

# Inside Art

From Weekend Page 23

search and publishing arm of the business, has long overseen catalogues raisonnés like that of Jasper Johns), it had never represented living artists. Since the firm was founded in 1875, it has built its reputation on selling major works of art — by the likes of Ingres, Goya, Monet and Cézanne — to collectors and major museums.

Although the financial details are being kept confidential, hundreds of millions of dollars are said to have changed hands. Pace bought out Wildenstein's portion of the inventory they jointly owned, which included works by Rothko, Barnett Newman and others. It also bought out Wildenstein's 49 percent share of Pace-Wildenstein.

Even though they will no longer formally run a company as one, "we will continue to keep working together," Mr. Glimcher said.

## Scull Collection on View

It used to be that museums were the only place to see blockbuster exhibitions, but recently dealers have been organizing them too. Last year the Gagosian Gallery presented "Mosqueteros," a show of Picasso's late paintings, as well as a retrospective devoted to the Italian artist Piero Manzoni. Each had loans from museums and collectors, along with hefty catalogs that included scholarly essays and lavish illustrations. In both cases fewer than 10 percent of the works were for sale.

Now Acquavella Galleries is presenting "Robert and Ethel Scull: Portrait of a Collection," which chronicles the world-class holdings in Pop, Conceptual and Minimalist art that had been amassed by these collectors. Robert C. Scull was a taxicab tycoon who died in 1986; his wife, Ethel, died in 2001.

The show, which will be on view at the Acquavella Galleries on East 79th Street in Manhattan from April 13 through May 27, is the brainchild of Judith Goldman, a former curator for the Whitney Museum of American Art and a writer. William Acquavella, the gallery's founder, and Ms. Goldman, the show's organizer, have secured loans from institutions like the Museum of Modern Art,



WHITNEY MUSEUM OF AMERICAN ART, METROPOLITAN MUSEUM OF ART, ANDY WARHOL FOUNDATION FOR THE VISUAL ARTS/ARTISTS RIGHTS SOCIETY

Andy Warhol's "Ethel Scull 36 Times" (1963), from a coming show at Acquavella Galleries.

the Philadelphia Museum of Art, the Whitney and the Los Angeles County Museum of Art. Prominent collectors like the Miami philanthropist Norman Braman and his wife, Irma; Steven A. Cohen, the hedge-fund billionaire, and his wife, Alexandra; and Stefan T. Edlis, the Chicago collector, have also lent works.

"Nothing is for sale," Mr. Acquavella said. His gallery has built its reputation on handling important works of Impressionist and modern art, and Mr. Acquavella said mounting this kind of an exhibition "shows that we're moving more towards postwar art."

The Sculls "were the kind of collectors that don't exist anymore," Ms. Goldman said. "They were driven by pure passion with no plan at all." Their first purchase was a fake Utrillo, she said. But they soon fell in love with the Abstract Expressionists, and "by the time Bob Scull saw the works of Johns and Rauschenberg, his entire world changed," she added. At one point Mr. Scull owned 22 major works by Mr. Johns.

On view will be many seminal paintings and sculptures, including Mr. Johns's "Map" (1961), from the Modern, and de Kooning's "Police Gazette" (1955), which is being lent by the Cohens, as well as Warhol's "Ethel Scull 36 Times" (1963), owned jointly by the Whitney and the Metropolitan Museum of Art.

In 1965 the Sculls auctioned off part of their Abstract Expressionist collection at Sotheby's — the first of many auctions — and used the proceeds to start the Robert and Ethel Scull Foundation, which supported unknown artists. It commissioned environmental works from Walter de Maria and Michael Heizer, who were at the time emerging figures. "He was a real patron," Ms. Goldman said, referring to Mr. Scull.

Holding the exhibition at the height of the New York spring auctions will be an introduction of sorts for many buyers of contemporary art.

"These new collectors never knew the Sculls," Ms. Goldman said. "They tell the story of a couple who simply collected with their gut."

## Early Tablets at Morgan

Here's a little-known fact about the Morgan Library & Museum: It has a collection of about 1,000 ancient and Middle Eastern seals and tablets, largely assembled by its founder, Pierpont Morgan. "People don't realize we have them," said William M. Griswold, the Morgan's director.

Now a group of these objects, including a stone bowl from about the 25th century B.C. with a dedication in Sumerian, will go on view in the Morgan's Gilbert Court from April 13 through Sept. 5 as part of "Written in Stone:

Historic Inscriptions from the Ancient Near East, Circa 2500 B.C.-550 B.C."

The institution decided to hold the show after receiving the long-term loan of an inscribed tablet from the Middle Assyrian period of Mesopotamia. The tablet commemorates the restoration of the temple of the goddess Ishtar in the capital city Assur. The loan is from an anonymous collector who bought it at Sotheby's.

The alabaster tablet records King Ur-Namma's deeds and describes the ruined state of the temple and its restoration, concluding with a curse on anyone who would try to remove the king's name from the tablet.

## Yale's Friedlanders

In an effort to beef up its photography holdings, the Yale University Art Gallery and its Beinecke Rare Book and Manuscript Library have announced the joint acquisition of the photographer Lee Friedlander's archives as well as 2,000 prints from his collection. Mr. Friedlander is perhaps best known for recording American life in street scenes and landscapes, portraits and shots of everyday images.

The gallery will get 1,800 prints, including every image in Mr. Friedlander's monographs since 1996. The library will house the archive and photographs of Western landscapes.