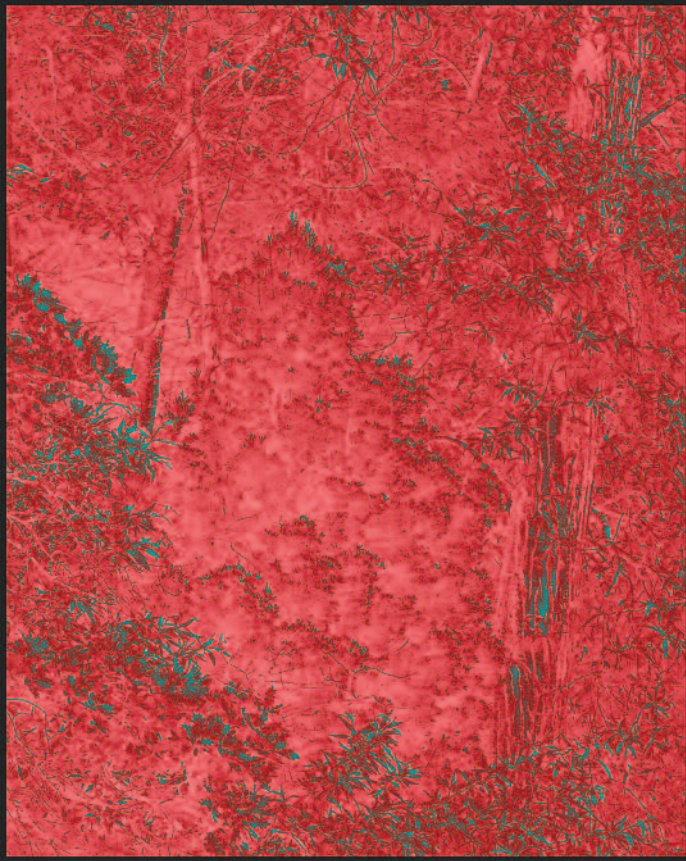


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Clifford Ross *Harmonium VIII*, 2008 © Clifford Ross. Courtesy: Sonnabend Gallery, New York and Clifford Ross Studio.

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Starting this season, you have probably noticed the ubiquitous M art maps appearing everywhere in New York — Downtown, Uptown, Chelsea. Totalling 45,000 bi-monthly copies and distributed to the city's major art districts and top hotels, they're hard to miss.

As the original M magazine has evolved over the years, from a local art guide into a highly regarded art journal with increasing international content, gallery owners and art patrons have expressed the need for a simple guide that visitors can pick up in galleries and hotels and walk around with, take notes on, stick in their pocket.

Indeed, this was the premise of M from its inception in 1998, when we were the first art publication to herald the importance of what was then an emerging art district called Chelsea.

Our listings policy is simple: We print the name (not just the reference number) of important galleries and art institutions directly on our easy-to-use neighborhood art map for free. For our member galleries, in addition to the map placement, we provide complete listings in print and on our easy to remember website: intheArtworld.com

There is no charge for galleries to list online with M, but to maintain quality listings, membership is by invitation only.

But of course you don't have to be a gallery owner to access of the most up-to-date gallery listings ever. Have a great summer season.

M

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Asia Bureau • *Editor/ Vivi Ying He*
intheArtworld.com, Room 104, building 2, 91 Tai An Rd Shanghai 200052 China. Tel /CH 86.13761300987 /HK 852.95357978
email/ vivi@intheArtworld.com
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M/in the Art world also called *the M magazine* has launched a series of bi-monthly art maps covering the important art districts of New York. The first map "M Lower East Side" was introduced last summer—now called simply "M Downtown" — and it is already the largest and most widely distributed art map for this rapidly growing art community that includes the Lower East Side, the East Village, Soho and Tribeca. This map was followed by a second, "M Chelsea", which includes the Design District and the West Village. The third map, "M Uptown", includes the Upper East Side, the Upper West Side, Midtown and 57th Street.

On the Move

The *Pace Wildenstein* has moved to 534 W 25th St in Chelsea (the former location of *Bortolami Gallery*).

The *Bortolami Gallery* has moved from 534 W 25th St to 520 W 20th St in Chelsea.

Public Art

The Whaling Wall, a public artwork by 88 year old artist Knox Martin, premieres as a public mural at 334 Grand St, at the corner of Grand and Ludlow Streets in the New York's Lower East Side. For more information please visit: www.woodwardgallery.net/knoxmartin-whalingwall.html.

Art Fair

Art Taipei takes place August 26 - 29 at the Taipei World Trade Center, Area A & D. For more information please visit: www.art-taipei.com. Along with *SH Contemporary*, and *KIAF*, which take place later, *Art Taipei* continues the program "ART PREMIUM" which encourages a cultural exchange and support for Asian Arts by providing exclusive service and inviting VIPs from abroad, among the three art fairs.

KIAF, the Korean International Art Fair, now in its 10th year, takes place September 22-26, with a VIP Preview Wednesday September 21 at COEX in Seoul. For more information, please visit www.kiaf.org

SH Contemporary, the Asia Pacific Contemporary Art Fair, takes place September 8-10, with a VIP Preview Wednesday September 7 at the Shanghai Exhibition Center in Shanghai. For more information please visit: www.shcontemporary.info



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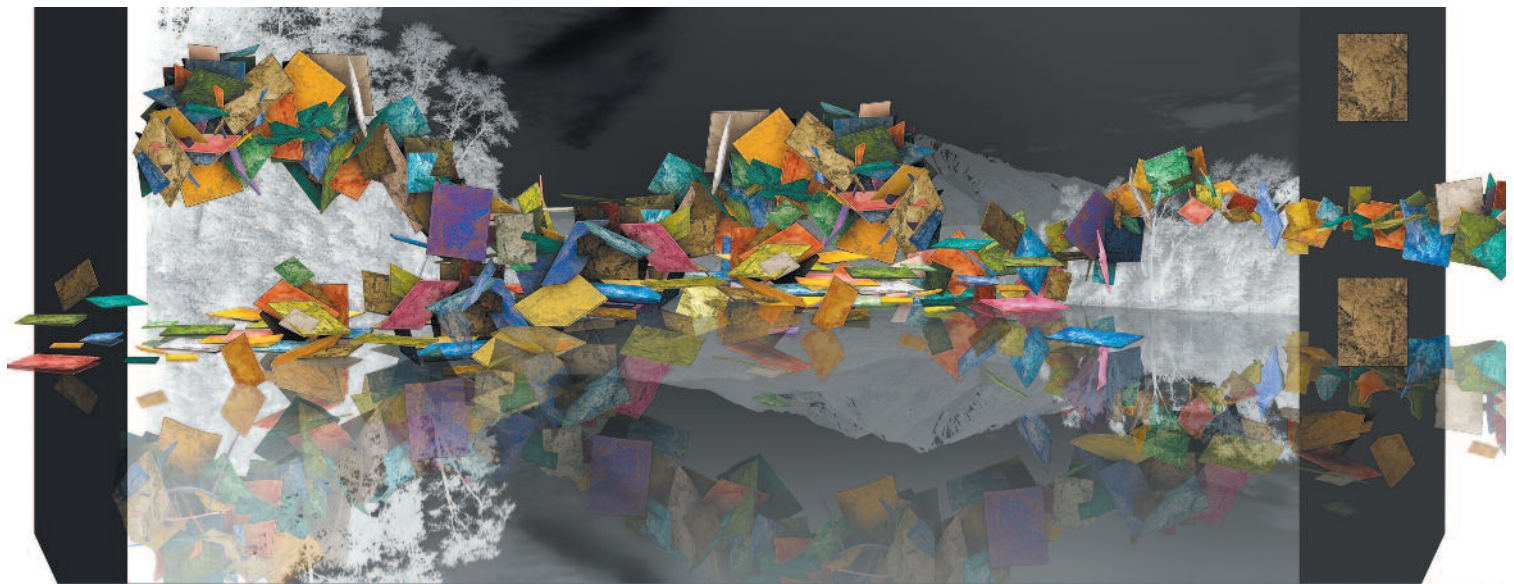
By **Camille Hong Xin**

In Richard Holmes's biography *The Age of Wonder*, a group of men and women in the late 18th and early 19th centuries, some of whom were musicians or poets, believed the world was full of miracles that could be detected if only they looked harder and experimented more. Eventually their discoveries and inventions gave birth to the Romantic Age of Science. Once again we are on the brink of an age like this, when art and science are closely interwoven. The process of art-making has become just as innovative and fascinating as the art itself. This is the case with artist and inventor Clifford Ross's work.

In this photography show, *Landscape to Imagination*, Ross obsessively deconstructs and reconstructs his mountain photographs, producing a remarkable series of work that merges technical innovation and fine art in the spirit of The Age of Wonder. He breaks the boundary between these two normally separate vocations, bringing scientific inspiration into his art, and a poetic sensibility into his invention. In 2001, when he was not satisfied with photographs that he took of Mount Sopris in Colorado with a 4x5 view camera, he began experimenting. For the next ten years, along with his team, Ross invented a high resolution R1 camera system that uses military aerial film and a unique digital post-production technology, an R2 high-resolution 360 degree digital video array, and i3 Cyclorama. It is with his R1 camera system and re-programmed animation software that Ross created the work in this show.

The exhibition traces Ross's creative process, starting from an extremely high resolution large scale photograph, *Mountain XIII*, as the original image for his digitally manipulated collages, *Mountain Redux*. This abstract work serves as the technical base for and conceptual interpretation of the exhibition's centerpiece, an animated short video installation, *Harmonium Mountain*, with an original score by the composer Philip Glass. The short film was an official selection of the Tribeca Film Festival this year. In a manner of speaking, Ross's work begins with a realistic meditation, emerges as an abstract musical, and progresses to a visual carnival.

"Once again we are on the brink of an age like this, when art and science are closely interwoven. The process of art-making has become just as innovative and fascinating as the art itself."



Clifford Ross *Harmonium Mountain I*, 2008 © Clifford Ross. Archival Pigment Print. Courtesy: Sonnabend Gallery, New York and Clifford Ross Studio

“You not only see the wood grains on barn shingles two miles away, or tiny footpaths in distant mountains, but you also see the gentleness and transparency of the illuminating mist at the far end of the water.”



Clifford Ross *Mountain XIII*, 2006 © Clifford Ross. Chromogenic Color Print. Courtesy: Sonnabend Gallery, New York and Clifford Ross Studio

“Following the artist’s experimental journey, the short film seems to be as much a narrative story of his creative progression as an abstract animation.”

Andre Gide is quoted in an interview with David Salle, “do not understand me too quickly”. To be sure, this probably speaks for most artists. Hence the viewers are encouraged here to look harder and investigate the process behind Ross’s work. Unlike most photographs, the closer you look at *Mountain XIII* (75 x 130 inches), the clearer the details appear. You not only see the wood grains on barn shingles two miles away, or tiny footpaths in distant mountains, but you also see the gentleness and transparency of the illuminating mist at the far end of the water. It took Ross and his team one year to build the RI camera, but in order to recreate the atmosphere as faithful as what he experienced in the actual mountain, he spent more than three years laboriously fine-tuning and balancing color, hue and contrast on his fourteen *Mountain* photos. As a result, the hyper-realistic image captured by the lens and the impression of the nature left in the artist’s memory appear as one in the same photograph.

With a background as an abstract painter — even though he was obsessed with extreme realism — in 2006 Ross returned to rendering abstract interpretations of his emotional and spiritual response to the landscape. Inspired by the paper negatives of the Taj Mahal by Mid-19th century British photographer John Murray, Ross went on to create a series of more abstract collages, *Mountain Redux*, that began with the negative of the mountains. There is something soulful in a paper negative. Indeed, back when the camera was first invented, people were afraid that this strange box actually stole their souls. However, most prints today lose this feeling in the development. When Ross drained the color from his photograph, it seems as if this elusive soul finally emerged, and with a poetic truth and newfound emotional force.

The process behind Ross’s works is akin to that of a master clockmaker taking apart one clock to create a series of new clocks. Inspired by “the world in a grain of sand” in William Blake’s poem,

Auguries of Innocence, Ross takes one small section from the negative of *Mountain XIII* as his visual language, “harmonium,” and infuses it with rich colors. With these vivid harmoniums he conducts a dazzling concerto of an abstract Mount Sopris against the negative of the landscape until it fades to pure gray. And finally on the last piece, *Harmonium Blizzard*, he turns the concerto to a climactic symphony. Ross printed this series on hand-made Japanese paper, similar to the 19th century handmade paper that Murray used. The way the ink soaks into the paper reveals a gentle and enduring emotion while the ancient stillness seizes upon a split moment from the computerized fast-changing expression. In doing so, Ross combines the elements from early photography and Eastern ink painting with the most advanced technical innovations of today.

At last, Ross’s video installation *Harmonium Mountain* mobilizes the essentially immobile Mount Sopris. Following the artist’s experimental journey, the short film seems to be as much a narrative story of his creative progression as an abstract animation. The colorful harmonium panels dance, melt, shape and reshape across the startlingly dark or brightly lit negative of the landscape on the screen. The contrast is both celebratory and dreamlike. While some artists pursue a theme or subject horizontally, Ross works vertically. Instead of traveling around the world shooting more mountains, he experiments with only one, utilizing different art forms, means of expression, medium and material.

Cezanne did more than sixty paintings of Mont St. Victoire. His relentless exploration in that process, with its emotional balance between abstraction and the real world, are many artists’ touchstones. Ross’s obsession here suggests Cezanne’s influence on his pixilated, broken-apart attempts at painting Mount Sopris with his own invented modern tools; but even as such, apparently it’s only the beginning of what this artist plans to do with his mountain. **M**



Clifford Ross *Harmonium Mountain* (Still image from video animation, 5 minutes 26 seconds), 2010 © Clifford Ross. Courtesy: Sonnabend Gallery, New York and Clifford Ross Studio

Gao Yuan is featured in New Photography 2011

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Qin Feng
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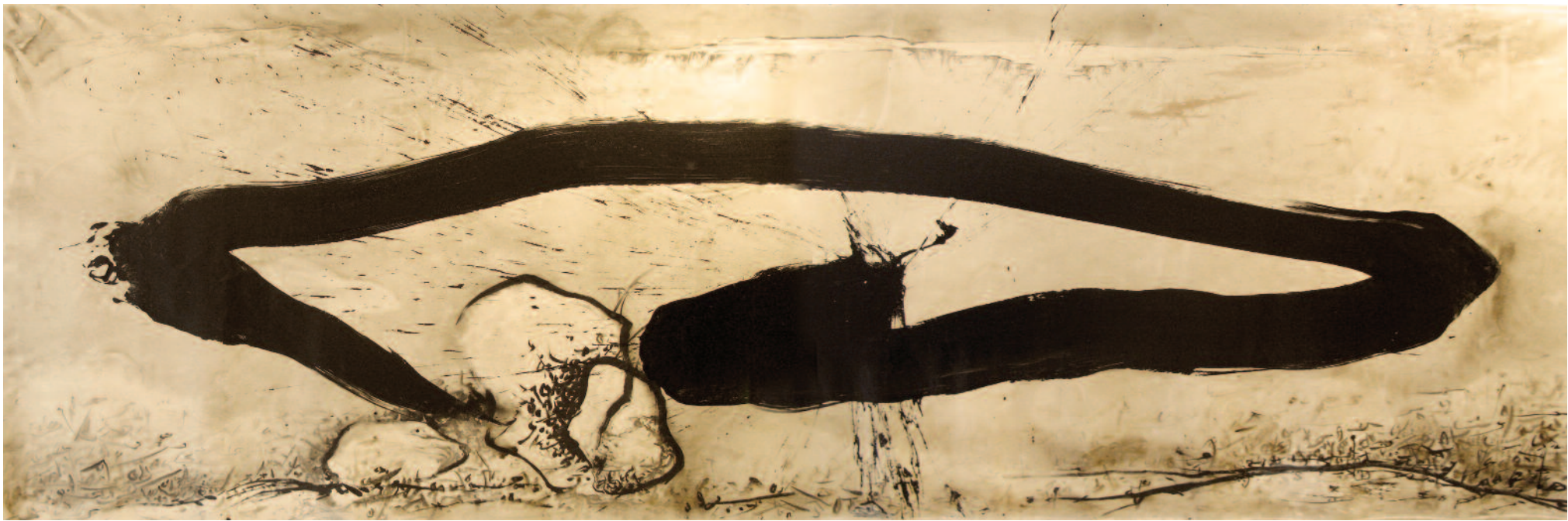
By **Chiara Di Lello**

This show, *Desire Landscape*, presents the work of Chinese abstract painter Qin Feng in a series replete with nuanced forms and powerful expressions. The exhibition includes works on canvas as well as paper, mixed media compositions, and one large piece consisting of over two dozen painted fans. The artist's thorough engagement with both traditional Chinese and abstract expressionist art is evident throughout these works.

Feng often focuses on rearranging the compositional elements of a traditional scroll painting. In the largest canvas here, a series of delicately painted plateaus at the top of the canvas drop away as if into a canyon or basin, while the bottom edge is covered in calligraphic writing that is so layered and gestural as to suggest Chinese characters and Arabic letters. These elements are pushed to the edge, while the center of the canvas is dominated by a thick, sinuous black line that was apparently painted with a mop. The choice of painting utensil, and the use of ink together with paint, calls attention to the relationship between writing and painting, a relationship explored in several pieces in the show.



Qin Feng *Desire Landscape* (installation view of exhibition), 2011.
 Courtesy: Ethan Cohen Fine Arts , New York



Qin Feng *Desire Landscape*, 2009. Acrylic, tea, coffee, mixed media on canvas. 88 x 240 inches
 Courtesy: Eihan Cohen Fine Arts, New York

“Painting circles in ink is a form of Zen meditative practice, which the artist puts to a different purpose in this work.”

Another trio of works on paper presents intriguing interactions between “classical” and contemporary brushwork. Here a tranquil stretch of water is interrupted by a thick expressionist ink line; and cragged mountains are literally upended and hang down from the top of the paper, above a single circular brushstroke. The circular brushstroke is significant as a sign of Feng’s engagement with Zen philosophy. Painting circles in ink is a form of Zen meditative practice, which the artist puts to a different purpose in this work. His circle encloses what appears to be a stretch of water, rendered in traditional brush strokes, suggesting an interruption of tradition; but it is unclear whether this is an intentional effort. In seeking enlightenment, Zen practitioners seek to transcend attachment to, or desire for, the material world. One wonders then whether the title, *Desire Landscapes*, represents a catalogue of what obstacles remain, or an effort to turn the tables and focus on those desires, thereby flying in the face of Zen philosophy. Tension and attachment are present in multiple forms here; the series of painted fans serving as a memorial to the artist’s father, suggest nostalgia, but

their repeating forms also hints at the obsessive nature of memorial. The small, frenetic strokes that adorn the fans seem somewhat confined as compared to the larger wall-sized works, in which the artist’s brush strokes have freer rein to let loose his energy.

The emotional possibilities in Feng’s brushwork remind the viewer of this artist’s relationship to postmodern painting, in addition to his clear connection to classical Chinese painting. The wide, dark brushstrokes call to mind Franz Kline, while the use of alternative media, including coffee, tea and alcohol, recalls the transgressive use of these materials by Andy Warhol. *Desire Landscape* does not stop at reference, however; these works actively enrich postmodern technique and create intriguing links among the artists of Feng’s post-

modern lineage. One has to wonder how the use of a mop as a painting implement adds to our conception of “action painting.” We stop to consider what cultural context is at work when using delicate washes made from tea. A personality begins to take shape behind the works, one that is both playful and contemplative, questioning every aspect of the work and the idea of the artist.

Amid these dialogues, Feng’s work seems overall to be seeking a space to inhabit, as evidenced by the vistas expanding across his canvases and his stretching of calligraphy to the point of abstraction, in order to make room for new modes of

expression. In two of his circular canvases Feng covers the composition with small circles of lacquer arranged in a strict coordinate grid, as if to suggest a mapping of the new territories and vistas entered by his work, plotting the exact coordinates among all of its referents in order to come down from the high vantage points of these desire(d) landscapes and truly inhabit them. **M**



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730 Fifth Ave, suite 201, 10019
212.355.4545 jason@fountaingallery.com
www.fountaingallerynyc.com Tue-Sat 11-7; Sun 1-5

Fountain Gallery

702 Ninth Ave, 10019
212.262.2756
www.fountaingallerynyc.com Tue-Sat 11-7; Sun 1-5

Galerie St. Etienne

3024 W 57, 8th fl, 10019
212.245.6734 gallery@gseart.com
www.gseart.com Tue-Fri 11-5

The Gabarron Foundation, Carriage House Center for the Arts

149 E 38, 10016
212.573.6968 x10 info@gabarron.org
www.gabarronfoundation.org By appointment only

Howard Greenberg Gallery

41 E 57, 14th fl, 10022
212.334.0010 info@howardgreenberg.com
www.howardgreenberg.com

Nohra Haime Gallery

Antonio Seguí "A Retrospective Exhibition 1966-2010", painting Apr 27 thru Jun 10
730 Fifth Avenue, 10019
212.888.3550 gallery@nohrahaimегallery.com
www.nohrahaimегallery.com Tue-Sat 10-6

Bill Hodges Gallery

Erica Schreiner, "Dessert & Disorders", video photo Jun 2 thru end of July
224 W 57, 10019
212.333.2640 info@billhodgesgallery.com
www.billhodgesgallery.com Tue-Fri 10:30-6; Sat 12:30-5:30

Jadite Galleries

Peter A. Gish: "Spiritual Places"; Julio Borges: "Cuban Paintings"; Martha Zamora: "Paintings", May 5 thru May 28
413 W 50, 10019 212.315.2740 jaditeart@aol.com
gallery@nohrahaimегallery.com
www.jadite.com Tue-Sat 12-6

The Museum of Modern Art (MoMA)

11 W 53, 10019
212.708.9400 info@moma.org www.moma.org
Sat-Mon, Wed-Thu 10:30-5:30; Fri 10:30-8
www.newartcenter.net Tue-Sat 1-6

Michael Rosenfeld Gallery

24 W 57, 7th fl, 10019
212.247.0082 info@michaelrosenfeldart.com
www.michaelrosenfeldart.com Tue-Sat 10-6

Throckmorton Fine Art, Inc.

Valdir Cruz, "RAIZES BONITAS", Apr 21 thru Jun 4
145 E 57, 3rd, 10022
212.223.1059 kraigel@throckmorton-nyc.com
www.throckmorton-nyc.com Tue-Sat 10-6

Uptown

Americas Society

680 Park Ave at 68, 10065
212.249.8950 villanueva@as-coa.org
www.as.americas-society.org Wed-Sat 12-6

Nathan A. Bernstein & Co., Ltd.

21 East 65th Street, 2nd Floor, 10065
212.288.8970 info@nathanbernsteinart.com
www.nathanbernsteinart.com
Mon-Fri 10-6; Sat. by appt.

Chin a Institute

125 E 65th St, 10065
212.744.8181 info@chinainstitute.org
www.chinainstitute.org Sun-Sat 10-5; Tue & Thu 5-8

The Frick Collection

1 E 70, 10021
212.288.0700 info@frick.org
www.frick.org Tue-Sat 10-6; Sun 11-5

Gagosian Madison Avenue

980 Madison at 76, 10021
212.744.2313 newyork@gagosian.com
www.gagosian.com Tue-Sat 10-6

Guggenheim Museum

1071 Fifth Ave at 89th, 10128
212.423.3500 visitorinfo@guggenheim.org
www.guggenheim.org Sat-Wed 10-5:45; Fri 10-8

Irena Hochman Fine Art Ltd

Emin, Grotjahn, Hirst, Judd, Katz, Maloney, Myslowski, Picasso, Ryman, Warhol
1100 Madison Avenue, 10028
212.772.2227 ny@irenahochman.com
Hrs by appointment only

The Jewish Museum

Culture and Continuity: "The Jewish Journey", ongoing
1109 Fifth Ave at 92nd, 10028
212.423.3200 info@thejewishmuseum.org
www.thejewishmuseum.org
Sun, Mon, Wed, Thu 11-5:45; Tue 11-8

Metropolitan Museum of Art

Fifth Ave at 82nd, 10028
212.879.5500 www.metmuseum.org
Tue-Thu & Sun 9:30-5:30; Fri-Sat 9:30-9:00

Van de Weghe Fine Art

1018 Madison Avenue, 3rd fl, 10075
212.744.1900 info@vdwny.com
www.vdwny.com Mon-Fri 10-6

The National Academy Museum

1083 Fifth Avenue, @ 89th Street, 10128
212.369.4880 press@nationalacademy.org
www.nationalacademy.org Wed-Thu 12-5; Fri-Sun 11-6

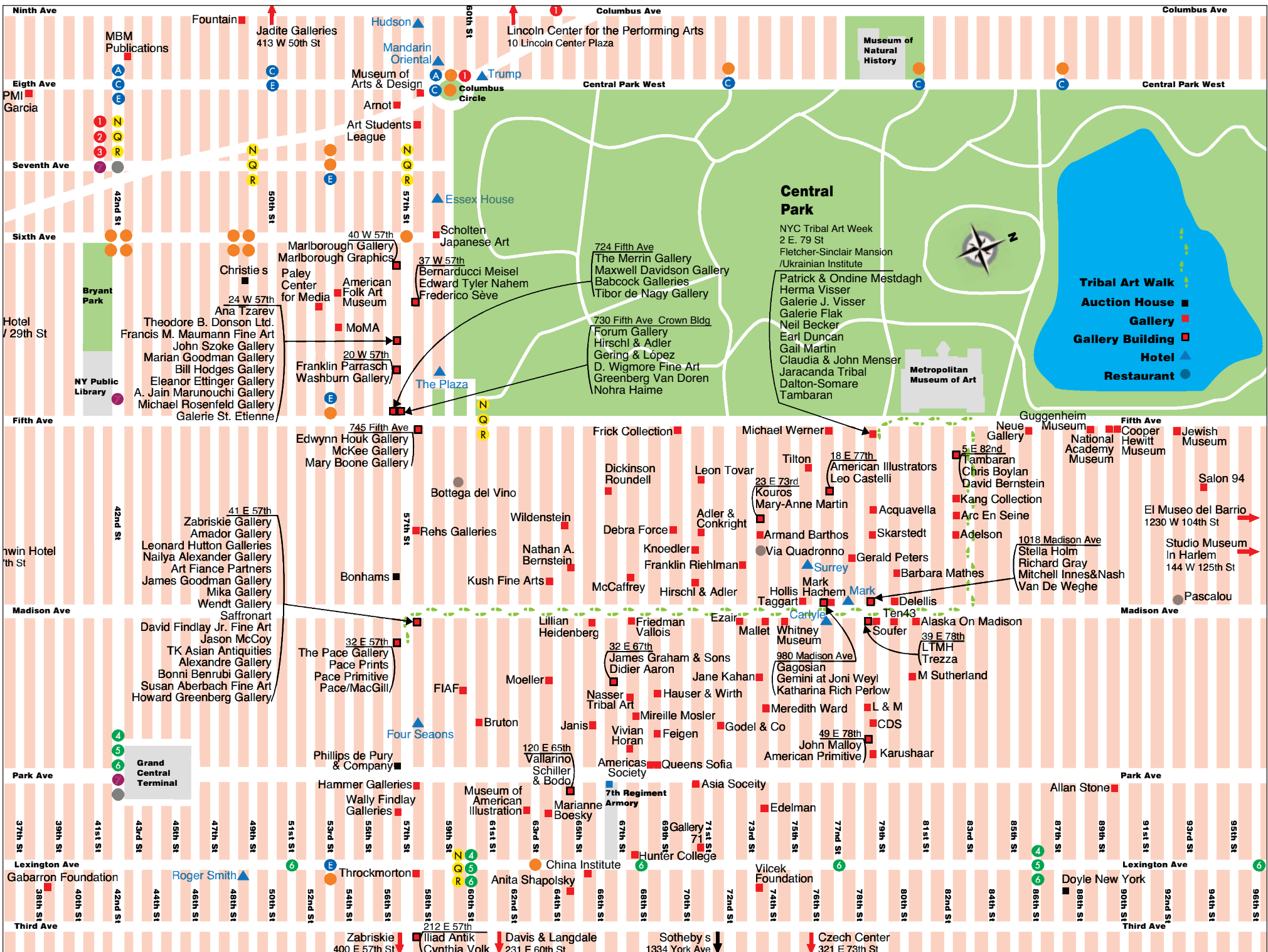
Whitney Museum of American Art

945 Madison Ave at 75th, 10021
212.570.3676 info@whitney.org
www.whitney.org Wed, Thu, Sat, Sun 11-6, Fri 1-9



PACE PRIMITIVE

32 East 57th Street, New York, NY 10022 212 421 3688 www.paceprimitive.com



Williamsburg / Brooklyn

Art 101, Inc.

101 Grand Street, 11211
718.302.2242 info@art101brooklyn.com
www.art101brooklyn.com Fri-Sun 1-6; by appt

Brooklyn Museum of Art

200 Eastern Parkway, 11238
718.638.5000 information@brooklynmuseum.org
www.brooklynmuseum.org Wed-Sun 10-5; Sat-Sun 11-6

Causey Contemporary

92 Wythe Ave., 11211
718.218.8939 info@chicontemporaryfineart.com
www.causeycontemporary.com Wed-Sat 11-7; 12-6 pm
Sunday, 9-5 pm Monday

Parker's Box

193 Grand St, 11211
718.388.2882 info@parkersbox.com
www.parkersbox.com Fri-Mon 1-7

Pierogi

177 N 9th St
718.599.2144 info@pierogi2000.com
www.pierogi2000.com Thu-Mon 12-6



The Boiler

191 N 14th St, 11211
718.599.2144 info@pierogi2000.com
www.pierogi2000.com Thu-Mon 12-6

Williamsburg Art & Historical Center (WAH)

35 Broadway, 11211
718.486.6012 wahcenter@earthlink.net
www.wahcenter.net Sat-Sun 12-6

LIC / Queens

Reis Studios

Group "LaGCC Alumni at The Experimental Space", painting sculpture multimedia installation May 14 thru May 22; Jaclyn Santos "Art Talk - Reality after Reality TV", painting May 18 thru May 18; Group "Open Studios", painting sculpture multimedia installation video photo May 21 thru May 22
43-01 22nd St., 11101
718-784-5577 info@reisstudios.com
www.reisstudios.com Mon-Sun 12:30-6

M55 Art

44-02 23rd Street, ground floor, 11101
718.729.2988 info@m55art.org
www.m55art.org Wed-Sat 12-6; by appt

P.S.1 Contemporary Art Center

22-25 Jackson Ave, LIC 11101
718.784.2084 mail@ps1.org
www.ps1.org Thu-Mon 12-6

QCC Art Gallery

222-05, 56th Ave, 11364
718.631.6396 QCCArtGallery@qcc.cuny.edu
www.qccartgallery.org Tue-Fri 10-5; Sat-Sun 12-5

Socrates Sculpture Park

Broadway @ Vernon Blvd, LIC 11106
718.956.1819 info@socratessculpturepark.org
www.socratessculpturepark.org





International - Shanghai

Contrasts Gallery

181 Middle Jingxi Rd, Shanghai 20002
+86.21.6323.1989
www.contrastsgallery.com

MOCA Shanghai

Please call for schedule
People's Park, 231 Nanjing West Road, Shanghai 200003
+86.21.6321.9900 info@shanghartgallery.com
www.mocashanghai.org Mon-Sun 10-6; Wed 10-10

1918 ArtSPACE Shanghai

Please call gallery for schedule
No.78 Changping Rd, Jing'An District, Shanghai 200041
+86.21.5228.6776 info@1918artspace.com
www.1918artspace.com
No.78 Changping Rd, Jing'An District

Elisabeth de Brabant

Hung Liu, "Concession", May 20 thru end of July
No. 299 Fuxing West Road near Huashan Road, 200031
+86-021-6466-7428 www.elisabethdebrabant.com
Tue-Fri 10-6:30; Sat, Sun 1:30 - 6:30 PM

M97 Gallery

Please contact gallery for current programming
No. 97 Moganshan Rd. 2nd floor, 200060
+86-021-6266-1597 info@gallery97.com
www.m97gallery.com

ifa gallery

Please contact gallery for current programming
621 Changde Road, (near Wuding Road), 200040
+862162560835 contact@ifa-gallery.com
www.ifa-gallery.com Tue-Sun 10-7; by appointment

International - Beijing

Pekin Fine Arts

No. 241 Cao Chang Di Village, Cui Ge Zhuang, Chaoyang District, Beijing 100105
+8610.5127.3220
www.pekinfinearts.com Wed-Sun 10-6

Chambers Fine Art- Beijing

Phototary with "3 Shadows", works from the photography group active during the 1990's in Beijing's East Village district, Apr 17 thru May 29
Red No. 1-D, Cao Chang Di Village, Chaoyang District, Beijing 100015
+8610.5127.3298 bj@chambersfineart.com
www.chambersfineart.com Tue-Sun 10-6

Red Gate Gallery

Levels 1 & 4, Dongbianmen Watchtower Chongwenmen, Beijing 100600
+8610.6525.1005
www.redgategallery.com Sun-Sat 10-5

Auctions

Christie's

20 Rockefeller Plaza, 5th fl, New York, NY 10020
T 212.636.2000 F 212.636.4928
www.christies.com

Doyle New York

175 E 87, New York, NY 10128
T 212.427.2730 F 212.369.0892
www.doylenewyork.com

Phillips de Pury & Co.

450 W 15, New York, NY 10011
T 212.940.1200 www.phillipsdeputy.com

Sotheby's

1334 York Ave, New York, NY 10021
T 212.606.2000 F 212.606.7833
www.sothebys.com

Leslie Hindman Auctioneers

1338 West Lake St, Chicago, IL 60607
T 312.280.1212
www.lesliehindman.com

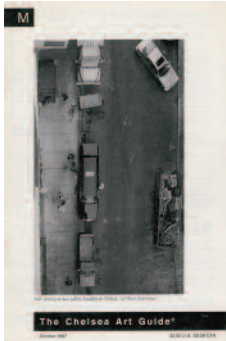
Bonhams & Butterfields San Francisco

220 San Bruno Ave, San Francisco, CA 94103
T 415 861 7500 F 415 861 8951
www.bonhams.com



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