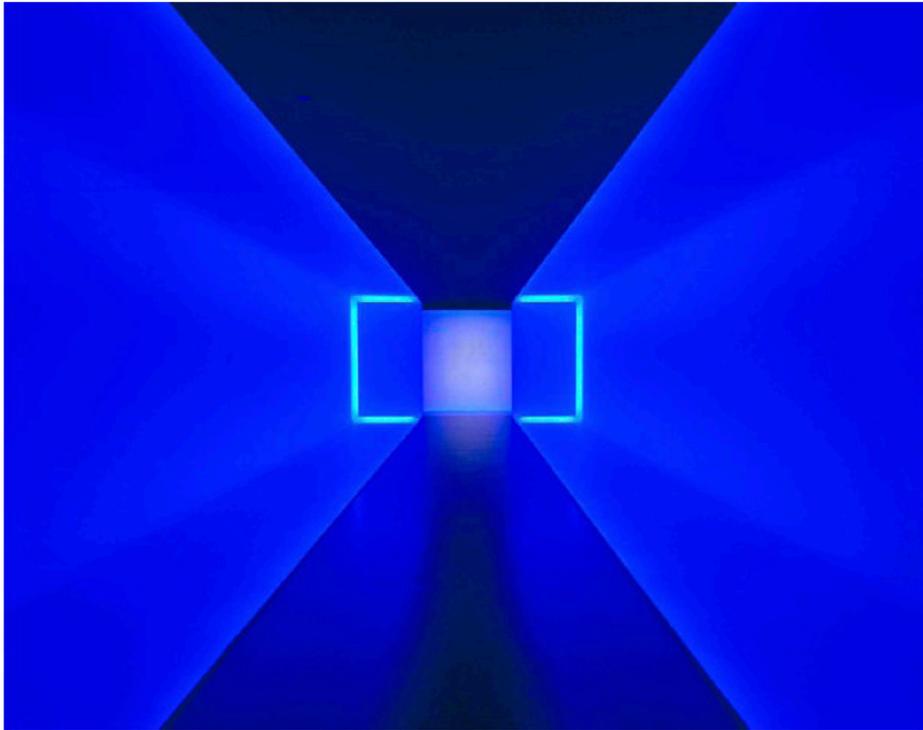


INSIDE ART

Andy Williams Art for Sale; James Turrell at Three Museums



James Turrell

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Published: February 7, 2013

AUCTION SNEAK PEEK:

ANDY WILLIAMS'S ART

Decades before fans swooned over his silky rendition of “Moon River” or Ronald Reagan described his voice as a “national treasure,” Andy Williams developed a love of art. “When he was in his 20s and first came to New York he became passionately interested in art and always wanted to buy it even when he couldn’t afford it,” Robert Williams, one of his sons, said in a phone interview. “My father saw things differently than most of us. He would spend hours looking at a painting. I think it meant something to him on a deeper level.”

Williams died in September at the age of 84, years after he had promised Christie’s it could sell his collections: more than \$30 million worth of modern and contemporary art including American paintings, Latin American art, African and Oceanic works, prints and 20th-century decorative art and design. A series of auctions in New York, London and Paris will begin in New York on May 8. Christie’s chose to announce the sales this week because highlights from Williams’s collection have gone on view in London timed to the Impressionist, modern and contemporary art auctions being held there.

For more than 60 years Williams bought art everywhere, from galleries as well as auction houses. He also got to know artists like Ed Ruscha and Kenneth Noland, according to Robert Manley, who runs Christie's postwar and contemporary art department in New York.

"At first he bought small things like prints that he could afford," Mr. Manley said. But as he made more money he was able to snap up examples of contemporary artists who were fashionable at the time. These included Claes Oldenburg, Richard Diebenkorn, Jean-Michel Basquiat, Mr. Ruscha and Noland. Art filled his homes in La Quinta, Calif., and Branson, Mo. He also installed art throughout the 2,000-seat Andy Williams Moon River Theater in Branson.

Robert Williams said he remembered Noland's 1958 "Circle" hanging in the living room in his father's house when he was a child. Christie's experts estimate it will sell for about \$1 million.

Besides the Noland, highlights from the collection include an untitled de Kooning painting from 1984, which Williams bought at Christie's in 2003 for \$3.7 million. It is now estimated at more than \$4 million. Diebenkorn's "Ocean Park #92," from 1976, is estimated to fetch more than \$4 million; Mr. Ruscha's "Mint (Red)," a 1968 example of his liquid-word paintings, is expected to sell for around \$3 million, Mr. Manley said. There is also a 1982 canvas by Basquiat, "Furious Man," which depicts a black man, baring his teeth, hands in the air. Williams bought it at Sotheby's in 2001 for \$302,750; it is expected to sell for around \$1 million.

"When he was on the road, if he had a free second he would find an art gallery or a museum to visit," Robert Williams said. "I think art was very stabilizing for him."

LIGHTING UP THE MUSEUMS

"An artist whose work is known but rarely seen" is how Michael Govan, director of the Los Angeles County Museum of Art, recently described James Turrell. At the Venice Biennale two summers ago fans were so eager to glimpse one of Mr. Turrell's transcendent light environments that lines began forming as soon as it opened. The permanent installations he has created in cities like Bentonville, Ark., and Houston, or further afield in Kanazawa, Japan, or Tilburg, in the Netherlands, have become popular destinations.

Mr. Turrell's career has not been examined in depth in this country for decades, however. The last big retrospective in New York, for example, took place at the Whitney Museum of American Art in 1980. But in May and June three American museums — the Los Angeles County Museum of Art, the Solomon R. Guggenheim Museum in New York and the Museum of Fine Arts, Houston — are holding exhibitions devoted to the work of Mr. Turrell, who is 69. "Each place will have representative works, some made over time, others made for a particular place," Mr. Turrell said in a telephone interview. "Every show will be unique."

The idea of holding shows in three museums grew out of a desire by Mr. Govan to organize a traveling retrospective. The trouble was, he realized early on, many of the built installations are difficult to move.

The show in Los Angeles, which opens May 26, will be the most comprehensive, covering nearly five decades. It will include early geometric light projections, prints, drawings, installations and recent holograms. There will also be a section devoted to Mr. Turrell's epic "Roden Crater" — a site-specific intervention to reshape an extinct volcano just outside Flagstaff, Ariz. — with models, plans, photographs and films about it.

Mr. Govan said that, to give visitors an immersive experience and to avoid overcrowded galleries, the museum will offer timed tickets and the show will be on view for nearly a year, through April 6, 2014.

The Houston museum's exhibition, which will run June 9 through Sept. 22, is focusing on seven light-based installations from the collection of the museum, which began collecting Mr. Turrell's work in 1994. It also commissioned a light tunnel by him that connects its Mies van der Rohe building to one by the Spanish architect Rafael Moneo.

"The show is a mini-retrospective," said Gary Tinterow, the museum's director. In addition to the light installations there will be the artist's "Mapping Spaces" portfolio and other work related to his "Roden Crater" project.

In New York, from June 21 through Sept. 25, the Guggenheim's Frank Lloyd Wright rotunda will be bathed in light and color. "It will be an immersive experience, very contemplative," said Richard Armstrong, the Guggenheim's director. Other work by Mr. Turrell will be on view in the annex galleries.

KUSAMA-ZWIRNER UNION

Rumors that the Japanese artist Yayoi Kusama was leaving the Gagosian Gallery for David Zwirner have been swirling around the art world since November. It's no longer rumor. Late last week Ms. Kusama posted a statement on her Web site saying that "after five years of working together," she and the Gagosian Gallery had "reached an amicable decision to end their partnership." Ms. Kusama will continue to be represented by Ota Fine Arts in Tokyo and Singapore as well as Victoria Miro in London, and Mr. Zwirner confirmed that he will be representing Ms. Kusama, primarily in the United States. He is planning an exhibition of her new work at his 19th Street Gallery in Chelsea this fall.