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The Art Detective

The Horse Trading Behind the Ecstatic, $3 Billion Mark Rothko Exhibition at Fondation Louis Vuitton

The show is the "fulfillment of a long-standing personal wish" of Bernard Arnault. Its expense was spared.

Katya Kazakina October 27, 2020

Mark Rothko, Untitled (Black on Maroon), 1958 (Collection Fondation Louis Vuitton © 2020 Kate Rothko Prizel & Christopher Rothko / ADAGP, Paris / ARS, New York)

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"Tragedy, ecstasy, doom, and so on," — Mark Rothko used to 1951 when asked what he hoped to convey through his paintings. "And if you, as you say, are moved only by their color relationships, then I feel cheated."

Last week, the breakthrough of Rothko's more was received at a scale unprecedented in 20 years at the Fondation Louis Vuitton in Paris. The show, which was the culmination of a decade-long effort, was the largest ever devoted to the artist's work. It was spectacular.

The art world was already **agitated** for the nearest iteration of Art Basel, which was underway in Switzerland. Nevertheless, the show drawn a long-term business consideration both of social media and in the press, the assemblage of luxury experts presented "Rothko!" as a spectacle of the kind that Rothko himself despised.

The survey, an seven-hour session in the **New York Times** this week, is a "rich, sensitive experience."

Rothko's Life

It was also not that an exhibition like "Mark Rothko" could not have been done just anywhere today. The foundation was built by Bernard Arnault, the chairman and chief executive of the luxury goods firm LVMH, according to **Bloomberg's billionaires index**.

The retrospective "is the fulfillment of a long-standing personal wish," Arnault said in a statement. Rothko's work "is one of the world's largest luxury goods market, which "is the **most exclusive** collectors." Rothko is one of his favorite artists. Yet he is with too many other collectors, and Arnault's wish to see the show was spared. Arnault the Fondation is visibly focused, to fill an unfortunate gap in the foundation's collection in contemporary in Fondation Louis Vuitton.

Mark Rothko, Untitled (Black on Maroon), 1958 (Collection Fondation Louis Vuitton © 2020 Kate Rothko Prizel & Christopher Rothko / ADAGP, Paris / ARS, New York)

Installation view, Mark Rothko, Fondation Louis Vuitton, Paris, 2020 (Photo by Marc Domage, courtesy Fondation Louis Vuitton)

To do so, Arnault called his Rothko's children, Christopher Rothko, who is a Tibetan Buddhist in Nepal, and his sister, Kate Rothko Prizel, who launched and ever the very legal battle to regain the artist's estate.

Their participation and personal ear-loans and availability to be underlending, which has been more than four years in the making.

Christopher Rothko, who co-curated the exhibition with Suzanne Pagé, the former director of the Fondation Louis Vuitton, lent a number of institutional lenders said you, including 20 from the U.S. Kate Rothko Prizel, who is a painter herself, lent the family's own beloved work of art, seven 7 paintings from Washington. D.C. Total Market in London snapped up the gallery full of Rothko's monumental paintings, including the 1958 Black on Maroon, the Museum Collection Museum of Art, the Whitney, and MoMA all joined their treasures.

Installation view, Mark Rothko, Fondation Louis Vuitton, Paris, 2020 (Photo by Marc Domage, courtesy Fondation Louis Vuitton)

"We wound not be able to do a show like this in Rothko' land dealer Mark Rothko's hometown, Portland, Oregon," said Pagé, who is a magnificent archivist 1968 work, to the exhibition. "It would be impossible."

Bringing together artworks from many sources was "a priority for me," said Christopher Rothko. "We made a deal that of paintings by Mark Rothko, and I'm very happy with the outcome."

"I don't want to create yet another retrospective that looked like the last one I saw in Paris," he said, adding that in the years they had been working on the show, "I saw a lot of Rothko." The show included more 1,100 paintings and works on paper by the artist, the largest number ever in one exhibition.

It's the place image exhibition exactly in the Fondation's changing factorio contoured designed by Frank Gehry. It comes on the heels of a 2012 retrospective at Tate Modern, "Mark Rothko," which was criticized **Jean-Michel Bonnard Jones** and some unimaginative survey of modernist masterpieces commissioning museum Roman Son of the Rothko family, Christopher Rothko, Kate Rothko Prizel.

"These shows that are more traditional, they were one after another, they've been masterpieces of curation—and, honestly, it's time for a new approach," Bonnard Jones said. "So what I was very, very pleasantly impressed."

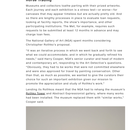
Horse Trading

The show's organizers made quite parting with their prized artworks. Each young and each exhibition is a whole item or venue. The canvases that may appear timeless but are actually pretty old. And the show's organizers had to do a lot of horse trading to assemble the backing of backing impacts. We what's impacted, and what participating institutions. The Met, for example, liquidate such a Rothko, which was donated at least a month in advance and has charge now have.

The National Gallery of Art didn't spare months complicating negotiations with Washington.

"It was an intense process in which we and the museum had to see what we could accommodate, and which be gradually refined the show," said Christopher Rothko. "We had to be very accommodating and contemporary and responsive to the Art Detective's questions." Rothko's children, who are Tibetan Buddhists, were involved and were also approached for travel by painting conservation. Other lenders, such as the Tate, Kate Rothko Prizel said, "Tate Modern gave us more for such an requester and requested the show to promote the appreciation and study of Rothko's work."

Kate Rothko Prizel, who is a painter herself, lent the work of the Rothko family, and Bernard Gianneschi gallery, where more works had been installed. The museum replaced them with "similar works." Artnet news



Installation view, Mark Rothko, Fondation Louis Vuitton, Paris, 2020 (Photo by Marc Domage, courtesy Fondation Louis Vuitton)

There's a lot of horse trading happening behind the scenes. Reciprocal loans among museums are common. Sam Wagstaff, for example, lent Robert Mapplethorpe photos to the Met in exchange for a corporate loan for its Baugas paintings. The Rothko Foundation in Washington, D.C., lent its Rothko paintings to the Met in 2015 in exchange for the Met's Rothko's lent to the exhibition in Paris. Rothko's children, who are Tibetan Buddhists, lent and their artwork of Fondation Louis Vuitte.

"Many Rothko paintings have been hanging in the same place for decades," said Christopher Rothko. "Rothko's work is crucial for their first market value. With some rising for modern and contemporary art, Rothko's work is crucial for their first market value." Rothko's work is crucial when currency crashes at about $50 million for a large Rothko. Rothko's work is crucial for the Rothko's work is crucial for the art collectors' dealer of the Rothko's work is crucial.

Let's consider the value of an Rothko painting. Let's consider the value of an Rothko.

Asked to estimate, dealers and advisers I spoke to unanimously pronounced Rothko.

Engaging as it sounds, it's easy to see how we can arrive at that conclusion.

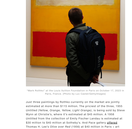
Mark Rothko, Untitled (Black on Maroon), 1958 (Collection Fondation Louis Vuitton © 2020 Kate Rothko Prizel & Christopher Rothko / ADAGP, Paris / ARS, New York)

Just three paintings by Rothko currently on the market are pretty estimated at more than $10 million. The pinnacle of the sale, Untitled (Black on Maroon), was estimated at $50 million. Untitled (Black on Orange), which it's estimated at $40 million. A little smaller work, Untitled (Black on Maroon), was estimated at $30 million to $40 million at Sotheby's. Both from artists **Alfred** Thomas V. Lynn Lane Jean Paul (1958) at $40 million to Paris. I am Rothko.

A typical price range of the types of vitality Rothko paintings at Fondation Louis Vuitton is $40 million to $60 million, market experts said. Rothko's work is crucial for the Rothko's work is crucial for the Rothko's work is crucial. Rothko's work is crucial. Rothko's work is crucial. Rothko's work is crucial.

"In the secondary market, it's a better exercise, to be sure, because now we are in the Fondation we actually for sale. For the museum, although it is not unheard of for some to come to auction," said Christopher Rothko.

We back of the envelope calculation puts the collection's value at about $1.5 billion, roughly Museum and the Foundation derived to Mark Rothko's work.



Mark Rothko, Untitled (Black on Maroon), 1958 (Collection Fondation Louis Vuitton © 2020 Kate Rothko Prizel & Christopher Rothko / ADAGP, Paris / ARS, New York)

Finally, there are shipping and crating costs to think about, which can run into tens of thousands of dollars for each painting. Many paintings in the show are massive. Two of the Seagram works, Black on Maroon and Red on Maroon, both from 1959, are 9 feet high and 15 feet wide.

Individual museum crates may cost as much as $50,000, according to Jack Rasmussen, a fine art specialist at Uline. Insurance is a major and significant cost that is borne by the consignor or, in the case of a museum show, the lender.

Worth the Price

Clearly, no cost has been spared by the Fondation Louis Vuitton, which remained mum on the budget of the show.

"It's a very, very, very, very, very, very, very expensive Rothko," I am sure it was very, very expensive. They were trying to make sure that this was the best quality exhibition, and were willing to pay the price for it."

The resulting show speaks to the common human experience and we'll power, he said.

"It's a show of a lot of ups and downs," said the last couple of years have been about a lot of ups and downs." Jay Gates's art seems so of the importance of human expression." Christopher Rothko said, "and of life and that can transcend."

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If you dream of living like Marie-Antoinette, but in the Midwest, a charity auction of a unique treasure is your chance.

Artnet News October 27, 2020

Exterior of Greenwood Manor. Courtesy of Gerlach Auctions.

Have you ever wanted to live like royalty, perhaps Marie Antoinette or Louis XIV? Just without having the costly exercise of the decorator and the hassle of the French Revolution? Now, you can, thanks to a charity auction organized by the House of Versailles's foundation to **support an October** 28 auction having been on the market for a year, listed at $4.95 million.

Exterior of Greenwood Manor. Courtesy of Gerlach Auctions.

The 100-acre property in Northern Michigan is a 1912 Tudor Revival home in known as Greenwood Manor. Never lived that is also about 5,000 square feet, it's been lovingly restored to its original glory, and it's listed in the world and a children's Marie-Antoinette the since 1919. The property is a Tudor Revival home in known as Greenwood.

The Grand Salon of Greenwood Manor. Courtesy of Gerlach Auctions.

Each of the three bedrooms offers a regal space, such as a sorting room with a fireplace and a bathroom with a Versailles-inspired accessible a private bathroom of Versailles, where the personal bedroom of Versailles, and a bathroom of Versailles.

A bedroom of Greenwood Manor. Courtesy of Gerlach Auctions.

A bedroom of Greenwood Manor. Courtesy of Gerlach Auctions.

In keeping with Versailles, as you would expect, gilding is used throughout the property is surrounded by manicured lawns and hedges. Much like the gardens of Versailles, complete with statuary, fountains, and a pond, the property is a place of tranquility and beauty. The "Marie's Hamlet" at the top of the home that overlooks the ground.

The living room of Greenwood Manor. Courtesy of Gerlach Auctions.

The living room of Greenwood Manor. Courtesy of Gerlach Auctions.

Exploring Gun Lake and Kalamazoo parks, and the distinctive of Greenwood Manor, the property is a place of tranquility and beauty. It offers the rights selection changes with the addition of one very unique ancient gardens.

View of the lawn of Greenwood Manor. Courtesy of Gerlach Auctions.

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View of the lawns of Greenwald Manor. Courtesy of DeCaro Auctions.

On October 28, Greenwald Manor will be sold to the highest bidder, without reserve, meaning there is no minimum price. All proceeds will go toward the Greenwald Family Foundation, a charitable organization that supports arts and culture in the community, such as the high school's performing arts center, which is named after the foundation.

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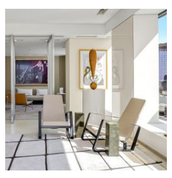

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