

**INCLUDING
 2009
 MUSEUM
 ATTENDANCE
 FIGURES, PP23-29**



INTERNATIONAL EDITION

THE ART NEWSPAPER™

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 PORCELAIN,
 SAYS DRESDEN**
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Rome/London

Chuck Close joins fray
 over Polaroid sale

UK museums vie

New Orleans

Director pledges to save Prospect biennial

Plans for "1.5" event and increased fundraising after second edition delayed

V&A

LONDON. The Victoria and Albert Museum (V&A) and the Royal Academy of Arts (RA) are competing to present the first state visit to Pope Benedict XVI, a trip in September is expected to draw huge crowds.

The *Art Newspaper* learned that the V&A and RA have each been in intensive negotiations with the Vatican over the past few weeks. The RA wanted to mount an ambitious show with works of art, whereas the V&A wanted to borrow for its exhibition the Vatican Museums' tapestries, the "Acts of St Paul", which were designed by Michelangelo's ceiling completed three years ago.

Last month, the V&A was forced to drop its plans because there was not enough time to secure the Vatican Museums' exhibition is ahead, however.

The V&A has seven surviving 15th-century permanent galleries in the South Kensington museum. Each is con-

NEW YORK. The organiser of New Orleans's fledgling international art biennial, Prospect, has told *The Art Newspaper* how he intends to keep the project alive, despite the announcement in February that its second edition would be postponed for a year because of fundraising difficulties. Nine of 13 of the board members have resigned, but founder and artistic director, Dan Cameron said that he is committed to seeing through many more years of the biennial.

Cameron said that the main focus of the coming year will be to get the local creative community involved in the process and he is planning a series of exhibitions, events and programmes under the title Prospect.1.5. "What we're trying to do is galvanise our involvement with venues, organisations and artists themselves, and make our partnership with these spaces more solid," he explained. Cameron wants to invite Prospect.2 artists to visit New Orleans when the second biennial would have happened this autumn, and turn these trips into residencies, "where they're staying for an extended time and directly interacting with university art departments and local artists".

He is "playing with the idea" of making the ".5" designation something that would take place consistently between biennials. And he says he has no plans to change to a triennial model, despite the year delay for the second edition.

"I think people have a tendency to forget about triennials, whereas a biennial conveys its own pace," he said.

Just a little under \$1m has



Fred Tomaselli, August 31, 2005, 2010, print available in support of Prospect, available from www.prospectneworleans.org

been raised for Prospect.2 so far, said Cameron. The overall budget is for \$3m-\$4m, and the fundraising plan is closely modelled on that of the first biennial, relying "heavily on foundations

and individuals and somewhat less on public and corporate money". But the organisation is also planning to take advantage of the reputation it built after the first biennial by developing

more "revenue-generating" projects. These include a series of limited edition prints being sold on the biennial's website, and a number of works in Sotheby's May contemporary auctions that have been specifically donated to benefit Prospect New Orleans.

Local artists have been overwhelmingly supportive. Dan Tague, already enlisted to participate in Prospect.2, says the attention generated by the first biennial was "pretty damn exciting when you're an artist living and working here". He says this has led to an expansion in the art scene with new galleries and alternative spaces popping up and established venues producing more engaging programming. Another local Prospect.2 artist, Dawn DeDeaux, said: "This is a perfect event for New Orleans. We have to make it work."

Helen Stollas



Close is lending support to a last-minute bid to save works from the Collection of the hammer at auction. "I gave my collection to the museum. It made clear that I was given to a said. In total 56 have expressed a lawsuit should the hearing be filed to bankruptcy court sales rights to according to Sam former judge spear-campaign. C.B. story

ince buys



Hans-Adam II of Liechtenstein who is also the country's main picture, he worried that the work with the coins. They were, in fact, the work. The work was a purchase, a collector's purchase. Sotheby's in a follower of Meyerswale (est. 1000). It went to Hazliti, Gooden over £2m, from the subsequently arch by Johann Lechtenstein actor, has con-a much more by Quentin of 1500, and an ment. M.B. price's latest purchase

Indian

LONDON. The Indian Museum of Art (IMA) is off the "gold standard" museum environment in a unilateral move in out of London in February.

The internationally standard is a temperature of 18 to 25 degrees Celsius, relative humidity between 40 and 50 per cent, which is standard condition for the IMA will allow the its exhibition gallery's temperature and relative humidity fluctuate by a few de-



Early 20th century enamel and silver metalwork carriage clock by Cartier, Paris c.1903

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