

ANLEY'S INSIGHTS | KUSAMA AT THE GLASS HOUSE | AFTER THE DOIG TRIAL

QUINART+AUCTION

AL MAGAZINE FOR ART COLLECTORS

NOVEMBER 2016

AUCTION FEVER

**WHO WILL
ACHIEVE
NOVEMBER'S
WINNING
NUMBERS?**

WILLEM DE KOONING
GERHARD RICHTER
WASSILY KANDINSKY
RICHARD PRINCE

OR
AGNES MARTIN

JESSICA
STOCKHOLDER'S
changing lanes

THE RAW
TALENT OF
Isamu Noguchi

LESLIE
GARFIELD'S
first Jasper Johns

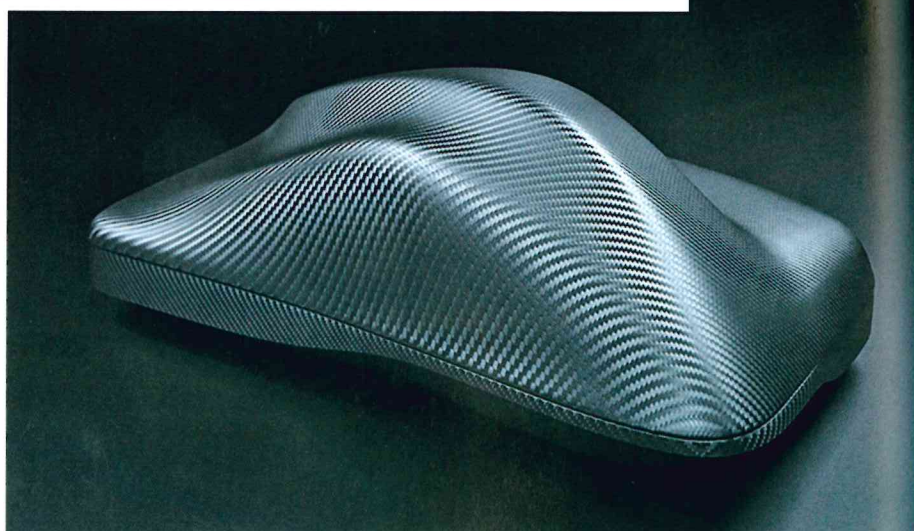
ELEANORE &
DOMENICO

Bonjour Tristesse

Design producer and art adviser Yung Hee Kim remembers her friend and colleague Zaha Hadid as she watches the Pritzker Prize-winning architect's work gather strength in the marketplace



Part of the Seoul Collection, this 2010 ceramic tea set packs neatly into a carbon-fiber box, \$58,000, through nyproject.com.



THE ASTOUNDING WORK of the late Zaha Hadid has recently been on display in ways that suitably celebrate her impressive life as an architect, artist, and visionary form-maker. With her flowing, innovative structures, such as the 1993 Vitra Fire Station in Weil am Rhein, Germany; the Rosenthal Center for Contemporary Art, erected in Cincinnati in 2003; 2008's Zaragoza Bridge Pavilion in Spain; Rome's MAXXI museum, built in 2009; and the London Aquatics Center, used for the 2012 Olympics, Hadid earned more firsts as a woman than anyone before her, including a solo Pritzker Prize in 2004. Surfacing this year at Francis Sultana's authoritative July salon at Masterpiece London, along the aisles of design fair Maison&Objet in Paris in September, and at Fondazione Berengo's Venice show at Palazzo Franchetti in May were objects that express Zaha's visionary approach to fashion, jewelry, home furnishings, painting, and sculpture and likely anticipate the rise of her market collectibility.

I knew Zaha well and collaborated with her on several occasions. Our first meeting was arranged by Zaha's longtime

partner, Patrik Schumacher, and I was in awe of the works shown at her 2006 Guggenheim Museum retrospective in New York. We soon developed a close relationship through our collaboration on “Total Fluidity,” an exhibition for the Seoul Design Olympiad in 2008. Zaha and Patrik shared an intense passion for pushing the boundaries of design and also for pushing the limits of materials, and these were the core concepts of the show, for which the pair designed the entire exhibition space.

I dreamed of the day I’d collaborate with Zaha directly, and I told her so early in our correspondence. That day came in 2007, when we began work under my production company, NY Projects, on what became the Seoul Collection, a series of original works and prototypes Zaha created to commemorate Dongdaemun Design Plaza, Seoul’s design museum, on which her firm worked until its completion in 2013. Our first editions, unveiled in mid 2009 at Design Miami/Basel and in Dongdaemun Design Park, included a teardrop-shaped marble fireplace, the superlight carbon-fiber Seoul Table and Seoul Desk, and a futuristic, biomorphic tea set.



A cast prototype of the wall-mounted Calla fireplace, inspired by its namesake lily. Prices range between \$325,000 and \$450,000, depending on the material used. Available from nyproject.com.

FROM THE FILES: ZAHA HADID AT AUCTION

- + Three Bianco Covelano occasional tables from Hadid’s 2013 Mercuric Collection, and her painted aluminum Bench, 2003, below, sold at Phillips London this past April for £106,900 (\$156,000) and £98,500 (\$144,000), respectively.
- + At the same Phillips sale, an ash wood bench designed for an expansion of the 2006 Ordrupgaard Museum in Denmark fetched £47,500 (\$69,200) on an estimate of £35,000 to £45,000 (\$51-65,000).
- + A resin-and-lacquer Gyre lounge chair from the 2006 Seamless series sold for \$37,500 on an estimate of \$30,000 to \$50,000 at Sotheby’s New York this past April.
- + The 198586 Woush sofa sold for €75,000 (\$84,500) at Dorotheum, Vienna, in 2015.

Zaha was on call 24 hours a day, it seemed, and late-night phone calls and texts helped us come to understand each other. We went from concept to built prototypes relatively quickly, despite Zaha’s propensity to rethink and revise her work. I once told her I’d met only one person more obsessive about work than she: Steve Jobs. She seemed to enjoy that comparison very much, bringing up the remark several times after the fact.

Grasping Zaha’s signature parametric style is essential to understanding her process and its ultimate output, which can appear fanciful and even arbitrary to the untrained eye. It is not. Its organic form and “total fluidity”—to poach the name of our show and her monograph—derives from an intuitive understanding of form, scale, and program that is dissected and scrutinized through digital modeling and fabrication techniques, an approach she and Patrik called parametricism. All the elements of the resulting object or building are mutually dependent, they explained to me: Modify one bit, and all the rest must change too. The work, “densely layered and continuously differentiated,” as Schumacher has described it, reflects post-Fordist society, “addressing the demand for an increased level of articulated complexity by means of retooling its methods.”

These ideas have been shared by a number of avant-garde architects of recent decades, including Greg Lynn, Kas Oosterhuis, Jesse Reiser, and Lars Spuybroek. One of their

aims as artists and architects has been to increase spatial complexity without losing legibility, an approach that intensifies the experience of onlookers and occupants. This experiential notion is also apparent in works by better-known designers such as Frank Gehry, Daniel Libeskind, Peter Eisenman, and Ross Lovegrove. Zaha, a perfectionist and pioneer who never was satisfied with anything less than a most complex and visionary aesthetic, might have been called a late bloomer, but her rigorous approach, once it arrived, clearly made its mark. When she took ill late last March, those who knew of her demanding lifestyle worried that she might not return to her London studio. Sadly, that turned out to be the case. 田

