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老翁の如く、
見れば、
髪は白く、
杖を手に、
山を歩かぬ、
四天王の如く、
大空を飛ぶ、
武蔵の如く、
山に退隱せ

Look East

Photo © Trustees of The British Museum.

Utagawa Kuniyoshi, "Sakata Kaidomaru Wrestles with a Giant Carp," c. 1837, on view at Japan Society March 12 through June 13.



WHAT A SHOW!

"I've been through once, and I'm about to go again," collector **Lawrence Benenson** told the Museum of Modern Art's chief curator of painting and sculpture, **Ann Temkin**, at the gala preview of the *Art Show*. The annual fair organized by the Art Dealers Association of America brought together 70 galleries exhibiting in booths at the Park Avenue Armory. Opening night was, as usual, a benefit for the Henry Street Settlement.

At L&M Arts, **Ellsworth Kelly** decided to stand next to, but not in front of, a de Kooning, to have his photograph taken. L&M Arts director **Robert Mnuchin** had another stipulation: "Our agents only allow three snaps at a time." Kelly was making the rounds with the president of the Ellsworth Kelly Foundation, **Jack Shear**. Other artists stuck close to their own work: **Fred Wilson** stood in front of his shiny black drops, as well as shiny black glass sculptures, at the Pace Wildenstein booth, and **Alec Soth** was in residence at the Weinstein Gallery's booth, which showcased his photographs of a 2007 Chanel fashion show at the Grand Palais in Paris.

At P•P•O•W, gallerina **Jamie Sterns** said she dressed to complement the works on view. Indeed, her outfit went well with **Timothy Horne's** 100-pound wall sculpture, "Tree of Heaven." Horne explained that the giant pearl-drops are made of hand-blown glass, and the intricate silver work mimics lichen.

Todd Von Ammon was all hospitality at Vivian Horan Fine Art's booth, located in a cozy back corner, not too far from the sushi and the cupcakes. But it was the booth's display that drew people in. **Rob Wynne's** word sculptures, hanging on the wall, popped, with words such as "destiny" and phrases such as "over the rainbow" composed in

large letters made of poured glass: a high-end graffiti. "I like the one-word pieces," said Von Ammon, who, in addition to working for **Vivian Horan**, is an installation and sculpture artist. "It focuses the eye on the action of the glass pouring." Von Ammon's perch to greet visitors was by a chair by **Yayoi Kusama**, covered in a material that looked a bit like cotton candy. "We had to wrap it like a mummy to get it over here," he said. As for taking a break: "I've got a mattress of bubble wrap in the back, for naps."

Kristine Bell, a director at **David Zwirner Gallery**



From top left: Robert Mnuchin and Ellsworth Kelly, with a de Kooning at L&M Arts' booth; Collector Danielle Ganek, whose next book, *The Summer We Read Gatsby*, out in June, weaves in the art world; Jessica Betts and Krystian Von Speidel; Vita Zaman and Fred Wilson, whose work was shown at Pace Wildenstein's booth; At P•P•O•W's booth, Jamie Sterns with "Tree of Heaven" by Timothy Horne; Alec Soth in front of his work, at the booth of his hometown gallery, Weinstein (in Minneapolis).



MUSEUM OF MODERN ROCK

Loud music, absinthe, a few moments pondering the sometimes violent animations of William Kentridge and a bar snack consisting of plates of chocolate wafers with cream filling: Shock and comfort prevailed at the Museum of Modern Art's Armory Show Party, which capped the first day of the Armory Show at Piers 92 and 94.

Given the vast amount of information everyone was trying to digest during New York's big fair week, this party gave guests the chance to tune out. When **Chuck Close** arrived on the second-floor atrium, he made a beeline for the trumpet-and-song performance of the band **Human Rights**. The artist **Dinorah Delfin** danced around him. Later, headlining band **The Walkmen** attracted serious attention, playing with the sculpture garden as a backdrop and impressing the ample crowd, which included singer **Hamilton Leithauser's** date for the evening, his mom.



The Walkmen perform at the 2010 Armory Show opening at MoMA.



EYE SPY: The couch with the eyes—enjoyed by Nelly and John Bendek—was only one of many surreal things at the Jewish Museum's Surreal Soirée at the Waldorf-Astoria. **Zora Essman**, mother of comedian **Susie Essman**, said it was the first time her daughter had invited her to a performance. And that performance was officially a Purim shpiel. Then there was the 65-year-old—make that 70-year-old—who tried to ask out 20-something **Lisa Shainberg**. "That is not only surreal, it's creepy," said Shainberg's friend, **Sarah Warren**. As for the museum itself, though, trustee **Frances Klagsbrun** described it realistically: "What I love is that it combines Jewish culture and art," she said.