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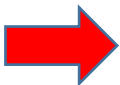
D.C. Rubell Museum Names Director, Design Miami Cancels Inaugural Paris Edition, and More: Morning Links for August 2, 2022



A 2020 of Washington, D.C., the seat of American power, the sight of a new Rubell Museum.AP

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The Headlines



THE DIRECTOR'S CHAIR. Miami's Rubell Museum has tapped Caitlin Berry to be the director of its forthcoming branch in Washington, D.C., the Art Newspaper reports. Berry has led the Cody Gallery at Marymount University in Arlington, Virginia, and will be taking the reins of a 32,000-square-foot space in a former school that is slated to open near the end of October. Over in Cincinnati, the Taft Museum of Art has hired Rebekah "Becky" Beaulieu to be its next president and

CEO, per the Cincinnati Business Courier. Beaulieu is coming from the Florence Griswold Museum in Old Lyme, Connecticut, where she is currently director. And art adviser Sheri L. Pasquarella, a cofounder of the New Art Dealers Alliance, has been named executive director of the Church, the arts center in Sag Harbor, New York, created by artists April Gornik and Eric Fischl, Art & Architecture Quarterly reports.

ARTIST UPDATES. Salman Toor got the profile treatment from Calvin Tomkins in the New Yorker, in a story that includes guest appearances from Rachel Feinstein and John Currin (who has “started to look a bit grizzled, according to Tomkins). The one-namer Badiucao, whose work critiques the Chinese Communist Party, was featured on 60 Minutes. Pipilotti Rist, with an exhibition on tap at Tai Kwun in Hong Kong, was featured in the South China Morning Post. Tiona Nekkia McClodden has a doubleheader of exhibitions in New York, at the Shed and 52 Walker, and is in Cultured. And José Parlá, who was in an induced-coma for three months after contracting Covid-19 in early 2021, is in the New York Times, timed to his new show at the Library Street Collective in Detroit. “It’s a miracle that I’m here talking to you,” Parlá told the paper.

The Digest

A rare incense table from the late Ming dynasty went for more than three times its high estimate at Poly Auction in Beijing, selling for the equivalent of about \$6.2 million. [The Value]

The late Claude and François- Xavier Lalanne are having a market moment, with Christie’s and Sotheby’s readying one auction each of their work, sourced their daughters Marie and Dorothee Lalanne, respectively. [Penta]

The inaugural Paris edition of Design Miami has been nixed after police officials denied organizers a permit to stage the fair in the Place de la Concorde, citing security concerns about that public space. The event had been slated to run in late October alongside Art Basel’s Paris+ fair. [Archinect and Artnet News]

Amid Black Lives Matter protests, the National Museum Cardiff in Wales removed from view a portrait of Thomas Picton, a British military officer notorious for his brutal rule as Trinidad’s governor around 1800. Now it is back on view, in a packing crate, with newly commissioned art and educational materials. [The Guardian]

As part of a new round of action, Russia sanctioned the U.K. arts nonprofit Calvert 22, which has focused on culture in Russia and the former Soviet region. The move may restrict people involved with it from entering the country. The group’s Calvert Journal, which ceased publishing when Russia invaded Ukraine, has condemned the war. [ArtReview]

The Kicker

POSTER CHILD. In the Los Angeles Times, columnist Carolina Miranda has a rollicking Q&A with the guerrilla poster artist Robbie Conal, whose recent work has attacked the Supreme Court for overturning Roe v. Wade. Artists Leon Golub and Nancy Spero “were my art mom and dad,” said Conal, who shared a great story about a fistfight breaking out at a lecture by Golub that he organized. Miranda asked: What makes him undertake a postering campaign? “I have to get really pissed off—which is easy,” he said. “There’s so many bad guys and so little time. You know those thermometer things at state fairs where you hit the thing and it goes up? I have one of those inside my body.” [LAT]