

POWER MOVES

Real estate investor and art collector **Robert H. Blumenthal** opened a 1,000-square-foot gallery on New York's Madison Avenue in February. Also in New York, **Helen Toomer**, formerly of Toomer Labzda and the Collective Design Fair, was selected to be director of the **Pulse** fair. Elsewhere, **Gavin Delahunty** was appointed senior curator of contemporary art at the **Dallas Museum of Art**,



Philippe Vergne

and **Jeffrey Uslip** took on the role of chief curator at the **Contemporary Art Museum St. Louis**. In one of the most anticipated art world hirings, **Philippe Vergne** took over as director of the **Museum of Contemporary Art, Los Angeles**, filling the position left open by the departure of Jeffrey Deitch last summer.

Back to Beverly



Marc Selwyn

Los Angeles dealer **Marc Selwyn** has returned to Beverly Hills, where his gallery first opened 15 years ago before making the move to mid-Wilshire. The new location

on Little Santa Monica Boulevard is 3,000 square feet, with both a larger, naturally lit gallery space and a smaller area that will be used for exhibiting drawings. "It's an old brick building from the early 1940s with these beautiful truss ceilings," he says. Also a draw is its central location; though many galleries in L.A. have been migrating east, this spot is near such touchstones as the Annenberg Cultural Center and the Peninsula Hotel. "I want it to be a place where people stop in on a daily basis," Selwyn explains.

ARTIST HOPS

Michael Wilkinson joined Tanya Bonakdar, and Marianne Boesky added South African artist **Serge Alain Nitegeka** to her stable. **Artie Vierkant** was put on the roster at Untitled, where he'll show in the fall. Sean Kelly picked up British painter **James White**, and Tierney Gardarin now represents



Artie Vierkant

Joan Snyder. And **Beatrice Gibson** joined Laura Bartlett Gallery in her hometown of London.

CLOSE-UP

Previously curator at Berlin's Hamburger Bahnhof, **Henriette Huldisch** is moving to Boston to assume curatorial duties at the **MIT List Visual Arts Center**. A self-proclaimed "institutional animal," Huldisch has also held positions at the Whitney and Manchester's Cornerhouse, mounting exhibitions by Harun Farocki and Anthony McCall, among others. Thea Ballard caught up with her to discuss getting involved with academia and Boston's contemporary art scene.

How do you anticipate the academic presence at the List will influence your curatorial practice?

That's actually one of the things that attracted me to the List and MIT. As curators, we're often less directly involved with an academic community, yet many contemporary artists are research-oriented and branch out into various other disciplines: philosophy, geography, anthropology, architecture, you name it. I'm really curious to see which points of connection—and, one hopes, mutual relevance—we can bring out between specific projects that artists are developing and the work in research undertaken at the university. I hope we can initiate and sustain a real dialogue between artists, curators, professors, and students. And there are professors at MIT who use the museum and its exhibitions for their teaching, which is great.

What's your relationship to the Boston art scene?

The institutions in the Boston area are,

of course, familiar, and I know a bunch of artists and scholars who teach at the universities in Boston and Cambridge. That said, I'm not very familiar with Boston and its contemporary art scene. But I'm really looking forward to getting to know a new place. Lots of people have been telling me that Boston has a great sound-art and electronic-music community, which is something I'm very interested in.

What are some of your goals? What are you hoping to bring to MIT List?

I've been in Europe for more than five years and have found it super valuable to step out and change my point of view. I think that a new perspective is something that's really good for institutions as well. I always want a program that's artist-driven, risk-taking, and relevant to the moment while looking beyond fads.

The List has always had a strong national and international reputation, and I'm committed to building on that by reaching out and initiating collaborations with institutions elsewhere, while being rooted locally. That's not a paradox. Everyone benefits if a local space is known well beyond the region. But it also has to matter to the people who are there. **MP**



Henriette Huldisch