

ART+AUCTION



SAN FRANCISCO

Message from Another World

Kafkaesque imagery in both subdued and vibrant colors is a hallmark of **Kurt Seligmann's** sizable paintings, which incorporate mythology and the occult. On May 9, the **Weinstein Gallery** presents more than 50 works created by the Basel-born surrealist over a 40-year period in "First Message from the Spirit World of the Object," his first American retrospective since 1961. According to gallery director **Kendy Genovese**, the show's title comes from a catalogue essay by Benjamin Péret for Seligmann's last U.S. solo exhibition at D'Arcy Galleries. "Péret wrote, 'If Kurt Seligmann's exhibition had to be given a title, it would have to be: "First Messages from the Spirit World of the Object,"' and that's how we got the title," Genovese explains. "It was perfect." The opening night will include a symposium of Seligmann scholars as well as the debut of the artist's first English-language catalogue, which features a reprinted introduction from renowned historian **Meyer Schapiro**. Highlights include *L'alchimie de la peinture*, 1955, above. "First Message" is on view until June 13 at the gallery's new multiuse exhibition space on Clementina Street in SoMa. -JG

DATEBOOK: AMERICAS

NEW YORK

Anything but Plain

An impressive array of Native American works from cultural groups of the Great Lakes, the Southwest, the Plains, and the Arctic hits the block on May 21 with the single-owner sale of the Aspen Collection of **Hugh and Gay Eaton** at **Sotheby's**. According to **David Roche**, senior consultant in American Indian art at the house, estimates range from a modest \$400 to \$600 for a charming Navajo pictorial rug from the 1930s up to \$300,000 to \$500,000 for a Navajo serape. Notable lots

include a Plains shield that Roche describes as "one of the great icons of American Indian art, a masterpiece of visionary art." Given the excitement for such works generated by the landmark exhibition "Plains Indians: Artists of Earth and Sky," on view at the Metropolitan Museum through May 10, "the house expects the sale to be well received by traditional collectors," he adds. "The best pieces will be a revelation for many new to the category." -LMEM

A Zuni pictorial jar, ca. 1910, from the Eaton collection, carries an estimate of \$15,000 to \$20,000.



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LOS ANGELES

MOVING IMAGES

"California Unedited," an exhibition of late 19th-century images of the Golden State by **Richard J. Arnold**, printed from recently restored glass-plate negatives, is among the standouts when **Paris Photo Los Angeles** returns to **Paramount Pictures Studios** for its third American edition, May 1 to 3. This year, 77 dealers from around the world are offering the best in the medium, including **Bernhard Knaus** of Frankfurt, who is bringing a collection of recent works by **Ralf Peters**; London-based **Breese Little**, which will have C-prints on aluminum by **Jan Kempnaers**; and Los Angeles-based **OHWOW Gallery**, which is offering **David Benjamin Sherry's** *Melancholic Metadata, Oregon Coast*, 2014, pictured at right. "We are delighted to bring Paris Photo back to Hollywood," says newly appointed fair director **Florence Bourgeois**, who chose new artistic director **Christoph Wiesner** in her bid to ensure the West Coast event is a great success. -AMHS



CLOCKWISE FROM LEFT: SHERRY'S; THE SELIGMANN CENTER FOR THE ARTS, SUGAR LOAF, NEW YORK, AND WEINSTEIN GALLERY; DAVID BENJAMIN SHERRY AND OHWOW GALLERY, LOS ANGELES

