

# JOHN BERGGRUEN GALLERY

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# CULTURE



BRIDGET RILEY, WHOSE WORK WILL BE ON DISPLAY AT THE JOHN BERGGRUEN GALLERY THIS MONTH, WORKING ON PAPER CARTOONS, WEST LONDON STUDIO, 1983. PHOTOGRAPHER UNKNOWN. © BRIDGET RILEY 2016

**Bold Moves** San Francisco's BOOMING CULTURESCAPE prepares to bask in the glow of the new SFMOMA > Edited by ELIZABETH KHURI CHANDLER

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S.F.'s new GAGOSIAN GALLERY will open its doors on May 18.



ED RUSCHA in his Culver City studio.

LOS ANGELES

## State of the Art

This year's MOCA gala honors an artist whose life and work are intimately tied to L.A.: **Ed Ruscha**. "So much of his work is infused with the California dream, and he's one of the most influential artists of our time," says museum board co-chair Lilly Tartikoff Karatz. The Pop artist's stark urban paintings and photographs, deeply represented in the museum's holdings, are the inspiration for this year's decor palette of blacks and metallics. Guests will also be treated to a preview of MOCA Chief Curator Helen Molesworth's exhibition "Don't Look Back: The 1990s at MOCA," including installations by Catherine Opie, Sarah Sze and Paul McCarthy, among others. *May 14; The Geffen Contemporary at MOCA, 152 N. Central Ave., L.A., 213-625-4390; moca.org.*

➤ As San Francisco gallerist **John Berggruen** unveils the first solo Bridget Riley exhibition in S.F., motion is on his mind. This historical survey features the pioneering Op-art painter's psychedelic works—illusions of pulsating movement through color.

But Riley's kinetic energy isn't the only thing prompting momentum: Accelerated by the reborn San Francisco Museum of Modern Art and its soaring Snohetta-designed expansion, the gallerist and his wife and partner, Gretchen—reigning luminaries among West Coast modern-art dealers—will decamp in August from their namesake Grant Avenue digs, an anchor of the Union Square gallery scene. With business partner Sarah Wendell (formerly a vice president at Christie's and the gallery's first president), they've staked their claim on Hawthorne Street, across from SFMOMA's new lobby, in a three-story 1908 brick building that Jennifer Weiss Architecture and team are redesigning for a fall opening.

They'll be in good company: Global gallerist Larry Gagosian, a close friend of Berggruen for 40 years, is slated to open his first S.F. gallery (and 16th location) next door in the historic Crown Point Press building on May 18. **Gagosian's** inaugural exhibition explores the relationship between drawing and sculpture, as embodied in the work of 20th-century artists.

Gagosian's arrival signals a healthy art market, albeit one sited on real estate rearranged by tech-boom tremors, hence the artistic exodus from the tony but *très cher* Union Square. Yet rising rents didn't inform Berggruen's move. The reopening and drastic expansion of SFMOMA acted as a catalyst for a transition that's been in

the works for quite some time. After 45 years on the same street, the perfect opportunity finally presented itself.

"Between the new SFMOMA and Silicon Valley-San Francisco economies, there's a revitalized art-world energy," Berggruen enthuses. "The collector base here is unique: from young millennials buying their first Ellsworth Kelly or Thiebaud print rising up to the Fisher Family level, whose collection now stars at SFMOMA. It's rather amazing." *"Bridget Riley: The Interactive Character of Color (1970-2014)," April 27-June 30; berggruen.com; gagosian.com.*

• CATHERINE BIGELOW



Calixto Bieito's *CARMEN*.

SAN FRANCISCO

## Notes on HIGH

Infamous for his shocking rewrites of classic operas, Spanish director Calixto Bieito's twist on Georges Bizet's *Carmen* makes its U.S. debut this summer. Conducted by Carlo Montanaro (with company resident conductor Jordi Bernàcer helming the final performance), the tale of infidelity and murder that once shocked 1870s Parisian society is pushed to a grittier, sexier and even more violent place in Bieito's conceit. If operas were given "R" ratings, this modernized staging would earn one—but after all, a boundary-toppling production was Bizet's intent all along. *May 27-June 3; War Memorial Opera House, 301 Van Ness Ave., S.F., 415-621-6600; sfwmpac.org.*

WRITTEN BY KELLY PHILLIPS BADAL.  
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GIBREY MACLELLER; BIEITO: ALASTAIR HUIR