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ROYAL TOUR: *All's well that ends well as the Rijksmuseum reopens to acclaim*

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BOOKS
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How Khalili almost sold collection to Abu Dhabi

Fine works of Islamic art at centre of dispute with former business partner

London. Nasser David Khalili, the billionaire property developer and collector of Islamic art, has won a court case against a Dubai-based businessman, Farbod Dowlatshahi, his former associate and a one-time member of the board of his family trust. The case has revealed that he lent large amounts of money to Dowlatshahi for art deals that never materialised, among them

and credit worth a total of $55m to Dowlatshahi for their joint investment venture, through a company owned by Khalili called Nour Collection Ltd. This involved buying art as an investment as well as, according to Dowlatshahi, seeking the sale or long-term loan of the Islamic art collection to a museum in the Middle East.

Dowlatshahi claimed that Khalili

Nahmad arrest leads to call for more regulation

New York. The federal raid on the Helly Nahmad Gallery in New York last month – part of an investigation into alleged illegal gambling, money laundering and racketeering – has reignited calls for greater regulation of, and transparency in, the US art market.

"Money laundering in the art world should be considered a big problem," says Judge Fausto Martin De Sanctis, a federal judge who is releasing a book on the subject this month. In *Money Laundering through Art: a Criminal Justice Perspective*, he argues that international justice systems, regulatory bodies and police forces are inadequately equipped to detect and investigate such criminal activity. "Proceeds from various crimes

May 2013

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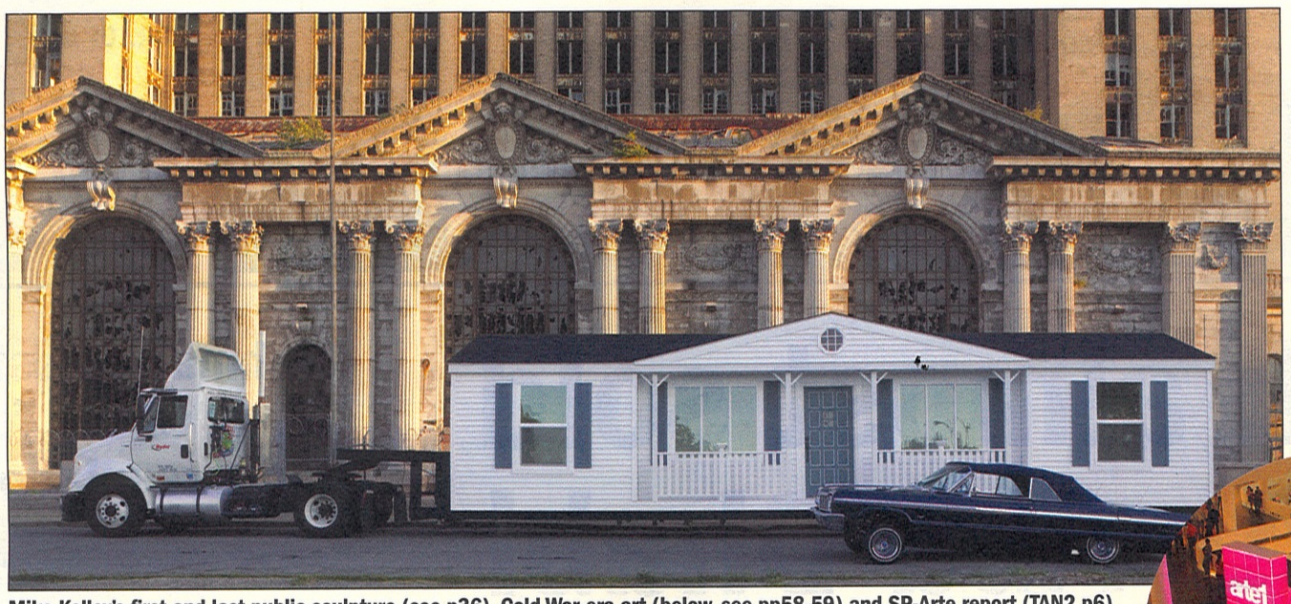

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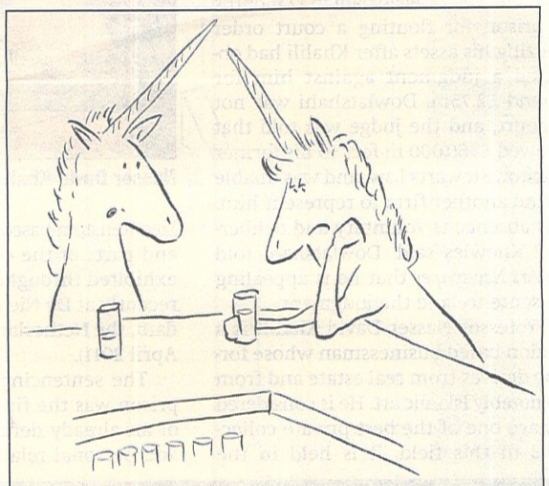
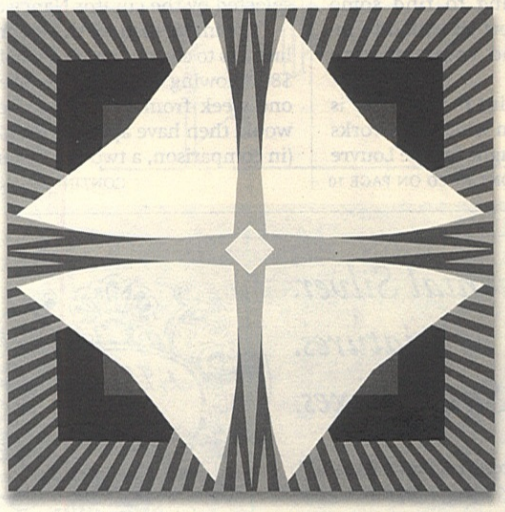


"And have you looked into an internship at the Cloisters?"

JACK YOUNGERMAN

Triads Tondos Foils *April 11 - June 28, 2013*



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EXHIBITIONS *US & Americas*

Return to Detroit rock city

Mike Kelley's first and last public sculpture, developed shortly before his death last year, finds its place in his home city

CONTEMPORARY ART

Kelley's *Mobile Homestead* installation at Mocad in Detroit, Michigan

Detroit. The childhood home, whether a refuge or a hell hole, leaves a lasting mark on us. It is the building that can keep us close or push us away. Returning to his home town of Detroit, Michigan, the Los Angeles-based artist Mike Kelley turned the house in which he was raised into a public monument. *Mobile Homestead*, which was close to completion before his death, apparently by suicide, in January 2012, is a full-scale replica of his 1950s home. It is Kelley's first and last public sculpture. "He didn't want to create a grandiose project," says John Welchman, the co-director of the Mike Kelley Foundation for the Arts. "In fact, what Mike disliked about public sculpture was its grandiosity, monumentality and pretension. [*Mobile Homestead*] was always meant to be low-key and dovetail into the needs of the local community."

The sculpture, which will be located next to the Museum of Contemporary Art in Detroit (Mocad), was developed with the help of the museum, the London-based arts organisation Artangel and the non-profit Luma Foundation. After Kelley's death, the work's completion was overseen by his studio and the foundation. James Lingwood, a co-director of Artangel, says: "We could have inaugurated the project in 2012 but after [Kelley] died we took a deep breath and didn't want to proceed with undue haste. But there was an overriding feeling that we should carry on." The first stage of *Mobile Homestead* was unveiled in 2010. It was a mobile reconstruction of the house's façade, travelling across the city on a lorry performing social services. The trip, which ended at the original Kelley home, was documented in a trilogy of videos, which was first shown at last year's Whitney Biennial and will be on view at Mocad and London's Tate Modern.

The permanent installation, unveiled this month, has been conceived around two levels: the public, above-ground side of the project and the secretive basement. The publicly accessible area will host exhibitions, community meetings, workshops and performances by members of surrounding communities and neighbourhood organisations. Thanks to a grant from the Robert Rauschenberg Foundation, Mocad's Department of Education and Public Engagement will oversee the public activities in the long-term. The inaugural occupation of the house will include the Mobile Homestead Free Library, a trading-post called the Homestead Depot and an immersive sound collage created with community members as they tour the house.

> *"What Mike disliked about public sculpture was its grandiosity, monumentality and pretension"*

The basement, meanwhile, was reserved for Kelley and "his artistic buddies", Lingwood says. Kelley planned to invite artists to the subterranean space to create art that would possibly never see the light of day. "It's an expression of the different urges that lie behind cultural expression," Lingwood says. "Kelley dug very deep into the repressed, the disregarded and the devalued. He journeyed into the less recognised forms of vernacular culture, shining a light into many shadowy parts of it." The first people to work in the space are Kelley's bandmates from the proto-punk group Destroy All Monsters. According to Jim Shaw, the LA-based artist and founding member of the band, Kelley had said in a recent interview that he wanted to devote the rest of his work to failure and being middle-aged. The first project in the basement will therefore follow this theme. "I had a batch of songs that Mike wanted me to sing; they seemed to fit with this whole genre," Shaw says. They include a group of middle-of-the-road songs from the 1960s "about past desires and being old and lonely" and a few early songs by the Bee Gees.

Kelley had a conflicted relationship with his home city. "He wanted both to honour the blue-collar culture of which he was a part, but also rebel against some of its conservatism and its repression," Lingwood says. Much of Kelley's work was based on the sites where he had had formative experiences, from early performance pieces to the works he made under the theme of repressed memory syndrome. *Mobile Homestead* is a "tomb, a Taj Mahal", Shaw says. "There is a certain survivor's guilt involved in getting out of Detroit and the Midwest and knowing that most of the people you grew up with were not fairing so well." Now, Kelley has come home and he's bearing gifts.

Julia Michalska

• *Mike Kelley: Mobile Homestead, Museum of Contemporary Art Detroit, opens 11 May; Mobile Homestead video trilogy, Tate Modern, London, 22-26 May*

In brief

The Cloisters celebrates 75 years

New York. When the Cloisters, the branch of the Metropolitan Museum of Art devoted to Medieval Europe, opened in 1938, its major benefactor John Rockefeller had already given the museum a set of seven Medieval tapestries depicting unicorns, including *The Unicorn in Captivity*, 1495–1505 (right). The celebrated works are the centrepiece of "Search for the Unicorn", an exhibition marking the Cloisters' 75th anniversary (15 May-18 August). What the works allude to—themes of matrimony, or perhaps the Passion of Christ—is not entirely clear. "I don't think we are ever likely to know their full history or to be able to reconstruct the circumstances of their commission," says the show's curator, Barbara Boehm. Still, she hopes that the show can offer some understanding of how the unicorn figured in Medieval and Renaissance art, "not only in Western Medieval Europe, but also beyond". Around 40 pieces depicting the mythical animal will be included in the show, including a 14th-century Persian text and Jewish manuscripts. ***P.P.***

Mapplethorpe by Smith

TRIBUTE

Cincinnati. Patti Smith is creating a show called "The Coral Sea" for Cincinnati's Contemporary Arts Center (CAC), as a tribute to her close friend, the late photographer Robert Mapplethorpe. It is described as a "rumination on the life and death" of Mapplethorpe by Justine Ludwig, the CAC curator, who organised the show. Named after a poem written by Smith following Mapplethorpe's death from Aids in 1989, which she recorded with guitarist Kevin Shields, the show has added meaning for the museum because in 1990 it successfully fought obscenity charges brought against it for the Mapplethorpe retrospective "The Perfect Moment".

"I have long had a respect for Patti's oeuvre and was interested in presenting the wide range of her artistic practice," Ludwig says. The show, which includes installations and drawings in addition to photography, "deals with larger themes that are universally familiar such as loss, remembrance and transcendence", she says. "Just as the collection of poems by the same name presents a metaphoric and dream-like meditation on the passing of Mapplethorpe, the exhibition sets out to do the same." Smith (above) will recite her poem at the museum on 18 May.

Steven Rosen

• *Patti Smith: the Coral Sea, Contemporary Art Centre, Cincinnati, 18 May-November*

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