ARTIST HOPS
Painter
Helene Appel, known for her works on linen, joined New York and Shanghai’s James Cohan Gallery. Also in Chelsea, Gagosian added land artist Michael Heizer to its stable, Tanya Bonakdar scooped up Agnieszka Kurant, and Driscoll Babcock added Iraqi-born photographer Wafaa Bilal. And Annie Revans joined Jenkins Johnson Gallery, whose San Francisco location will host her solo show in the fall.

Historic Chelsea
Already a strong presence on New York’s Upper East Side and London’s Old Bond Street, Skarstedt Gallery has expanded its operations to include a Chelsea location in New York. Director Pia Skarstedt was taken with the 6,000-square-foot space on West 21st Street that formerly housed Haunch of Venison: “The fact that it’s on a great block and was built by my favorite architect, Annabelle Selldorf, made it irresistible,” she says. “It’s one large gallery with skylights and beautiful proportions. We’ll try to give the space a warmer feeling, to reflect our uptown location.” The new space’s first show will pair Andy Warhol’s “Oxidation Paintings” series with Yves Klein’s “Four Paintings,” and exhibitions by George Condo, Keith Haring, and Albert Oehlen will follow. “The plan for Chelsea is to put up historical exhibitions with a focus on artists from the 1960s to the ’80s, and occasionally mix it up with a younger artist,” says Skarstedt. “But nothing is set in stone. We’ll figure it out as we go along.”

CLOSE-UP
Already represented by New York’s Sean Kelly gallery, the estate of Robert Mapplethorpe was added to the roster of Los Angeles gallery corcoran, known for its representation of contemporary artists like Daniel Arsham and Jacoby Barnettwhite. Duties for West Coast management of the estate are shared with the Robert Mapplethorpe Foundation, a nonprofit promulgating the photographer’s 1989 death. Thus Ballied spoke with overseer director Al Moran about the collaboration. What led to your representation of the estate? I met Michael Ward Stout and Eric Johnson from the Robert Mapplethorpe Foundation, and I learned that Los Angeles had become a focal point for the foundation, based on the recent acquisitions by Lucas and the Getty. I immediately felt that corcoran would be the proper representative for Mapplethorpe in L.A. and went to work on convincing the foundation that this was an ideal situation for all of us. It’s not so much a decision made by us but rather by the foundation. We’re honored to be included among their other galleries to be entrusted with this historical material. What about Mapplethorpe stood out to you? The most attractive part of Mapplethorpe’s work for us has always been its timelessness. There are so many images in the archive that have an immediacy to them. They still feel very much alive in today’s world. The work also fits nicely into our roster, as it represents a certain downtown-New York attitude and aesthetic that the gallery is associated with. What’s on the horizon? Our first Mapplethorpe show, “As Above, So Below,” opens February 28. The title refers to a Hermetic principle, that whatever happens on one level of reality also occurs on another level. The philosophy provided a rational explanation of a unifying theory: the golden ratio, which artists use to achieve aesthetic perfection. If Mapplethorpe was observing shared traits in the subjects he coveted, perceiving that duality is an illusion, and motivated to communicate this understanding of the world by bringing those revelations to light, then he personifies the maxim. 