochal auctions at which she played a pivotal role will be highlighted, such as the sale of the Lord and Lady Clapham dolls in 1974, the sale of a miscataloged bizarre silk mantua in 1991, the sale of the portrait and embroidered jacket of Margaret Layton in 1994, and the dispersal of the Warner archive of eighteenth-century silk patterns in 1972.

William DeGregorio is a Ph.D candidate at the Bard Graduate Center in New York City. He studies the relationship between fashion and museums and the role of private collectors and curators in shaping public collections. His forthcoming dissertation details the foundations and early collecting policies of museums in America, specifically the Museum of Costume Art, Costume Institute, the Museum of the City of New York, and the Brooklyn Museum, as well as the collectors who made the idea of museum fashion collections viable, in the interwar period. He works as a research associate at Cora Ginsburg LLC and as a conservation technician in the costume and textile department at the Museum of the City of New York. He has contributed to publications such as *Fashion Theory*, the Fashion Institute of Technology's *Elegance in an Age of Crisis* (2014), and is at present also working on a book and exhibition project on British needlework collector Percival D. Griffiths.

Maria Dietrich (1892-1971) – The Career and Network of a Problematical German Art Dealer during the Nazi Era

Nadine Bauer

Provenance Researcher, Brücke Museum, Berlin

Maria Dietrich's ambiguous biography and career as an art dealer during the Nazi era will be analysed and the following questions will be discussed: What did it mean to be a female art dealer in the 1920 to 1940s? Are there traces of how she built her career?

Maria Dietrich (1892-1971) was born into a Catholic butcher family in Munich. After having an illegitimate daughter in 1910, she probably met her future husband Ali Almas – a Jewish-Turkish citizen – in the latter stages of the First World War. Through her marriage in 1921, Maria Dietrich automatically became a Turkish citizen and converted to Judaism. In the same year, Maria Dietrich registered her own business as an antique dealer. With the separation from her husband in 1926, Maria Dietrich moved her business to a new address. Until 1934 the gallery seemed to be a mediocre, not well known shop that offered all kinds of paintings, rugs and antiques. In 1934 she met Heinrich Hoffmann, NSDAP-photographer and personal friend of Adolf Hitler. During that time she started to focus on paintings, especially those of the Munich School. Hoffmann quickly brought her in touch with Hitler; her first known sale to the latter was in 1935. After becoming involved early on in Hitler's *Sonderauftrag Linz*, Maria Dietrich rapidly became the most prolific buyer for this project, although her personal background was obviously more than problematic. Working directly for Hitler, she was not bound to any price limits, leading to accusations she was ruining the art market. Although she was very successful, she faced criticism about her lack of knowledge, especially concerning the evaluation of artworks. The truthfulness of this judgement needs to be discussed.

In the course of her involvement with the Nazi regime she supplied more than 1,000 artworks, mostly nineteenth century paintings by German and Austrian artists that she initially acquired from the German art market. After the annexation of Austria in 1938, she also travelled to Vienna to purchase artworks from Jewish collectors and from 1940 to 1944 to Paris, where she built a large network with various art dealers. Several works of art that she traded have to be considered looted.

After her activities shortly came to an end in the spring of 1945, Maria Dietrich did not get a license to continue her work as an art dealer at first, but her daughter Mimi tho Rahde could almost immediately continue trading. Maria finally transferred all business matters to her daughter in 1951, who directed the gallery until 1992.

Other female art dealers in Munich – like Maria Gillhausen, Franziska Heinemann and Anna Caspari – crossed her path. The links between Maria Dietrich and those women will be inspected. Since the biographies of most women art dealers in Germany in the first half of the twentieth century are not written yet, the presentation will try to contribute names, information and source material, with the aim to encourage further monographs.

Nadine Bauer studied Art History, History and Archaeology in Berlin, Vienna and Münster. During her studies she worked at the Forschungsstelle *Entartete Kunst* at the Free University Berlin from 2010-12. Her master's thesis dealt with the bible illustrations of the Blaue Reiter group. In 2012-13, she was part of the project *German Sales 1930-1945. Art Works, Art Markets, and Cultural Policy* at the Getty Research Institute, Los Angeles. She subsequently was a trainee at the National Museums in Berlin (Arbeitsstelle für Provenienzforschung and Zentralarchiv). From 2015-18, she has been working for the German Lost Art Foundation, Magdeburg in the Department for Provenance Research. Her main research topics are cultural losses during the Nazi Era and German Expressionism. Nadine currently works as a provenance researcher for the Brücke Museum in Berlin. She has been working on a dissertation at the Technical University, Berlin (Prof. Bénédicte Savoy), concerning the role and network of the Munich based *Galerie Almas* in the Nazi Era art trade since 2014. Maria Dietrich (1892-1971) was the founder and owner of this gallery and during the 1930s and 1940s she first and foremost provided artworks for Adolf Hitler's collection.

Topazia Alliata and the Formal Zeroing

Carlotta Sylos Calò

Adjunct Professor, University of Rome Tor Vergata

This session will focus on Topazia Alliata (1913 – 2015) painter, art dealer, gallery owner and writer, and in particular on her work as a patron and gallery owner in the fifties and sixties, highlighting her sensitivity and entrepreneurial spirit. Alliata was a supporter of Italian and international art, especially informal art and abstract expressionism.

Born in Palermo on November 5, 1913 in one of the most illustrious Sicilian aristocratic families, Topazia Alliata di Salaparuta was educated by an English governess. At 18 she visited London and become interested in Anglo-Saxon culture, which remained one of her cultural references throughout her life. Passionate about painting, with the permission of her father, she enrolled at the Free School of Nude of the Academy of Fine Arts in Palermo. In 1932 she went to Florence where she met Fosco Maraini, whom she married in 1935. When Fosco obtained a university assignment in Japan, Topazia and her daughter Dacia moved with him, returning to Italy in 1946 together with their daughters born in Japan: Yuki and Toni.

At the end of 1955 Topazia moved to Rome opening the Galleria Trastevere not far from the Rome / New York Art Foundation of which she was a frequent visitor. She exhibited avant-garde artists from the Italian and international area until 1964. Topazia Alliata died in Rome on November 23, 2015 at the age of 102.

The succession of exhibitions organized by the Galleria Trastevere sees, alongside Luigi Boille, Will Barnet, Andrea Cascella, Ettore Colla, Gene Charlton, Riccado Guarnieri, an exhibition that demonstrates the vision of Topazia Alliata and her focus on research aimed at the formal zeroing: Riducibili. Alberto Biasi, Agostino Bonalumi, Dada Maino, Piero Manzoni, Manfredo Massironi, Marco Santini. Sculture da viaggio. Organized in October 1960, on the occasion of the Olympic Games hosted in those months in Rome, the exhibition sees the active participation of Piero Manzoni as a mediator between the gallerist and the other artists.

Carlotta Sylos Calò is adjunct professor at the University of Rome Tor Vergata where she is a research fellow. She teaches Theories of Contemporary Art focusing on twentieth century. Her research interests concern Italian and international art and photography of the Fifties, Sixties and Seventies.

She obtained a three-year specialization in History of Art (University of Siena) with a thesis on Art and Photography then published (*Art and Photography, Luigi Di Sarro's Photographic Laboratory, Gangemi 2010*) and a Ph.D in History of contemporary art (University of Rome Tor Vergata 2008 -2013 she collaborated with MAXXI – Museum of the XXI Century Arts (Rome) and with the Ministry of Cultural Heritage dealing in particular with publishing and research. Between 2016 and 2017 she again collaborates with MAXXI as research assistant.

Carlotta is curator for the historical archive dedicated to Luigi Di Sarro (Rome) she has been collaborating, since 2014, with the Alberto Boatto Archive (Rome). She is part of the editorial board of *Piano b* magazine. She writes for Enciclopedia Treccani, academic journals such as *Horti Hesperidum* and web magazines including *Piano b. Arti e culture visive* and *Doppiozero*. The monograph from her doctoral thesis is being published (Quodlibet, January 2018): *Body to Body. Aesthetics and Politics in Italian Art of the Sixties*.

Ileana Sonnabend: Europe – United States, a Round Trip

Giorgia Gastaldon

Post-doctoral Fellow, Bibliotheca Hertziana – Max-Planck-Institut für Kunstgeschichte, Rome

Ileana Sonnabend has been one of the most important contemporary art dealers of the past century, both in Europe and in the United States, in part due to the collaboration with her former husband Leo Castelli. In 1962, after a failed attempt to open an art gallery in Rome, she moved to Paris to open the Ileana Sonnabend Galerie. This choice made her one of the first women to manage such a prominent gallery, and one of the female figures who most influenced contemporary art worldwide.

Several American pop artists, which were represented in the United States by the Leo Castelli Gallery such as Andy Warhol, actually had their first European solo exhibition in Ileana Sonnabend's Parisian gallery. Her attempt was, for sure, to bring to Europe the work of new American artists; at the same time, however, there was also an intention to introduce European artists in the United States, or, at least, this is what documentary evidence reveals as Sonnabend's objective. Her aim was, in short, to actually connect the two galleries (hers in Paris and Castelli's in New York) and develop an interchange of artists: in this way American artists could gain a privileged place to display their works in Europe, and vice-versa. Even if the first part of the plan was accomplished in full (see the large number of American artists represented by Leo Castelli who were granted an exhibit in the Sonnabend's French gallery), the same conclusion cannot be extended to the second goal of Ileana, which held that the artists she discovered in Europe were supposed to be hosted and shown by Castelli in New York. This can be understood as the reason why, in 1968, Ileana Sonnabend closed her Parisian gallery and went back to New York, where she opened a new gallery in 1971. Sonnabend's American gallery, in fact, sought to introduce certain European artists, for example Jannis Kounellis, Christo, Georg Baselitz, to an American audience. Notwithstanding such final outcome, however, it is undeniable that Ileana Sonnabend played a major role in the spread of American art in Europe, and vice-versa. By surveying of unpublished archival materials (especially the Leo Castelli papers), I will analyze the reach of this international exchange between European and American artistic context, which has been managed by a single woman more than what we can think.

Giorgia Gastaldon is currently a post-doctoral fellow at Bibliotheca Hertziana – Max-Plank-Institut für Kunstgeschichte as part of the research initiative Rome Contemporary with a project focused on the women art in Rome in the Sixties.

In 2014 she obtained a Ph.D in Art History from the University of Udine with a dissertation on Mario Schifano's Painting (1958-1964). In the same university she had previously studied Preservation of Artistic and Architectonic Heritage (BA 2007) and Art History (MA 2010). In 2017 she was awarded a postdoctoral fellowship at Center for Art Studies Licia and Carlo Ludovico Ragghianti (Lucca, Italy), where she developed a research project on *Carlo Ludovico Ragghianti and the Museum of Contemporary Art in Florence: story of a vision for a city.* Between 2014 and 2016 she spent two-years as research fellow in the framework of the FIRB ministerial project *Spreading visual culture: contemporary art through periodicals, archives and illustrations.*

Alongside her academic career, she has been working as curator of contemporary art exhibitions and has been appointed as scientific director of *Palinsesti* (San Vito al Tagliamento, PN) since 2015.

She has published several essays and scientific articles focused, in particular, on the themes of the reception of American art in Italy in the Fifties and Sixties, on the role played by magazines in the Italian artists' update and on the cultural panorama of post-WWII Rome.

Prima Galleristas: Mapping Female Dealers in Mid-Twentieth-Century Manhattan

Susan Jarosi

Associate Professor of Art History at Hamilton College

Prima Galleristas examines how the commercial enterprise and cultural agency of female gallery owners in Manhattan shaped the urban landscape of art in the period between 1945 and 1975. While iconic dealers such as Betty Parsons, Virginia Dwan, and Ileana Sonnabend have received focused scholarly attention, the collective impact of female gallery owners on the central artistic movements of this period remains unexamined. Even a cursory review of the hundreds of artists that they discovered, represented, and promoted and the ground-breaking exhibitions that they staged demonstrates the significance of their influence, one that notably occurred well before the beginning of second-wave feminism in the early 1970s.

The project combines primary archival research with the affordances of digital technologies, including geospatial mapping, data visualization, and network analysis. Research on female dealers to date has focused chiefly on individual biographies, an approach that, despite the richness of the historical data it generates, renders the agency of its subjects less visible and inhibits efforts to understand their collective contributions. In fact, monographic accounts of female dealers tend to revert rather easily to the trope of the woman as "marvel," which works to advance the perception that female dealers constituted a small handful of isolated individuals who were exceptions to the rule rather than a network that exercised a demonstrable historical influence. The challenge of countering entrenched disciplinary characterizations of female dealers will be met, in part, through a methodological approach that brings together feminist interventions in art historical canons, an understanding of art markets from economic histories of the arts, and an emphasis on the networks of relationships between people (dealers), objects (artworks), and processes (art collecting) described by actor-network theory.

Susan Jarosi (Ph.D., Duke University) specializes in art and visual culture since 1950. Her research and teaching interests include art and social justice, trauma studies, performance art, economic histories of the arts, and the modes of exchange between artists and scientists. Her critical writing on performance art and expanded cinema has been published in the journals *Art History*, *Screen*, and *Art and Documentation*; and in the anthologies *The Fluxus Reader* (ed. K. Friedman, 1998), *Not a Day Without a Line – Understanding Artists' Writings* (ed. H. De Preester, 2013), *Interactive Contemporary Art: Participation in Practice* (ed. K. Brown, 2014), and *Reading Contemporary Performance: Participation in Practice* (ed. M. Cheng, 2016). Dr. Jarosi was a scholar-participant in the 2017-18 National Humanities Center's Summer Institute in the Digital Humanities, which was supported by a grant from the Andrew W. Mellon Foundation. Since 2016, she has served as a member of the Committee on College and University Governance for the American Association of University Professors.

Mara Coccia a Gallery Owner in Rome (1963-1989): Collaborations, Intuitions and Limitations

Francesca Gallo, Miriam Carinci and Sara Taffoni

Sapienza University of Rome

This work reconstructs Italian gallerist Mara Coccia's activity in the Roman art scene between the 1960s and the 1980s through both the direction and management of galleries. The research is based on the gallerist's archive, available in the Fondi Storici of the Galleria Nazionale d'Arte Moderna e Contemporanea in Rome, and inventoried by Carinci and Taffoni. We aim to highlight innovations and limitations of a prominent female figure in the Roman art scene.

Coccia inaugurates her first exhibition space, the Arco d'Alibert, in December 1963. At that time, although the circuit of Italian art is dominated by males, she starts an important networking action among women, even if she herself has never been recognized in feminism. In the Sixties, she collaborates with Palma Bucarelli, one of the first women to direct an Italian state museum, and with Maria Pioppi who becomes her first assistant. In the Seventies, she works with Daniela Ferraria, with whom she manages a second season of Arco d' Alibert, and with Simona Marchini in the Eighties, with whom she supports the reopening of Nuova Pesa in 1985.

Coccia is one of the first women to start an avant-garde exhibition space in the Rome of 1960s. In the Italian system of galleries, still "traditionalist", she imposes herself as a reference figure and, at the same time, establishes long-lasting relations with prominent male figures, like masters, gallerists and artists.

Additionally to the national networks, Coccia works to establish international contacts in order to promote both foreign artists in Italy and, Italian artists abroad. The itinerant group exhibitions, such as *Forma 1* (1987-1988) and *Roma Punto Uno* (1989-2007), through which she contributes to the diffusion of Italian art in Europe, move in this direction.

Despite these interesting contributions, some of her initiatives do not have long life due to a lack of systematic approach in their development and promotion, and to the endemic weakness of female entrepreneurship in a context still dominated by men. An example of these difficulties is the missed publication of the catalogue of the exhibition *Il percorso* (1968). This catalogue was conceived by Coccia *ex post*, to document the installation and processual works carried out *ad hoc*, but it was never published. The short life of some of the Coccia's initiatives is represented by *Doc bar*, a meeting place for Italian and foreign intellectuals and artists next to her gallery. This bar remains opened only few years, from 1966 to 1972, when it was closed due to economic problems. This makes you wonder whether a greater gender self-awareness would have balanced a certain discontinuity, even forced, of her action.

Francesca Gallo, Ph.D., has taught Contemporary Art History at Sapienza University of Rome since 2011. She studies Italian Neo-avant-gardes – artists, critics, journals and exhibitions – with a specific focus on performance and video art. ("Ricerche di Storia dell'arte" 2006 and 2014). She also wrote on Ketty La Rocca (Postmediabooks 2015), *Videogiornali* by X Quadriennale of Rome ("L'Uomo nero" 2018), Art in the social context (*Raccontare la città contemporanea*, A. Bertone and L. Piccioni eds., Rome-Marsiglia 2018). She devoted her Ph.D. research to the exhibition *Les Immatériaux*, about which she published several articles and a book (Rome 2008).

Miriam Carinci completed her master thesis (supervisor Prof. F. Gallo), dedicated to the Mara Coccia's activity, based on the inventory of the Fondo Mara Coccia at GNAM. She was part of the curatorial team of the 2018 edition of the exhibition *Nel cerchio dell'arte* (Centro Trevi di Bolzano) and she curated (with Sara Taffoni and Tiziana Pikler) the exhibition *Il gesto dell' atleta nell'arte* (June 16-30, 2017) at MLAC (Sapienza, Roma).

Sara Taffoni completed her master thesis (supervisor Prof. F. Gallo), dedicated to the Mara Coccia's activity, based on the inventory of the Fondo Mara Coccia at GNAM. She was part of the curatorial team of the 2018 edition of the exhibition *Nel cerchio dell'arte* (Centro Trevi di Bolzano) and she curated (with Miriam Carinci and Tiziana Pikler) the exhibition *Il gesto dell' atleta nell'arte* (June 16-30, 2017) at MLAC (Sapienza, Roma).

Dealing with Contemporary Art: Etheline Rosas between São Paulo and Porto

Sofia Ponte

Researcher, Curator and Guest Assistant Professor at the Faculty of Fine Arts, University of Porto

Etheline Rosas, née Ethelvina Isaac Chamis is among the few women who contributed to the development of an international contemporary art framework in Portugal. Born in Brazil, Rosas worked for Ciccillo Matarazzo while setting up the São Paulo Museum of Modern Art and the São Paulo Biennial.

In 1964, Rosas married the port wine entrepreneur José António Rosas and moved to the city of Porto, in Portugal. Soon Rosas became part of the emergent art scene of Porto: she actively participated in the activities of the newly established artist's cooperative, directed the Mini Gallery and joined art critic and curator Fernando Pernes in launching the Contemporary Art Center (CAC) which would be the beginning of today's Serralves Foundation and Museum of Contemporary Art.

In spite of its short life span (1972 -1974) the Mini Gallery was instrumental in promoting young Portuguese artists and introducing them to wealthy Portuguese collectors who, in turn, would later become patrons of the Serralves Foundation. Rosas extensive connections in the Brazilian contemporary art scene together with her experience managing the Matarazzo collection were powerful credentials and helped to establish her as one major link between the Portuguese and the Brazilian contemporary art scenes. Brazilian Art critic and curator Mario Pedrosa, art historian Aracy Amaral and artist Wesley Duke Lee, among others, were Rosas house guests in Porto and became collaborators both of the Mini Gallery and later of CAC.

After the turmoil of Portuguese 1974 democratic revolution, the long discussed project for a contemporary art museum in Porto gained momentum. Rosas was an influential participant in the discussion and became an associate of Fernando Pernes in the design of a viable proposal for an ambitious project submitted and eventually approved by the Portuguese government. The project called for an incubator organization, the above mentioned Contemporary Art Center (CAC) which ran from 1976-80.

At CAC Rosas and Pernes rehearsed what would later become the major contemporary art museum in Portugal. Etheline Rosas engaging and pragmatic personality together with her early experience was decisive both in the design of CAC's program, the establishment of the necessary international contacts and the actual production of ground breaking exhibitions. The Serralves Museum opened in 1987, in the Serralves estate and unique villa, later featuring a new building designed by renowned architect Álvaro Siza.

While Pernes role at the forefront of an institutional framework for contemporary art in Portugal is publically acknowledged (and rightly so), Rosas' has stayed in the shadows so far. Using published and archival materials and artists direct testimonies this paper unveils Etheline Rosas' pivotal role in the architecture of what is today a vital contemporary art network in Porto.

Sofia Ponte holds a Ph.D from the University of Porto with the thesis *Transforming Functional Art into a Museum Object* (2016). She completed her Science Master in Visual Culture at the School of Architecture and Planning of the Massachusetts Institute of Technology (MIT), in 2008. Ponte has published in journals and web platforms dedicated to the theory and practice of contemporary art. Her research interests include Recent Public Art, History of Exhibitions, Recent Curatorship, Women in the Fine Arts and Museum Education. Research member of the Institute of Research in Art, Design and Society, University of Porto.

Quadrum – A Love Story for Modern Art in Lisbon

Adelaide Duarte

Post-doctoral Researcher, Institute of Art History, Universidade NOVA de Lisboa

Dulce D'Agro (1915-2011) was an audacious art dealer who founded Quadrum, a leading contemporary art gallery at Lisbon (Portugal), active between 1973 and 1995. Focused on Portuguese and international contemporary art, Quadrum opened its door a year before the Portuguese Revolution (1974), in a time of deep political and economic uncertainties. Despite the commercial failure (the majority of art galleries had closed in this period), this context gave her the freedom to invest her personal fortune on a project for "the love of modern art".

Painter and a collector as well, with a cosmopolitan profile (she studied painting in Paris), D'Agro developed relationships with the most interesting Portuguese art critics at that time. José-Augusto França, an important art critic operating in this period, was the curator for the opening exhibition. He selected mostly young artists, working on the field of the new figuration (Costa Pinheiro), abstract art (Nadir Afonso, António Sena), conceptual (Fernando Calhau) and environment art. In spite of the aesthetic quality of the works, this exhibition was still in a bi-dimensional support (paper and canvas). Shortly after, the gallery program became much more ambitious and riskier. Under Ernesto de Sousa's influence, an artist and an art critic as well but with an avant-garde profile, after 1976, Dulce D'Agro presented an experimental program. Performance art, video art, happening and body art were exhibited with the work of pioneering artists, like Gina Pane or Ulrike Rosenbach. Additionally, Portuguese avant-garde artists' (Alberto Carneiro, Ernesto de Sousa, Helena Almeida, Julião Sarmento, Ana Vieira, Ana Hatherly), with works on minimal art, conceptual art, support surface, ambient art, using different mediums, such as photography, installation, performance and sculpture, were also shown here.

Meanwhile, D'Agro invested on the internationalization of her artists, participating in art fairs, such as Arte Fiera Bologna (1977, 1978), Art Basel (1978, 1979), FIAC Paris (1979), ARCO Madrid (1982, 1984, 1985, 1986, 1987, 1988), Los Angeles Art Fair (1988, 1989, 1990), and even promoting an exchange of some artists with other international galleries. This was an important strategy for the recognition of the work of some artists (Helena Almeida).

With a high-quality exhibition program and a coherent strategy, Quadrum operated with an institutional perspective more than a commercial one, in a country where the National Museum of Contemporary Art was still clinging to traditional values. D'Agro was a pioneer and a leading art business woman, who had become a myth in the promotion of the avant-garde art in the Portuguese contemporary art system.

In this presentation, I propose to analyze the gallery program, its impact on the artist's careers and its contribution to their international recognition. I will also underlie the central role played by D'Agro in the development of the Portuguese art market and I will observe her influence on collectors and on galleries opened later.

Adelaide Duarte. Executive Coordinator of the Postgraduate Program 'Art Market and Collecting' at the Faculty of Social Sciences and Humanities (FCSH) Universidade NOVA de Lisboa, with the first edition in 2016-2017. Assistant professor and postdoctoral researcher, with FCT scholarship, at the Institute of Art History of the FCSH. Founder member and coordinator of TIAMSA subcommittee *Art Market and Collecting: Portugal, Spain and Brazil*. Member of the research group *"Museum Studies: Art, Museums and Collections"*. Ph.D in Museology and Cultural Heritage (2012) on private collections of modern and contemporary art in Portugal, at the University of Coimbra. In the scope of postdoctoral studies, she develops research on contemporary collections, both private and institutional, particularly the collection of the Museum of Contemporary Art of the Serralves Foundation.

She is Vice-President of the Friends Association of the National Museum of Contemporary Art-Chiado Museum and responsible for the Collecting Art Cycle, started in 2013.

She has participated in several conferences, in Portugal and abroad, and published books and articles. Her last published book: *Da coleção ao museu. O Colecionismo privado de arte moderna e contemporânea em Portugal*, Caleidoscópio, Direção Geral do Património Cultural, 2016. *[From the Collection to the Museum. Private Collecting of Modern and Contemporary Art in Portugal]*.

"We Only Have Drawings of Chickens": Linda Givon, the Goodman Gallery, and the Politics of the Contemporary Art Market in South Africa, 1966-1990

Federico Freschi

Executive Dean and Professor, Faculty of Art, Design and Architecture, University of Johannesburg

Lara Koseff

Independent Researcher

Founded by Linda Givon (formerly Goodman) in 1966, the Goodman Gallery in Johannesburg has since the outset been at the forefront of advancing contemporary art in South Africa.

Given the fraught socio-political context in which the gallery was established, this meant more than an active commitment to promoting 'difficult' work to a largely conservative audience: rather, it was in effect a championing of the notion of contemporary art as an active agent of social comment and political activism.

Givon's 1978 showing of Ezrom Legae's infamous 'Chicken drawings', representing Stephen Biko's murder at the hands of apartheid security police through the metaphor of domestic fowl, is a case in point. When the police arrived at the gallery demanding to see the 'Biko drawings', Givon responded, "I don't know what you are talking about. We only have drawings of chickens." In this paper, we assess the significance of Givon's role in the establishment and promotion of contemporary art in South Africa from the height of apartheid in 1966 to the early 1990s as apartheid was being dismantled. While Givon was not unique in promoting the work of current artists – or even black artists – during a time when the South African art market was characterised for the most part by its conservatism, she was the only woman gallerist to achieve and maintain a position at the apex of the South African commercial gallery system.

Givon, who trained at Grosvenor Gallery in London, had a finely tuned sense of the dynamics of the international art world, and a canny ability to parlay this into the creation of new markets. Her first gallery space in Johannesburg was unique in being a 'black box' rather than the conventional white cube. This immediately caught the attention of the press, and served as a staging area for the theatrical nature of her mission, which was in effect to invent the notion of contemporary (rather than 'modern' or 'current') art. She actively courted – and rose above – controversy (including being arrested and being tried for contravention of apartheid-era immorality and censorship laws), lending her gallery an aura of cutting-edge allure.

Givon was also unique in presenting the gallery both as a 'laboratory' and a commercial space, encouraging her artists to experiment and to push the boundaries of their practice. Thus, black artists whom she represented came to develop an individual language of expression that rose above narrowly essentialist notions of African 'authenticity'. In 1984 she was the first gallerist based on the African continent to exhibit at Art Basel – and until the early 2000s – the only South African to have a continued presence at major international art fairs. By the time she retired, her artists were being represented or shown by international galleries and their work represented in galleries and collections throughout the world.

Federico Freschi is an art historian, his research focuses on South African modern art and architecture, with a particular interest in the construction of the canon of modern South African art. He has published widely on these and other subjects. In 2016 he was the South African curator of *Henri Matisse: Rhythm and Meaning* in Johannesburg, the first exhibition of Matisse's work on the African continent. He is a former Vice-President of CIHA, a former President of SAVAH (South African Visual Arts Historians), a member of the advisory committee of *Forum Kunst und Markt* (Technische Universität Berlin), and a member of the Committee on Design of CAA.

Lara Koseff is an independent curator and writer based in Johannesburg, having worked at the Goodman Gallery, South Africa from 2010-18. She has co-curated and produced a number of exhibitions, including *14/30* (2014) at the Albany Museum in Grahamstown, *The Poetry in Between: South-South* (2015) at Goodman Gallery Cape Town; Minnette Vári's retrospective *Of Darkness and of Light* (2016) at the Standard Bank Gallery, Johannesburg; *The Sound of Silence* (2016) by Alfredo Jaar at the Wits Art Museum, Johannesburg and *South-South: Let me begin again* (2017) at Goodman Gallery, Cape Town. She has compiled and edited numerous publications including *Compendium of Taxi Art Books Educational Supplements* (2008), *No Romance: Ghada Amer, Reza Farkhondeh & Collaborative Work* (2011), and *New Revolutions: Goodman Gallery at 50* (2016).

Lia Rumma. Art as Conviviality

Luigia Lonardelli

Curator, MAXXI Museo Nazionale delle arti del XXI secolo

Thanks to her galleries in Naples and Milan, Lia Rumma has been able to passionately develop an art market and system that was far from being mature in Italy when she timidly started to carry out her first dealings at the beginning of the 1970s.

How could a young widowed woman, born in a small Lombard town from a family of solid humanistic tradition, establish herself on the international scene, shape the career of many artists, and establish institutional relationships that have sometimes led to the very emergence of museums and foundations?

Lia Rumma shares a sad experience with other successful women: the premature death of her husband, Marcello Rumma, a Salerno-born editor and collector who left her at the age of 27 with a cultural heritage that was hard to process and manage. Part of her passion and resolve seems to stem from her wish to fulfil the mission of her late partner, whom she has never failed to recall. In the late 1960s, Salerno was particularly lively from a cultural standpoint, also thanks to the great influence of critic Filiberto Menna. The Rumma spouses played a fundamental role by opening the doors of their house to artists and intellectuals, which led to the creation, as the gallerist puts it, of a convivial setting. Indeed, the experiences and ideas that Lia Rumma shared with artists around the dinner table have deeply influenced her human and professional journey. This apparently trivial setting has become the symbol of the gallerist's spontaneity, which she has masterfully and long-sightedly used to strike agreements, close contracts and organise productions.

The 1968 Amalfi-based exhibition entitled *Arte povera più azioni povere* – which saw Marcello Rumma, the organiser of the event, cooperate with a young Germano Celant and spend many days discussing and debating with some of the most important critics of the time, such as Gillo Dorfles and Filiberto Menna – played a fundamental role in shaping Lia Rumma's intellectual awareness. The legacy of those days proved precious, and provided the basis for her work model. Indeed, her galleries have included both Italian artists, including great masters such as Enrico Castellani, Gino De Dominicis, Michelangelo Pistoletto and Ettore Spalletti, as well as foreign minimal, such as Victor Burgin and Donald Judd, and conceptual artists – the Neapolitan public still remembers the 1971 exhibition dedicated to Joseph Kosuth, which inaugurated the gallery.

The complex market operations carried out by Lia Rumma during her 50-year-long career have always been based on her need to understand art through the work of the very artists. She has often commissioned specific artworks linked to the places she loves, such as Anselm Kiefer's works for the Bicocca Hangar in Milan in 2004, or the mosaics that William Kentridge conceived in 2012 for the Naples underground. The intervention will dwell upon the gallerist's personal and professional life, intertwining her story with the careers of the artists that she has followed.

Luigia Lonardelli, Ph.D in Contemporary Art History, graduated in Florence in 2004, following the archiving of Mario Mariotti's studio. The following year saw her obtain a Master's degree in Management for Curators at the Faculty of Architecture of Valle Giulia in Rome. She obtained a diploma at the Specialisation School of Siena with a study on Ugo Mulas' colour photography. In 2005, she started cooperating with the Directorate-General for Contemporary Art in order to promote Italian art. She was editor-in-chief of the Art section of the latest volume of the Treccani encyclopaedia. She has been working at the MAXXI since 2010, and she has curated exhibitions by Marisa Merz, Alighiero Boetti and Sislej Xhafa, among others. She was co-curator of the 16th Quadrennial of Art in Rome in 2016. Her first book, entitled *Dalla sperimentazione alla crisi. Gli Incontri Internazionali d'Arte a Roma, 1970–1981 (2016)*, studies the activity of a non-profit space within the complex historical and artistic environment that characterised Rome during the 1970s.

Lucrezia De Domizio Durini and Joseph Beuys' Utopia of the Earth

Sibilla Panerai

Ph.D Researcher in Art History, University G. d'Annunzio Chieti-Pescara

A memory is not to be conserved but rebuilt
And it has to be always rebuilt among the others
Lucrezia De Domizio Durini

Lucrezia De Domizio Durini is one of the most important women of Italian art, her love and dedication has allowed Italy to become familiar with the work of Joseph Beuys, along with that of many other artists.

In 1970 she founded the Studio LD, a house-gallery in Pescara, designed by Getulio Alviani, Ettore Spalletti and Mario Ceroli, inaugurated with an exhibition on the Kinetic art. In the Seventies, her villa in San Silvestro hills of Pescara became a meeting point of the main Conceptual Art and Arte Povera artists: Vincenzo Agnetti, Marco Bagnoli, Alighiero Boetti, Pier Paolo Calzolari, Sandro Chia and Francesco Clemente, Giuseppe Chiari, Gino De Dominicis, Luciano Fabro, Enrico Job, Jannis Kounellis, Eliseo Mattiacci, Mario and Marisa Merz, Luigi Ontani, Giulio Paolini, Vettor Pisani, Michelangelo Pistoletto, Emilio Prini, Remo Salvadori, Ettore Spalletti, Vitantonio Russo and many others. Also the most famous critics took part in this event: Achille Bonito Oliva, Germano Celant, Bruno Corà, Filiberto Menna, Giuseppe Gatt, Italo Tomassoni, Marisa Vescovo. In the same period she transformed a stable of the old Bourbon fort in Pescara into her gallery, which opened in 1974 with *Meeting with Beuys*. The great German artist fell in love with this portion of Italian territory and established in the town Bolognano, Abruzzo, his idea of the *Utopia of the Earth*.

This concept includes the project *Defense of Nature* as well as the *Paradise Plantation* (1984), the creation of a natural reserve of 7000 trees and shrubs of different endangered species. In the same year he also created here one of his most famous works, *Olivestone*, five monumental ancient sandstone tanks filled with olive oil; furthermore, one of his last works *Ombelico di Venere – Cotyledon Umbilicus Veneris* (1985), that had been presented at the FIAC of Paris. After the artist's death, the Baroness has continued to spread the thought of Joseph Beuys in the world, making Bolognano an open-air museum with the initiative *Beyond Museums in defense of Art*.

Her gallery in Pescara hosted the main artists of the time: Chiari with the performance *Concert* (1974), De Dominicis with the unforgettable *Exhibition for Animals Only* (1975), Job with *La confessione* (*Confession*, 1975), Calzolari with the complex performative action *Avere pallido il viso, avere bianco il viso* (*To have pale face, to have a white face*, 1975), Chia with *Graziosa Girevole* (1975), Pistoletto in the exhibition *Full-scale Last Judgment* (1980). In the meanwhile, Mario Pieroni was the director of the Bagno Borbonico Foundation, which contributed to the creation of the highest moments in the history of art in central Italy, with the presence of Fabro, Kounellis, Merz, Pisani and many others. Lucrezia De Domizio has continued her activity in Milan and Paris, like Pieroni in Rome, and in the nineties she also established the art magazine *Risk*.

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Annina Nosei and Mary Boone: the New York Art Scene of the Early 80's

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By the end of the Seventies a whole new art world was ready to replace the old one: in New York, Punk and New Wave culture combined with different hybridizations of visual art as Graffiti and Neo-Expressionist Art. The shift taken in art coincided in the United States with the development of a new` pool of collectors interested in Contemporary Art. Thanks to the early intuitions of gallerists like Annina Nosei and Mary Boone the new art market matched with these new artistic expressions.

Together with other gallerists based in New York, the two women carried the transition from a market still dominated by American Conceptual and Minimal Art to Neo-Expressionist practices and opened the boundaries of the American market to the European art, especially Italian and German, and to female artists. They both represented a new model of woman dealer, able to impose her artists on an international level.

In 1979 Annina Nosei began her independent business sharing a loft with Larry Gagosian at 421 West Broadway, in front of Leo Castelli's gallery, a space open only for private view, where they showed for the first time artists like David Salle and Richard Prince. By that time, Nosei had already experiences in galleries since she had worked both with Ileana Sonnabend and with John Weber. Between 1980 and 1985, Nosei presented in the gallery some of the most interesting artists of new generation from Italy, Germany and U.S.A. Thank to her Italian root, she was able to represent new Italian talents like Mimmo Paladino, Paolo Colombo, Francesco Clemente, Enzo Cucchi, Ernesto Tatafiore and Mario Schifano. She was looking also for German artists like Helmut Middendorf and K.H. Hodicke and, in parallel, she was the first gallerist to work with American artists like Jean-Michel Basquiat, Jenny Holzer, Barbara Kruger and Keith Haring.

During the same period another gallerist, Mary Boone, became known for her ability to recognize emerging artistic talents. She started her career working for the influential Bykert Gallery in New York. By 1977 she opened a tiny space in Soho, in 420 West Broadway, where she presented the works of Julian Schnabel (1979), David Salle and Jeff Koons (1980). Her ability to attract collector's attention for her artists made her one of the most influential gallerist in New York: by 1982, once that the two artists represented by her gallery David Salle and Julian Schnabel did obtained international recognition, she was defined "The New Queen of the Art Scene". She built a bridge with Europe representing many German artists like Helmut Middeldorf, Rainer Fetting, Georg Baselitz and Markus Lüpertz and some Italians like Francesco Clemente and Enzo Cucchi.

In the activity of the two art dealers are evident some similarities. They both chose particular city area for their galleries, used techniques of self- promotion, improved the relation with mass media to make the art word spectacular, introduced high level of competitiveness among dealers, made agreements with other galleries working in different countries, introduced waiting lists for certain new painters, hyper priced their works and controlled the demand of them. Through interviews given to the two gallerists and to artists, like David Salle, who did worked with both of them, the paper aims to compare their strategies and to underline the most controversial aspects of the new structure of the market typical of the Eighties.

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