

Thrift-Store Renoir is Auction Bound, James Rosenquist Studio Fire Inspires Hot Painting, and More Must-Read Art News

by ARTINFO

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– **Rosenquist's Phoenix Moment:** In 2009, a brushfire destroyed James Rosenquist's Florida studio and everything it contained — including artworks by the Pop painter worth a total of \$18 million. The devastating event served as inspiration for the 25-foot-long painting "The Geometry of Fire," the centerpiece of Rosenquist's new exhibition opening today at New York's Acquavella Galleries. "Sometimes there is no rhyme or reason to things," the artist said, "like my fire." [WSJ]

– **Thrift Store Renoir Auction-Bound:** The lucky woman who purchased a small painting for about \$50 at a Virginia flea market will sell it on September 29 at a Potomack Company auction for between \$75,000 and \$100,000 after the auction house identified the work as Pierre-Auguste Renoir's "Paysage Bords de Seine" (ca. 1879). "She liked the look of the frame, and started tearing off the paper on the back, and her mum told her to stop," Potomack specialist Anne Norton Craner said of the anonymous thrift store buyer. [BBC]

– **9/11 Museum Delayed Another Year:** Due to a budget dispute between New York City mayor Michael Bloomberg and New York State governor Andrew Cuomo, the \$1-billion National September 11 Memorial & Museum at the World Trade Center site has been delayed until late 2013 or early 2014. Amid the political feud, work on the museum ceased almost a year ago, pieces of its eventual exhibition sit in storage and fabrication facilities upstate and in New Mexico. Meanwhile, the institution's fundraising efforts have foundered. [NYT]

– **How 3D Scanning Is Transforming Art Research:** A consortium of scientists called 3D Conform is trying out new technology which it believes could settle some of art history's great debates. Researchers use a 3D scanner that builds up a layer-by-layer model of paintings and sculptures based on 25,000 images, revealing individual brushstrokes. Using the technique, researchers have concluded that Anthony van Dyck's 17th-century self-portrait is indeed his own work rather than that of his mentor, Peter Paul Rubens, as many suspected. [Daily Mail]