

SHIFTING S^{THE} PERSPECTIVE

IN THE ART WORLD, INNOVATION IS THE KEY TO SUCCESS. THESE FOUR INDUSTRY LUMINARIES BOLDLY PICK THE LOCK OF ORIGINALITY AND LEAVE THE DOOR TO BREAKTHROUGH EXHIBITS, PERFORMANCES AND WORKS OF ART WIDE OPEN.

By Anne Marie O'Connor, Drew Limsky and James Servin



AT ODD ANGLES
Massimiliano Gioni
at Jim Shaw's *The
End Is Here* exhibit
at the New Museum

PHOTO BY BRANDON SCHULIN

MASSIMILIANO GIONI: BREAKING NEW GROUND

Massimiliano Gioni wishes the exhibits at the New Museum were a little less popular. "I'd like the museum to be a little more boring, not a tourist destination," says Gioni, the museum's artistic director. Although he says this as a provocation, he does "think there has been a tendency to level the museum experience to [a sort of] tourism. Of course I want viewers to come, but I want them to be blown away, not just to feel the same way they do at the mall."

Which is why exhibits at the New Museum are not just about hanging paintings on a wall. "For our solo shows, we try to not only represent the career trajectory of the artist, but also give viewers a glimpse inside the mind of the artist," says the Italian-born Gioni, who also curated the 2013 Venice Biennale and is the artistic director of the Nicola Trussardi Foundation in Milan. "That's something that makes our shows special. I always say we don't do retrospectives, we do introspectives."

For the new Jim Shaw exhibit, *The End Is Here*, on display until Jan. 10, Gioni included both Shaw's own wildly imaginative works as well as pieces Shaw had collected, including dozens of amateur paintings he found in thrift shops. For Gioni, these nontraditional elements are essential. "We're committed to being an experimental institution, so we accept a certain level of... weirdness, and the Jim Shaw show is a celebration of weirdness," he says. "We are a pedagogical institution, a place of contemplation and education—but we also want to be a place of eccentricity." *235 Bowery, newmuseum.org* —AMO

WHAT AT THE NEW MUSEUM ARE YOU MOST EXCITED ABOUT

FOR 2016? "WE'RE STARTING THE NEW YEAR WITH THE FIRST NEW YORK MUSEUM SHOW BY ANRI SALA, AN ALBANIAN-BORN, PARIS-RAISED, BERLIN-BASED ARTIST. THE MUSEUM ITSELF WILL FUNCTION ALMOST LIKE AN INSTRUMENT FOR HIS POWERFUL INSTALLATIONS, WHICH FOCUS ON SOUND, MUSIC AND ARCHITECTURE."

NOAH HOROWITZ: ALL'S FAIR

By now, Art Basel Miami Beach is such an established global event—and international brand—that it's easy to forget the fair is very much the vision of its director—of his alliances, history and preferences. This month, the mecca for art devotees benefits from the insight and experience of its brand-new Director Americas, Noah Horowitz.

Horowitz is part of what lately seems like a mass migration of creative talent from New York. His Manhattan art-world pedigree is considerable. After earning his BA at the University of Virginia and his PhD in art history and economics at Courtauld Institute of Art at the University of London, the young scholar put that double concentration to good use by signing on as an adjunct professor of art business at Sotheby's Institute of Art and publishing *Art of the Deal: Contemporary Art in a Global Financial Market* (\$25, Princeton University Press) in 2011.

His more recent renown derives from his former role as managing director of the Armory Show, an experience that proved a superb segue to Art Basel: "My time at the Armory gave me invaluable experience across all aspects of running an art fair: from day-to-day logistics, to setting a strategic vision, to maintaining relationships with galleries, artists and collectors, to ensuring that they return year after year and that the overall profile of the fair continues to grow," he says. And the global art-market expert continues to be bullish on its ascendancy: "More types of art are being seen, produced and collected by more artists and audiences internationally than in any previous period." artbaselmiami.com —DL

WHAT GENRE ARE YOU MOST EXCITED ABOUT AT ART BASEL MIAMI BEACH?

➤ "ONE OF THE AREAS THAT I'M PAYING CLOSE ATTENTION TO IS THE WORK OF 'DIGITAL NATIVES' WHO HAVE COME OF AGE IN A FULLY PLUGGED-IN ERA AND WHO ENGAGE ITS PROCESSES THROUGH THE VERY PROCESS AND CONCEPTS OF THEIR WORK. I'M CONTINUALLY INTERESTED IN HOW SUCH WORK CONTINUES TO PUSH THE BOUNDARIES OF OUR FIELD."



LADDER OF SUCCESS
Noah Horowitz at the site of the 2015 Armory Show, the last fair he oversaw before taking over Art Basel Miami Beach

PHOTO BY EMILY ANDREWS

SHAHZIA SIKANDER: ON A GLOBAL SCALE

Cueing up a selection from "Parallax," her large-scale video projection completed in 2013 for the UAE's Sharjah Biennale, artist Shahzia Sikander, seated at a table at Pace Prints in Chelsea, gazes at her laptop while her creation unfolds: a dense swarm of black particles, representing the hair of gopis (devotees of Hindu god Krishna), are slowly compressed to the lower portion of the screen, giving way to a spinning cluster of limbs, while haunting singing can be heard, mixed with spoken Arabic poetry.

"If you increase their numbers," Sikander says of the undulating black shards, "they have the potential to change from something very rigid to something fluid. They have endless ways of representing themselves."

A vibrant place of creative possibility is where Sikander has positioned herself too, since she won acclaim in her native Pakistan in 1992 for "The Scroll," her breakthrough, personalized, feminine take on a previously impersonal, centuries-old form of Indian and Persian miniature painting. In 1997, when Sikander was invited to participate in the Whitney Biennial, the art world swooned—MoMA, the Guggenheim, the Hirshhorn and the Whitney have all acquired Sikander's technically precise, intricate, luminous and often ominous works for their permanent collections. But along with fame came inevitable categorization as the groundbreaking female Muslim Pakistani artist. "The labels felt so rigid," says the Upper East Side resident. "But now, I've accepted that inevitably there will be some type of label. Artists don't want to be put in a box, but at some point there has to be a frame of reference."

Sikander, who was awarded the MacArthur Foundation "Genius Grant" in 2006, is currently assembling work for a March 2016 show at the Asia Society in Hong Kong. She's collaborating with writer Ayad Akhtar on an examination of historic paintings from the Miraj Islamic manuscript "as a lens to look at crossovers of identity and tradition," she says. Also on her to-do list: a commission from Princeton University to create a permanent public installation, for which she will work with glass for the first time.

This fall, Sikander's video "Gopi Contagion," featuring more ominously swarming particles, swept across a panorama of electronic billboards in Times Square every night of October. "There was so much interest from Pakistan on that work," says Sikander. "Their perception of Times Square is so strong—if you're showing in Times Square, you've made it." shahziasikander.com —JS

WHAT EVENT ARE YOU ANTICIPATING MOST FOR 2016?

➤ "THE OPENING OF M+, THE NEW MUSEUM FOR VISUAL CULTURE IN HONG KONG."



PROJECTION MAPPING
A scene from Shahzia Sikander's film "Parallax" is projected on the artist at the Guggenheim Museum in Bilbao, Spain.

PHOTO BY ERIKA EDE, COURTESY OF GUGGENHEIM MUSEUM, BILBAO

ROSELEE GOLDBERG: PUTTING ON A SHOW

Katy Perry, Miuccia Prada, American Ballet Theater principal dancer David Hallberg and Italian artist Francesco Vezzoli walk into St. Bart's Church on a Sunday night. The punchline of this only-in-New York scenario? It was the opening night of Performa 15 for which Vezzoli and Hallberg reimagined a 15th-century dance, with the Byzantine-revival church and costumes by Prada standing in for a Renaissance royal court.

Now celebrating its 11th anniversary, performance art organization Performa 15 is the brainchild of South African-born RoseLee Goldberg, who is also a professor of visual arts at New York University and an expert on performance art. "When I founded Performa in 2004, I felt the New York art world had become too top-heavy. There were great spaces to show art, but what was missing was work erupting from the bottom."

She started by commissioning work from visual artists who had never participated in live performance before. "I love helping to bring into the world very different kinds of art," she says. Among the 77 works that took place in venues across the city this year were video installations, musical events, puppet shows, tableaux vivants and even an opera staged in the middle of Times Square.

"New York is a great place for performance art," says Goldberg. She sees Performa as a continuation of the art scene centered around Judson Church in the 1960s. "There were collaborations between filmmakers, visual artists, dancers, writers, musicians. I wanted to hold onto that edge that New York had, so it continues to be a real center of inventiveness and the avant-garde." *47 Walker St., 15.performa-arts.org—AMO*

WHAT AT PERFORMA ARE YOU MOST EXCITED ABOUT FOR 2016?

"WE MOVE INTO 2016 WITH ENORMOUS EXCITEMENT. IT'S A TIME FOR US TO RETHINK, RECONSIDER, REIMAGINE. WE WILL BEGIN TO MAP OUT THE NEXT BIENNIAL, EXPANDING OUR NETWORK OF CONVERSATIONS—AMONG ARTISTS, CRITICS, HISTORIANS AND WRITERS, IN ALL FIELDS. IT'S VERY REFRESHING."



PHOTO BY BRANDON SCHULMAN