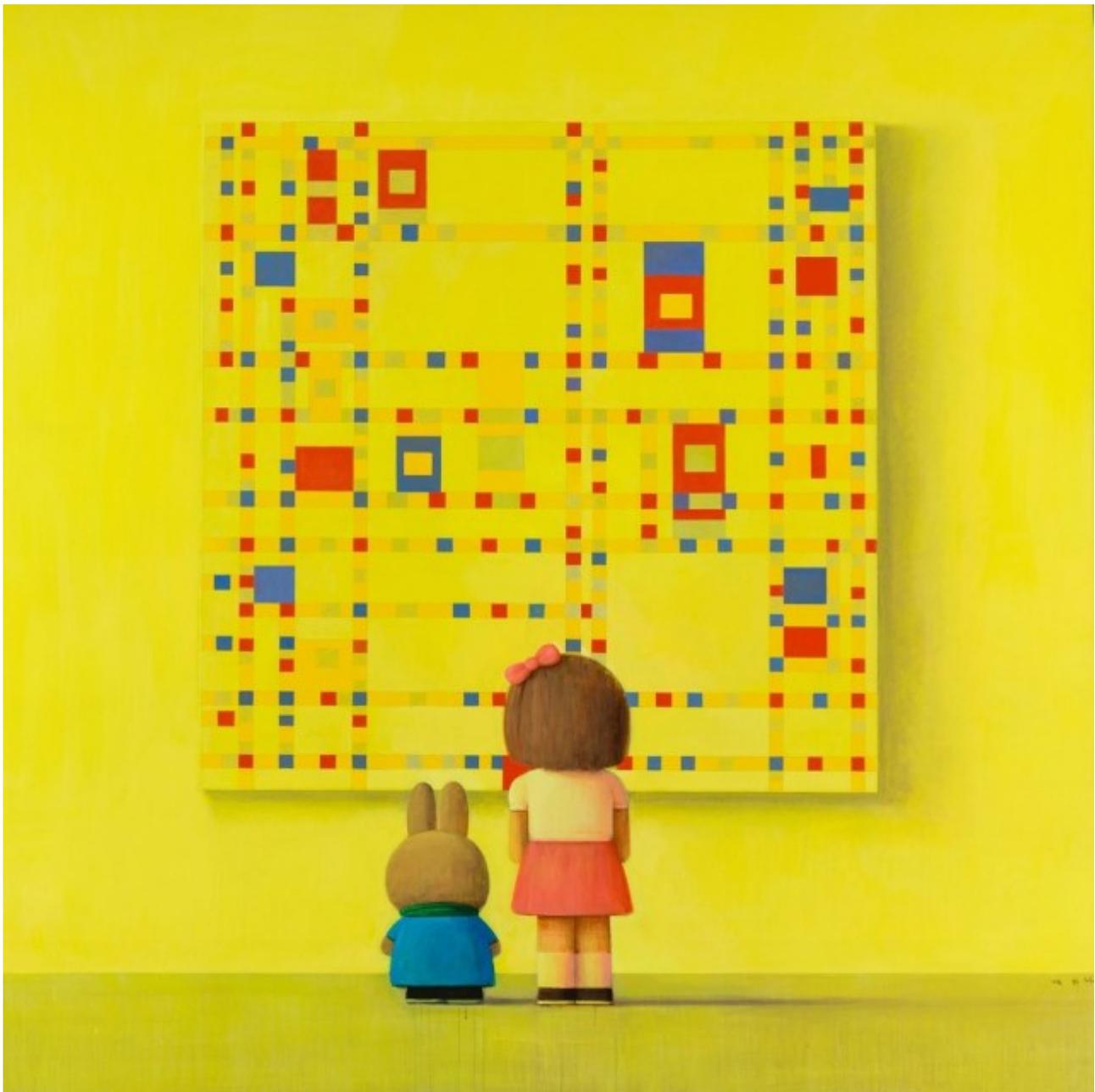


Art Agency, Partners

Art Agency, Partners is a bespoke art advisory firm founded in 2014, and built upon decades of combined experience, to provide counsel to many of the world's leading art collectors and institutions on collection assessment and development, estate planning, and innovative approaches to museum giving and growth.

The Most Important Museums Opening This Year

There's no sign of a slowdown in building new institutions



Liu Ye's *The Past of Broadway* (2006) is held in the collection of the soon to open He Art Museum in China. ©HEM

By  Jane Morris

writer and editor

Published 28 January 2020 in [Other Insights](#)

Despite frequent proclamations on its collapse, the museum building boom that began in the early 2000s continues apace. There are even more large-scale museum openings in 2020 than in 2019, with projects ranging from the massive €644m (\$713m) [Humboldt Forum](#) in Berlin (see below) and Vienna's €50m (\$55m) [Albertina Modern](#), to smaller projects such as the £2.4m (\$3.1m) renovation of grassroots gallery-cum-workspace [Studio Voltaire](#) near London's [Clapham Common](#). Here is our pick of the major new projects expected to open around the world this year—and a few that look like missing the mark.

A Few of My Favorite Things

What I'm looking forward to seeing



Smashing the system. Still from Pipilotti Rist, *Ever Is Over All* (1997) © Pipilotti Rist. Courtesy of the artist, Luhring Augustine, New York, and Hauser & Wirth

By  Allan Schwartzman

publisher of *In Other Words*, co-founder of AAP & chairman of Sotheby's Global Fine Arts

Published 29 January 2020 in [Allan's Intro](#)

In scouring through many recently published lists of the most anticipated exhibitions of 2020, I came across a list of “the ten most important artists of the 2010s”. Only two of those artists could be said to have emerged in that decade. The others have been known and influential for many decades, ranging in age from 50 to 104. And while maybe two of those artists could be said to have come to public prominence in the past 20 years, the list underscored that there is no consensus on what defines quality or importance in contemporary art today.

Such lack of clarity has occurred before at times of great creative invention. But today's lack of consensus seems rooted in the havoc of the art market, though I sincerely hope that, as yet, not so visible out there is a profound stretching of the borders of creativity that may come into focus before too long.



Lynette Yiadom-Boakye is one of the most invigorating painters of our time. Here, her work *Citrine by the Ounce* (2014). Private Collection © Courtesy of Lynette Yiadom-Boakye

Indeed there is much to anticipate. I am very much looking forward to seeing the upcoming exhibition of an artist who has emerged in recent years: [Tala Madani](#) ([LA MoCA](#), winter 2020, title to be confirmed). Though I haven't focused studiously on her work, it almost always grabs my attention, and usually pleases my eye and engages me with its wit and a naughty, often bawdy sense of outrage I find satisfying, especially from the mind and hands of a female artist, in ways that men have usually claimed.

I am equally enthusiastic to see [Tate Britain's](#) upcoming survey of [Lynette Yiadom-Boakye](#), one of the most invigorating painters of our time ("[Lynette Yiadom-Boakye](#)", 19 May-31 August); and the [Pipilotti Rist retrospective](#) that will also be presented by [LA MoCA](#) (spring/summer 2020, title to be confirmed). No one has brought a more fantastical, psychological, and painterly view to the medium of video (or for that matter, to any medium in recent decades). The range of scales with which the artist works, and the sense of imagination and wondrous discovery in her work is well suited to the format of a retrospective. Indeed, there are few contemporary artists whose imagination runs so deep.

Other shows I am looking forward to seeing include the [Met Breuer's](#) upcoming retrospective of [Gerhard Richter](#)—he is the

greatest living painter, and so another view of his incredible span of art-making is cause for pleasure and clarity (“[Gerhard Richter: Painting After All](#)”, 4 March-5 July); [Wolfgang Tillmans](#) at [WIELS in Brussels](#), both because no one installs art as a fresh and exhilarating event like Tillmans, and because WIELS consistently mounts some of the most curatorially thoughtful exhibitions of our time (“[Wolfgang Tillmans: Today is the First Day](#)”, 1 February-24 May); and the opening of the [Pinault Collection](#) at Paris’ Bourse de Commerce, which promises to be the contemporary spectacle of the year (scheduled for June).



Artemisia Gentileschi, *Judith and Holofernes* (c. 1620). Uffizi Gallery, Florence

While no institution seems ready to go out on a limb regarding the state and direction of contemporary art, I anticipate that each of these exhibitions will be a pleasure to behold. And yet the greater viewing promises of 2020 are major upcoming historical exhibitions, starting with [Jan Van Eyck](#) at the [Museum voor Schone Kunsten](#) in Ghent (“[Van Eyck: An Optical Revolution](#)”, 1 February-30 April). Van Eyck marked one of the most profound shifts in the history of art, from guild artisan to “artist” whose signature had earned its way into the storytelling of a painting, a revolution marked in the [Arnolfini Portrait](#) of 1434 in London’s [National Gallery](#). This exhibition also comes with the opportunity to see the newly restored [Ghent Altarpiece](#), painted by Jan and his brother Hubert, which on a different scale is likely as amazing a rediscovery as when the Sistine Chapel ceiling was revealed after years of restoration.

[Raphael](#), at the [National Gallery, London](#), should be as major an event (“[Raphael](#)”, 3 October-24 January 2021). I was pretty detached from Raphael’s work when I was an art history student, until the artist father of a friend of mine told me that he felt Raphael’s vision is a mature one he didn’t begin to appreciate until he was middle-aged. I filed that wise observation away until Raphael came to life for me... well, when I reached middle age. And so the possibility of seeing 30 Raphaels at the same time is an opportunity of a lifetime—the chance to see the fullness of a master just when my eye is in fuller bloom.

And finally, the National Gallery’s [Artemisia Gentileschi](#) exhibition (“[Artemisia](#)”, 4 April-26 July). One of the first (known) important woman artists, today we have a good vantage point from which to re-examine her work, and to reassess the role of gender in the history of representation.

The Most Exciting Exhibitions To Look Forward To

Your guide to the upcoming must-sees



A work by “proto-Surrealist” artist Henry Fuseli: *The Weird Sisters, Macbeth* (c. 1783). Courtesy RSC Theatre Collection

By  Christian Viveros-Fauné

art and culture critic,  Louisa Buck

contemporary art correspondent,  Jonathan Griffin

writer and critic,

and  Melissa Smith

art critic and contributor

Published 29 January 2020 in [Must See](#)

Mark your calendars for the major shows of 2020. If the times are a’ changing—and you know they are—let these museum shows be your guide. **C.V.F.**

The Most Interesting Books Coming Out This Year

The best art books hitting the shelves



Cinema tickets designed by Annie Atkins for Todd Haynes' *Wonderstruck* (2017)

By  Christian House

freelance writer for the Guardian and the Daily Telegraph

Published 29 January 2020 in [Books](#)

Surveying art publishers' catalogues for 2020 is a little like looking through old school yearbooks: I'm reminded of past loves but also the unsettling passage of time. This column considers the vogues, flashbacks and oddities that will hit your bookshelves in the coming year and ponders the virtues of the familiar and the faddish.

Trends

Publishers have recently caught on to the public interest in women artists. And now they're starting to deal with the emancipation of materials, as a flurry of new books address the less canonical, less patriarchal media of ceramics, textiles, glass, woodwork, even floristry.

Artists are embracing increasingly obscure elements, as illustrated in *Neri Oxman: Mediated Matter* (MoMA, February). The Israeli-American designer and MIT professor uses tree bark, silkworms and the shells of crustaceans in works that operate at the "intersection of biology, engineering, materials science, and computer science".

Contemporary Ceramic Art (Thames & Hudson, April) introduces a whole new world of firing and glazing. There are imaginary bestiaries, life-size ceramic characters and dresses decorated with thousands of porcelain butterflies. Things have moved on from the days of Picasso's Provençal pots.

Biography



Warhol by Blake Gopnik delivers almost 1,000 pages on the Pop maestro (Ecco Books)

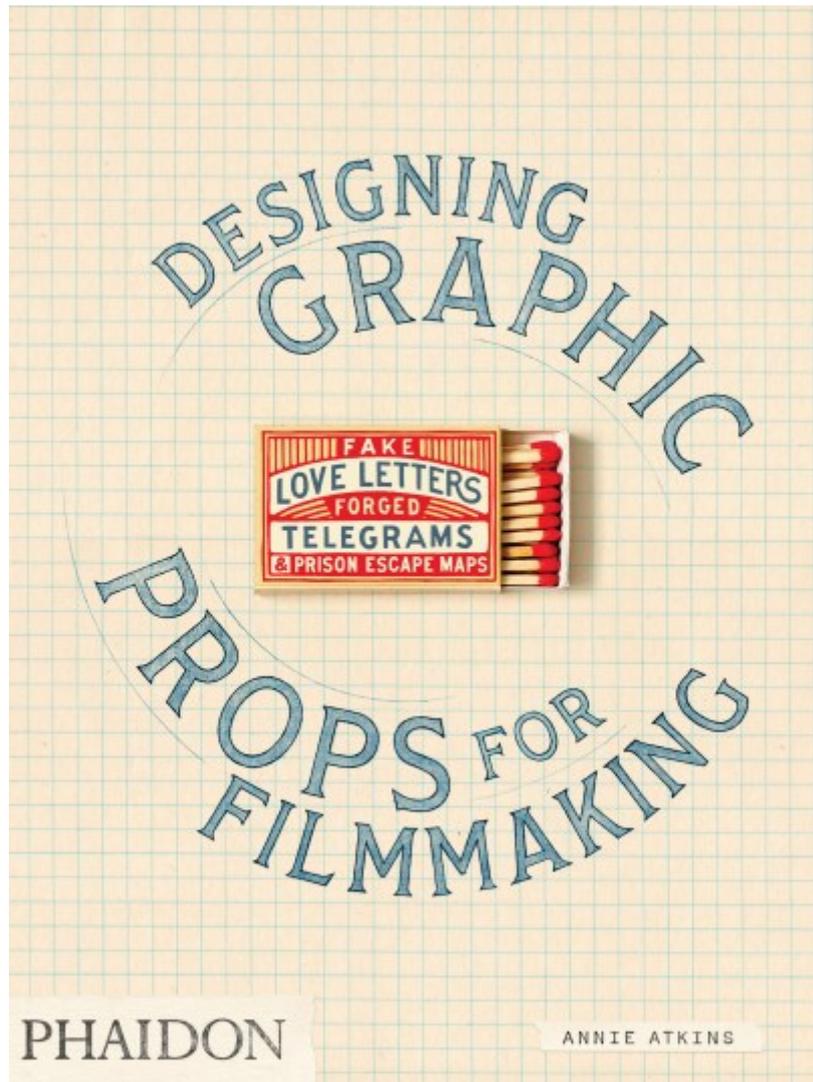
Last year sometimes felt like the year of Lucian Freud, with several books dedicated to the London painter. While there is no headliner in 2020, a few of the usual—and a couple of unusual—suspects appear in the line-up. Most notably, there is [Warhol by Blake Gopnik](#) (Allen Lane, February) which delivers almost 1,000 pages on the Pop maestro in what is being touted, understandably, as the definitive biography.

Two new titles, both out from [Thames & Hudson](#) in June, focus on Van Gogh's relationship with the written word. "Books and reality and art are the same kind of thing for me," wrote the artist. One book, [Vincent van Gogh: A Life in Letters](#) provides an epistolary portrait while the other, [Vincent's Books](#), examines his reading matter (not beach reads, one suspects).

Other European figures under the spyglass include an oddly intuitive pairing in [Tracey Emin/Edvard Munch: The Loneliness of the Soul](#), which explores how the Nordic existentialism of Munch informed the British existentialism of Emin (Munch Museum, May). And from small Swedish publisher Booxencounters comes [A Foujita Diary: 12 Panoramas by Tsuguharu Foujita](#), a small volume of 12 unpublished sketches by the artist, whimsical studies created to pass the time on a journey across Japan in 1934.

And next fall, watch out for the centenaries of [Wayne Thiebaud](#) and Helmut [Newton](#), which will no doubt be reflected in publishers' lists.

Enigmas



The cover of *Fake Love Letters, Forged Telegrams and Prison Escape Maps: Designing Graphic Props for Film-making* by Annie Atkins

Art books often throw a curveball and 2020 provides some delightfully peculiar pitches. In *Orange* (Steidl, June) the novelist and Nobel laureate [Orhan Pamuk](#) walks around Istanbul with his camera capturing its distinctive, cosy and elegiac orange glow. Meanwhile, sparking up *Duchamp's Pipe: A Chess Romance—Marcel Duchamp and George Koltanowski* (North Atlantic Books, February) is the friendship between Dadaist [Duchamp](#) and Belgian chess master [Koltanowski](#). Author Celia Rabinovitch reveals how a \$87,000 pipe fits into the picture.

There is more strange ephemera in *Fake Love Letters, Forged Telegrams and Prison Escape Maps: Designing Graphic Props for Film-making* (Phaidon, March). Designer [Annie Atkins](#) explains how she created CIA documents for Tom Hanks in *Bridge of Spies*, and pink cake boxes for *The Grand Budapest Hotel*. “Annie makes the unreal seem hyper-real,” says actor Jeff Goldblum.

Short Life in a Strange World: Birth to Death in 42 Panels (4th Estate, February) could be the most indefinable art book of the year. Part memoir, part philosophy, part art odyssey, it follows [Toby Ferris](#)'s pilgrimage—22 galleries across 19 countries—to see the extant paintings of [Pieter Bruegel the Elder](#). It is being billed as a mortality-inflected examination of art's place in life's sometimes brief journey.

Obsessive stalking also features in *The Golden Flea: A Story of Obsession and Collecting* (WW Norton, April), which recounts [Michael Rips](#)'s love affair with the Chelsea Flea Market on the west side of Manhattan. There he joins the melee of magpies vying for “Old Master” paintings, “Afghan” rugs and “ancient” swords. Collectors everywhere will no doubt recognize themselves in the dusty hunters scanning the stalls for yesterday's forgotten gems and tomorrow's masterpieces.

Silver Linings



*“I only collect Dan Flavin because I
always like looking at the bright side.”*

by Pablo Helguera

By Pablo Helguera

artist

Published 29 January 2020 in [Cartoons](#)