

CHRISTIE'S, APRIL, 2015

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ART WORLD NEWS | ART NEWS & REVIEWS | APRIL 27, 2015

## *What We're Seeing*

Ahmet Ögüt in London, Zineb Sedira in Dubai, Revolution of the Eye in New York, Genevieve Chua in Hong Kong and Beauty Reigns in Akron

### OPENING



#### **Ahmet Ögüt — Happy Together: Collaborator Collaborating**

29 April — 31 May  
Chisenhale Gallery, London

For this new work, Kurdish artist Ahmet Ögüt offers a platform for debate on the nature of collaboration and the agency of those who collaborate in a work, questioning the role of the artist and the value of labour within the production of art. Transforming Chisenhale Gallery into a television studio, his public discussion on 25 April has been made into a film which will play within the same studio environment for the duration of the exhibition. Ten of Ögüt's former collaborators — representing a decade of his work, and therefore a kind of retrospective — took part in the live discussion, with Ögüt himself sitting amongst the audience.

Ahmet Ögüt, *Another Perfect Day*, 2006. Performance, Pist, Istanbul. Courtesy of the artist. Photo: Osman Bozkurt



**Zineb Sedira: Sands of Time**

29 April – 30 May  
The Third Line, Dubai

In her first solo show in Dubai, Zineb Sedira displays a body of work including photographs and sculptures that trace the movement of sugar from around the world to warehouses in the Port of Marseille, where mountainous heaps form a strange kind of landscape, before being packed and shipped off. Revealing the economic, political and geographical movements of this trade system, Sedira also lingers on mankind's environmental impact. Alongside this, a three-channel video installation called *Transmettre en abyme* documents Marcel Baudelaire's compulsive photographic 'ship spotting' of the vessels entering and exiting the port of Marseille from 1935 to 1985.

Zineb Sedira, *Sugar Silo, Diptych II*, 2013. Courtesy of the artist and The Third Line



**Revolution of the Eye: Modern Art and the Birth of American Television**

1 May – 20 September  
The Jewish Museum, New York

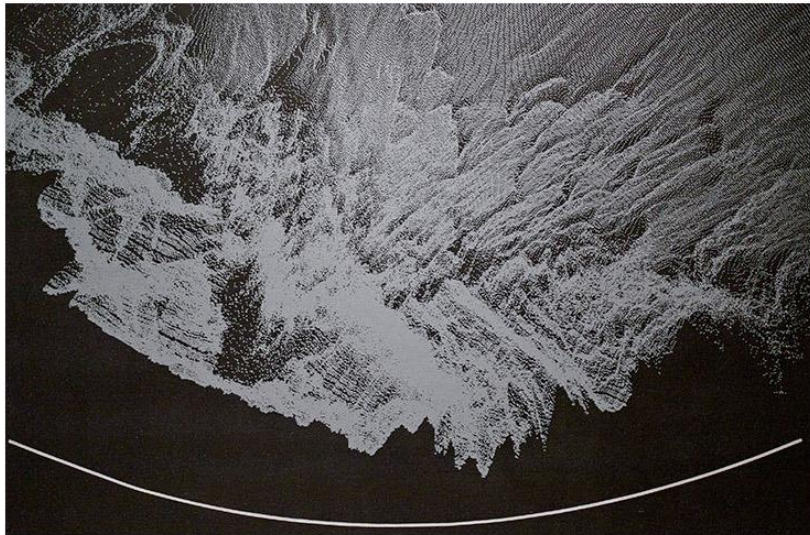
Casting its gaze on the risk-taking and aesthetic experimentation of the early days of television, *Revolution of the Eye* looks at how, from the late 1940s to the mid-1970s, the pioneers of American television took inspiration from Modernist art and design. Appropriating ideas from Dada and Surrealism, the new medium of television also provided a promotional platform for artists, designers and critics. On show at The Jewish Museum are rare clips of [John Cage](#), [Dali](#), [Willem de Kooning](#), [Marcel Duchamp](#), [Ray Eames](#), [Roy Lichtenstein](#) and others, as well as works of art and graphic design by Saul Bass, [Man Ray](#), [Georgia O'Keeffe](#), [Andy Warhol](#) and many more.

Salvador Dalí on *What's My Line*, CBS, 27 January 1957. © Fremantle Media

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## CLOSING

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**Genevieve Chua: Moths**

Until 2 May

Gallery Exit, Hong Kong

The work of Singaporean artist Genevieve Chua is informed by interests in natural history and linguistics. *Moths* is the second part of her *Unnatural History Drawings* series, continuing on from *Cicadas Cicadas* and to be followed by a body of work on orchids. Deriving her approach from museum specimen classification systems, Chua explores the physiognomy and evolution of moths in relation to the flowers they pollinate. Paintings and objects come together in a presentation that reconsiders the display of two-dimensional work.

Genevieve Chua, *Ultrasound #8*, 2012. Courtesy of the artist and Gallery Exit



**Beauty Reigns: A Baroque Sensibility in Recent Painting**

Until 3 May  
Akron Art Museum

Abstraction, pattern and high-key colour dominate at *Beauty Reigns*, an exhibition of emerging and mid-career artists, including [Beatriz Milhazes](#), Susan Chrysler White, Kamrooz Aram, Jiha Moon and [Paul Henry Ramirez](#), whose site-specific installation *Eccentric Stimuli* repurposes the gallery space as a theatrical backdrop for his candy-coloured, biomorphic paintings. Offering parallels with the exuberance of the baroque style, the exhibition raises important questions about the role of beauty and pleasure in art today.

Beatriz Milhazes, *Canela (Cinnamon)*, 2009. Courtesy of the artist and Durham Press. Photo courtesy of James Cohan Gallery