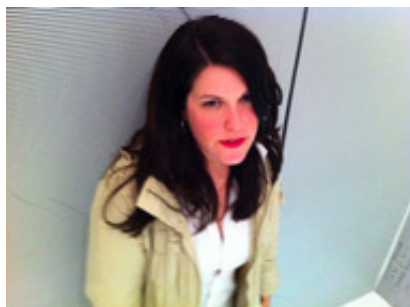


Catherine Taft Named Deputy Director at LA><ART



Catherine Taft

Catherine Taft has been named deputy director of LA><ART. A frequent contributor to *Artforum*, among many other publications, Taft was most recently assistant curator at the Whitney Museum in New York. She was also previously curatorial associate in the department of architecture and contemporary art at the Getty Research Institute, where she helped organize “Pacific Standard Time: Art in Los Angeles,” 2011.

LA><ART is a Los Angeles-based nonprofit art space. Founded by Lauri Firstenberg, it has operated for over a decade and has recently featured exhibitions by artists including Zoe Crosher, Melanie Schiff, Mark Hagen, and Galia Linn.

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[LATEST NEWS](#)

April 12, 2016

[Ackland Art Museum Appoints Katie Ziglar Director](#)



Katie Ziglar

The University of North Carolina at Chapel Hill’s Ackland Art Museum has named Katie Ziglar its new director.

Chancellor Carol L. Folt said, “She brings significant experience from her work at the Smithsonian Institution, where she contributed to increasing visibility and financial stability. We look forward to her leadership and vision for the Ackland Art Museum.”

Ziglar—a Chapel Hill alum—has been a museum professional for thirty years. She has served as the director of external affairs at the Smithsonian’s Freer Gallery of Art and Arthur M. Sackler Gallery for over a decade. Ziglar will join Ackland’s staff on July 6.

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April 12, 2016



[Oscar Murillo Deported After Destroying UK Passport](#)



Oscar Murillo

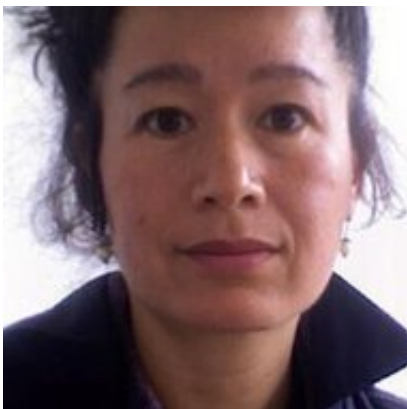
Artist Oscar Murillo destroyed his British passport while in a plane to Sydney, according to [Artnews](#)'s Nate Freeman. Murillo was “detained upon arrival, kept in a detention cell for two days by authorities who checked his identity, and eventually deported to Singapore,” writes Freeman, who notes that a representative from David Zwirner confirmed the incident. After being deported, he apparently took a multi-leg route through Spain and Colombia, finally ending up back in the UK.

Julia Joern, of Zwirner, said that Murillo has said in a talk that he destroyed his passport “as an act and response to the notion of ‘privilege’ that is associated with certain citizenships in the Western world.”

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April 12, 2016

[Rhizome Announces 2016 Seven on Seven Collaborators](#)



Hito Steyerl

Rhizome, the new-media arts nonprofit, has announce the participants of this year's Seven on Seven program. Founded in 2010, Seven on Seven pairs creators and technologists, who are together charged with producing a project in a limited amount of time.

Previous editions have featured artist Taryn Simon working with Internet activist Aaron Swartz, and Snapchat's David Kravitz collaborating with artist Frances Stark. This year's collaborations are as follows:

April 12, 2016

[Saddam Hussein's Basra Mansion to Reopen as Art Museum](#)



Basra

This fall, the Basra mansion of former Iraqi President Saddam Hussein will debut as an art museum, reports [The Observer](#)'s Alanna Martinez. Qahtan al-Abeed, director of Iraq's State Board of Antiquities and Heritage for Basra, has been leading the project, according to *National Geographic*. "The Iraqi government, a UK-based charity, and oil company donations" are all helping to finance the project, writes Martinez.

Operation Iraqi Freedom left Hussein's palaces empty, and the building was used as an army mess hall for a time. Al-Abeed has been promised three million dollars from the Basra government. The money will support renovations on the building.

"We want to make this a heritage area with hotels and restaurants and a heritage museum, but being sure that people still live here," said al-Abeed. "We want to make this like Granada in Spain, but this is a fifteen-to twenty-year project."

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April 11, 2016

[Robert Storr Awarded Insignia of Officer of the Order of Arts and Letters](#)



Robert Storr

The critic, artist, curator, scholar, and former dean of the Yale University School of Art Robert Storr will be awarded the insignia of Officer of the Order of Arts and Letters by the French Ambassador to the United States on April 17, 2016, in Washington, DC, at a dinner for the Foundation for Art and Preservation in Embassies, which Storr is a member of.

Storr served as dean at Yale’s art school from 2006 until this year, when it was announced he would step down and be succeeded by [Marta Kuzma](#). From 1990 to 2002, Storr was a senior curator at MoMA in New York where he curated shows of artists such as Ad Reinhardt, Bruce Nauman, Jasper Johns, Ellsworth Kelly, Sheila Hicks, Elizabeth Murray, Gerhard Richter, Max Beckmann, Tony Smith, and Robert Ryman. In 2007, he was the first, and so far only, American to be appointed director of the Venice Biennale. Storr has also contributed as a critic to such magazines and journals as *Artforum*, *Art in America*, *Frieze*, and *Parkett*.

He has previously been involved with several French institutions by acting as a jury or member of acquisitions committees, including at the Fondation Cartier, École Nationale Supérieure des Beaux-Arts, and the Marcel Duchamp Prize. In 2000, the French Ministry of Culture awarded Storr the insignia of Chevalier of the Order of Arts and Letters.

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April 11, 2016

[Pinacothèque de Paris's Singapore Location Shuttered After Declining Visitor Numbers and Lawsuit](#)



Pinacothèque Singapore de Paris

Gareth Harris reports in the [Art Newspaper](#) that the Singapore sister site of the Pinacothèque de Paris, a private museum founded by the curator and art historian Marc Restellini, which closed its original Paris location in [February](#), has now shut down as well. This comes just a year after the Pinacothèque Singapore de Paris opened in the Fort Canning Arts Centre there. A spokeswoman for Art Heritage Singapore, which operated the museum and is owned by Restellini, told local newspaper *The Straits Times* that it is “disappointed that this project did not succeed due to weaker-than-expected visitor figures and other business and financial challenges faced.”

Restellini closed the Pinacothèque de Paris, a private museum, after the parent company Art Heritage France was put into receivership. Restellini blamed declining visitor figures and astronomical rents in Paris for the Parisian location’s closure.

Art Heritage Singapore, on the other hand, is currently embroiled in a legal dispute with the Arthemisia Group, a Milan-based exhibition organizer, which put on the Pinacothèque Singapore de Paris’s inaugural show, “The Myth of Cleopatra,” that opened last May. By the end of September, Arthemisia had taken Art Heritage Singapore to court in over an unpaid contract. Arthemisia’s director, Iole Siena, says they are suing Art Heritage Singapore for €435,000, or nearly half a million dollars. Art Heritage Singapore is also counter-suing Arthemisia, claiming the Italian company failed to fulfill its obligations.

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April 11, 2016

[Swiss Prosecutors Seize Modigliani Painting Owned by David Nahmad from Geneva Storage Facility](#)



David Nahmad

After the revelations of the “Panama Papers” came to light, revealing such untoward financial machinations in the art world as the [true ownership](#) at the heart of a dispute over a Modigliani painting the art dealing family the Nahmads denied they owned, Swiss prosecutors searched a storage facility in Geneva in pursuit of the painting, *Seated Man with a Cane*, 1918, according to [Art Market Monitor](#)’s Marion Maneker. Prosecutor Claudio Mascotto launched the search at a unit occupied by the art storage company Rodolphe Haller at Ports Francs Geneva, just two days after Mascotto asked for permission to audit the storage company, and has confiscated the painting according to the Geneva Prosecutor’s Office.

The work was sought after by authorities due to a restitution claim filed by an heir of a Jewish art dealer, Oscar Stettiner, the latter of which lost it to German Nazis during World War II. In 2011, Stettiner’s grandson, Philippe Maestracci, took the Nahmads to court to get the painting back, but the case was withdrawn after the Nahmads stated that the painting was not owned by them, but by a company named International Art Center. Then in 2014, Maestracci took the Nahmads to court again, saying that International Art Center is a Panamanian shell company, an “alter ego of David Nahmad and other Nahmad family members.” As the Mossack Fonseca papers show, International Art Center does belong to the Nahmads, has been owned by them since 1995, and that David Nahmad is the current owner of the painting and thus subject to the claim of restitution.

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April 11, 2016

[2016 Vincent Award Canceled After Nominated Artists Withdraw](#)



Director of the Gemeentemuseum, Benno Tempel

After the artist Nairy Baghramian [turned down](#) her nomination for the Vincent Van Gogh Biennial Award for Contemporary Art in Europe, as administered by the Gemeentemuseum Den Haag since 2014, citing her discomfort at the museum's role in the legal battle between Danish-Vietnamese artist Danh Vō and Dutch art collector Bert Kreuk, this year's edition of the award has now been canceled entirely by the award's jury according to Anny Shaw at the [Art Newspaper](#). Baghramian said last January: "I have to question the involvement of the museum in the law case between the artist Danh Vō and the collector De Kreuk."

After she withdrew, artists Jutta Koether and David Maljkovic also rejected their own nominations. The international jury for the award—comprising Sabine Folie, an independent curator based in Vienna; Hubertus Gassner, director of the Hamburger Kunsthalle; Julia Peyton-Jones, recently departed codirector of the Serpentine Gallery in London; Jaroslaw Suchan, director of the Muzeum Sztuki in Lodz, Poland; and Benno Tempel, the chairman and director of the Gemeentemuseum—has said in a statement that the artists' withdrawals from the award "precipitated a lot of discussion about this particular dispute, which the museum merely witnessed; it was never party to the dispute," and continued "the jury believes the recent discussion has overshadowed the intention of the award and could eventually compromise the nominated artists. After close consultations with the Broere Foundation, the jury has decided to cancel the Vincent Award 2016." The next edition of the prize is still scheduled for 2018.

Benno Tempel, the chairman and director of the Gemeentemuseum, testified in the legal case between Kreuk and Vō.

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April 9, 2016

[Tony Conrad \(1940–2016\)](#)



Tony Conrad. Photo: Bettina Herzner.

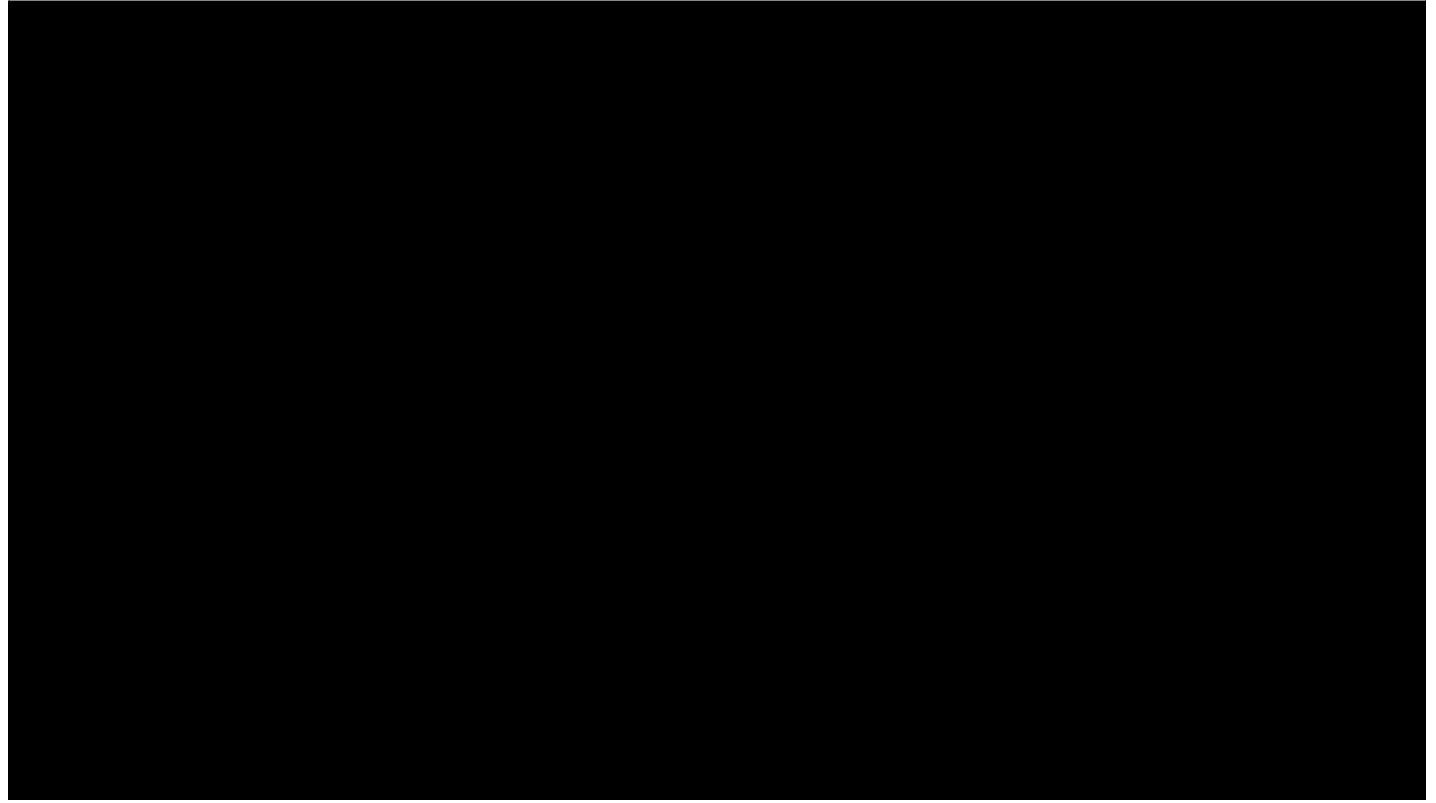
The artist, filmmaker, and composer Tony Conrad died early this morning of pneumonia, reports Colin Dabkowski for the [Buffalo News](#). The seventy-six-year old artist had been struggling with prostate cancer.

Conrad began his career as a scientist, graduating from Harvard University with a math degree and then working on computers at the Physics Chemist Institute in Copenhagen. Returning to New York soon afterwards, he directed and produced his first film, *The Flicker* (1966), which featured rapid alternations of black-and-white images that ultimately “was adopted as a kind of flagship film for the structural film movement,” as he put it in an interview. Jack Smith, Mike Kelley, and Henry Flynt were among his many frequent collaborators. Conrad also composed as part of the Theatre of Eternal Music, which included John Cale and La Monte Young. A book in his collection, titled *The Velvet Underground*, ultimately gave rise to the name of Lou Reed’s eponymous band. (The two had collaborated in a backing band that also included Walter De Maria on drums.)

Conrad went on to teach as a professor at Antioch College in Ohio, and then later joined the faculty of the Center for Media studies at the University at Buffalo. Spanning into the realm of performance, he made works such as *Sukiyaki Film* in the mid-1970s, cooking ingredients but also throwing them at a screen before a live audience. He went on to receive grants from the Rockefeller Foundation and the NEA.

His work has appeared at MoMA PS1, the Whitney Museum, the Walker Art Center, Kunsthalle Wien, and the Louvre, and was the subject of a retrospective at the Kitchen in 1991. In June 2008, Tate Modern commissioned Conrad’s *Unprojectable: Projection and Perspective*, an ambitious performance for the

Turbine Hall. As Annie Ochmanek wrote in [Artforum](#), Conrad “made his way through the past half century of cultural shifts by puncturing paradigms to let out some of the hot air.”



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