

What Sold at EXPO Chicago

ARTSY EDITORIAL
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Installation view of Galerie Gmurzynska's booth at EXPO Chicago, 2017.
Photo by @gmurzynska, via Instagram.

Mathias Rastorfer, a partner at Switzerland's Galerie Gmurzynska, paid homage to the city's strong tradition of public sculpture in his booth, which greeted fairgoers at the entrance with a bronze sculpture by Joan Miró in front of a black-and-white photo of the 39-foot-high concrete statue of the same form that sits in Chicago's Brunswick Building Plaza.

Inside the booth were four fantastical curtained-off "rooms" made from colorful vintage textiles and sewn by Fendi's seamstresses in Rome and Milan, intended to evoke the private viewing rooms of Renaissance nobility. Much as the aristocracy would use them to withdraw from the chaos of daily life to spend meditative time with their artworks, today's collectors can take a breather from the fair in one of these little solitary oases. The works inside, and on the walls, all had a Chicago connection. Gallery staff had spent months researching its artists' links to the city, such as Christo's wrapping of the Museum of Contemporary Art in 1969, or Robert Indiana's studies at the Art Institute of Chicago in the early 1950s. As of Wednesday night, Gmurzynska had placed an untitled work by Kurt Schwitters for around \$400,000 and an untitled Louise Nevelson from 1959 for around \$160,000, both to private Chicago collectors.

Rastorfer and other dealers described Chicago collectors in general as "sophisticated," "serious," and "thoughtful." Nearly everyone contrasted EXPO's slow and steady pace to, say, the rush of Art Basel in Miami Beach, but most seemed confident they'd have a successful fair.