

DUBAI DEBUT

Leila Heller has been visiting the UAE annually for Art Dubai and Abu Dhabi Art for a decade. Late this past November, she opened an outpost of her Chelsea, New York–based gallery in Dubai’s Alserkal Avenue complex with a show of Belgian artist Wim Delvoe and Egyptian Ghada Amer—the latter’s first major show in the region in more than 20 years.



Leila Heller

“Since the early 1980s, my New York gallery has had a tremendous emphasis on promoting art from the Middle East and Southeast and Central Asia,” says Heller. “As a woman of Iranian heritage, I have always attempted to promote cultural understanding with our exhibition program; the new gallery brings that mission full circle.” The largest commercial gallery within the Gulf region of Bahrain, Kuwait, Oman, Qatar, Saudi Arabia, and the UAE, the 15,000-square-foot space will host a solo show by Iran-born, New York–based Y.Z. Kami throughout March.

ARTIST HOPS



Simon Fujiwara

In New York, Andrea Rosen Gallery announced representation of **Simon Fujiwara**; painter **Jonathan Gardner** joined Casey Kaplan; Taymour Grahne Gallery signed Brooklyn-based **Maia Cruz Palileo**; and **Alice Aycock** will now show with Marlborough Gallery. Meanwhile, James Cohan added septuagenarian **Mernet Larsen** to its roster, **Doug Fogelson** joined Sasha Wolf Gallery, and Garth Greenan nabbed **Roy McMakin**. Across the pond, London’s Offer Waterman will represent the estate of **William Turnbull**, and Zurich-based Hauser & Wirth has taken on the estate of **David Smith**, while in Reykjavík, i8 Gallery will now show **Arna Ottarsdóttir**.

POWER MOVES

Judy Hecker now helms the **International Print Center New York** as director, while **Stefanie Böttcher** has taken on that role at **Kunsthalle Mainz**, and the **Musée d’Orsay in Paris** has a new chief curator, **Sylvie Patry**. **Raphael Gygax** will be the new curator of projects for **Frieze London**. **Ursula Davila-Villa** is the newest partner at New York’s **Alexander Gray Associates**, while **Booth Gallery** opened in Hell’s Kitchen. And the **University of Pennsylvania School of Design’s** MFA program welcomed **David Hartt** and **Sharon Hayes** to the faculty.



Judy Hecker

CLOSE-UP

The Los Angeles–based **Centre Pompidou Foundation**, an American organization established in 1977 to support the work of the Centre Pompidou in Paris through donations and acquisitions of works of American art, has appointed its new curator of American art, **Florence Derieux**, to work in tandem with the institution. The French curator, now based in New York, was previously at Palais de Tokyo in Paris, the Picasso Museum in Antibes, and the FRAC Champagne-Ardenne in Reims. She spoke with Juliet Helmke about the particular strength of the collection and her new role bridging foundation and institution.

Tell me about the Centre Pompidou’s collection of American art.

It very much reflects the history of the museum and the various opinions and interests of the successive curators there. One of the most interesting aspects is the remarkable representation of American female artists. Our recent acquisitions reinforce this characteristic with works by Louise Bourgeois, Lygia Clark, Anne Collier, Agnes Denes, Barbara Kasten, Louise Lawler, Sherrie Levine, Ana Mendieta, Adrian Piper, R.H. Quaytman, Kiki Smith, Hannah Wilke, and Francesca Woodman.

Your favorite among them?

It has to be the foundation’s latest purchase: an

amazing work by Louise Lawler, which is entitled *Life After 1945 (Faces)*, from her “adjusted to fit” series. This work is specifically produced to adjust in size to where it is exhibited. It is a variation and extension of the main theme explored by the artist since the beginning of her career: the context in which works of art are displayed and the way we look at art. *Life After 1945 (Faces)* is a particularly poignant example of the artist’s recent explorations.

How does your role function in relation to both the foundation and the institution?

I’m curator of American Art of the Centre Pompidou Foundation and curator-at-large of the Centre

Pompidou. That means that I’m a member of the museum’s curatorial staff, so I’m a part of all curatorial meetings and acquisition committees.

It sounds like a very close working relationship between the two entities.

The fact that the foundation was created in the same year that the museum opened tells a lot about the extremely strong links between the two. Today, the ongoing dialogue between the foundation’s chairman, Steven Guttman, and the museum’s director, Bernard Blistène, allows for an even more direct collaboration between the foundation and the museum’s curatorial team. This enables us to act independently, but with the aim to match the museum’s goals. MP



Florence Derieux