



ART NEWS NOW: Bosch Discovery, Snowden Documents as Art, Picasso Bust Dispute and more

February 2, 2016

by Pat Rogers

Have a minute? Get caught up on the art news people are talking about. Read on for today's art news to know.

A small 16th-century oil on panel has been deemed by experts to be the work of Dutch Renaissance master Hieronymus Bosch, reported the [New York Times](#). Held by the collection of the [Nelson-Atkins Museum of Art](#) in Kansas City, the painting will join 25 known Bosch paintings if substantiated by scholars, according to the *NYT*. The painting, *The Temptation of St. Anthony*, dated 1500-1510, had previously been attributed to the workshop of Bosch or to a follower of Bosch, according to the *NYT*.

The attribution for the painting to Bosch himself was made by the Bosch Research and Conservation Project and is based on examinations of the underdrawings, Bosch's brush work, motifs and details viewed microscopically as compared to Bosch's known paintings, reported the *NYT*. If undisputed by scholars, *The Temptation of St. Anthony* would become one of only five Bosch art works located in the United States. Bosch's works are currently held by the Metropolitan Museum of Art and the Morgan Library & Museum in New York City, the [National Gallery of Art](#) in Washington, D.C. and the Yale University Art Gallery in New Haven, CT.



"The Temptation of St. Anthony," 1500-1510, by Hieronymus Bosch, Photo credit Rik Klein Gotink/Image processing by Robert G. Erdmann for the Bosch Research and Conservation Project.

Classified [images](#) leaked by former NSA contractor Edward Snowden will be included in Laura Poitras solo exhibition "Astro Noise" opening on February 5, 2016 at the Whitney Museum of American Art. Pointing to stories published by [The Intercept](#), the exhibited documents purportedly relate to a covert intelligence program of Israeli drones and fighter jets secretly monitored by American and British intelligence, according to [ArtInfo](#). Images of the Snowden

documents appear in the exhibition and catalogue and the Snowden archive partially inspired Poitras's presentation at the Whitney, according to the NYC art museum.

["Astro Noise"](#) is a series of immersive installation that build upon topics important to Poitras, according to the Whitney. These include mass surveillance, the war on terror, the U.S. drone program, Guantánamo Bay Prison, occupation, and torture. Poitras has investigated some of these issues in her films including *CITIZENFOUR*, which won the 2015 Academy Award for Best Documentary. Poitras also won a 2014 Pulitzer Prize for reporting. The term astro noise references the faint background disturbance of thermal radiation remaining from the Big Bang. It is also the name Edward Snowden gave to an encrypted file containing evidence of mass surveillance by the National Security Agency that he shared with Poitras in 2013. The Snowden archive partially inspired Poitras's presentation at the Whitney.

The fate of two site-specific murals by artist Dorothea Rockburne continues to hang in the balance with a possible meeting set to save the works from demolition. The murals were originally slated for demolition by developers when the former Sony headquarters is converted into luxury condos, reported the [New York Post](#) on January 24, 2016. The murals, *Northern Sky* and *Southern Sky*, were painted in 1993 and installed in the lobby of the midtown Manhattan building on Madison Avenue. The works were commissioned by Michael Schulhof, who was head of Sony at the time and a former physicist. Both Rockburne and the construction company have offered varying views on whether arrangements have been made for the works to be relocated, reported [ARTFORUM](#) on January 27, 2016. Since then, a meeting between the developer and Rockburne to discuss the mural's fate as been set for February 9, 2016, according to [Hyperallergic](#). The orange and yellow murals are based on Chaos Theory and stretch 30 x 30 feet. Sony sold the building in 2014 to The Chetrit Group, headed by developer Joseph Chetrit, who paid \$1.1 billion for the property, according to the [New York Post](#).

Picasso's plaster *Bust of a Woman*, 1931, will remain with the Gagosian Gallery until the legal battle over ownership is settled between art dealer Larry Gagosain and the Qatar's royal family, reported the [New York Times](#). The artwork is currently on display in the Museum of Modern Art's exhibition of Picasso sculptures and listed as on loan from a private collection "courtesy of Gagosian Gallery." Both parties claim that they are the owners of the artwork with each reporting different details on the sale's circumstances but with a common denominator of Maya Widmaier-Picasso, a daughter of Picasso, as being the sale's originator, according to the NYT. Claims of ownership of the artwork have resulted in several suits which are ongoing.

***Graphic Passion: Matisse and the Book Arts*, the exhibition catalogue for the October 2015 - January 2016 exhibition at the Morgan has won a Trade Illustrated design award** at the 2016 American Association of University Presses Book, Jacket and Journal Show, announced the New York City museum today. The catalogue was one of 37 books and 40 jackets and covers singled out for awards from a pool of 258 books, 3 journals, and 348 jacket and cover design entries. *Graphic Passion* recounts the publication history of nearly 50 books illustrated by Matisse, including masterworks such as Mallarmé's *Poésies*, *Lettres portugaises*, and *Jazz*. It is the first comprehensive, in-depth analysis of his book-production ventures and the first systematic survey of this topic in English.

Nina McNeely Diefenbach has been named the Deputy Director for Advancement at the

Barnes Foundation in Philadelphia. Diefenbach has worked at the Metropolitan Museum of Art for 34 years and managed the Met's overall fundraising efforts. She became vice president for institutional advancement in 2004. Diefenbach begins her appointment at the Barnes Foundation this April.

Japanese artist Tatsuo Miyajima will present a new large-scale public light installation during Art Basel's show in Hong Kong in March. Each night from March 21 to 26, 2016 *Time Waterfall* will be shown across the entire façade of Hong Kong's iconic 490 meter high International Commerce Centre (ICC) on the Kowloon harbor front. The work will be shown intermittently between 7:20 and 10 p.m. Art Basel Hong Kong will be open to the public from March 24 – 26, 2016. *Time Waterfall* is a new work by the artist which aims to convey the eternal luminance of human life, expressing an ethos of "living in the present." The work will comprise the natural numbers one to nine, which will cascade down the face of the ICC, while never reaching zero. The continuous countdown symbolizes life, while the zero implied by the extinction of light acts as a metaphor for death. Each digit will be of different sizes, cascading at its own speed and creating a number of layers that each represents a trajectory of individual lives. The work was co-commissioned by Art Basel and the International Commerce Centre in Hong Kong.

The former Chelsea townhouse of Louise Bourgeois will be made accessible to the public later this summer, according to the [New York Times](#). The house will be made available to the public courtesy of the Easton Foundation, a non-profit founded by the artist. It is currently open to small arts groups. Click [here](#) to see some images of Bourgeois's townhouse published by The New York Times.

"Dresses and coats hang in the closet. Magazines and diaries fill the bookshelves, which display the breadth of Bourgeois's interests, including the *Joy of Cooking*, the *Bhagavad Gita*, and J.D. Salinger's *Nine Stories*," writes Lubow.

Meanwhile, the trial on the sale of the fake Rothko painting continues this week with the artist's family members and the artwork owners taking the stands. Click [here](#) to read coverage of the trial by *The Guardian*; [here](#) for coverage by *The New York Times*; [here](#) for coverage by *ARTNEWS* and [here](#) for coverage by *The Wall Street Journal*.