

TSOUMPLEKAS

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HOW
THE DISCUS
-SION
ABOUT ART
BECAME A DIS
-CUSSION
ABOUT
SUCCESS

FIND OUT WHO'S IN AND WHO'S OUT IN 2006



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LOUIS VUITTON

art

DAS KUNSTMAGAZIN

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Künstlerstadt Berlin

Die deutsche Metropole ist das neue Atelier der Welt. Alles über die internationale Kunstszene der Stadt



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Das Atelier der Welt

Internationale Künstler zieht es unvermindert nach Berlin. Einhelliger Grund: die billigen Mieten und der unfertige Zustand der Stadt. Doch die **art-Umfrage** unter Künstlern mit ausländischem Pass zeigt auch bei anderen Einschätzungen große Übereinstimmung. Das deutsche Lieblingswort der Künstlergemeinde etwa lautet eindeutig: „genau“

FOTOS: UTE MAHLER

Filipa César (31, Portugal)

Unterschiedlichste Menschen blicken in die Höhe, mal sorgenvoll, mal gehetzt, andere teilnahmslos oder völlig aufgelöst. Dazu zwischem Vögel. Das Video „Berlin Zoo“, das Filipa César auf der Istanbul-Biennale 2003 zeigte, nahm den Bahnhofnamen wörtlich und inszenierte den Blick der Reisenden auf die Anzeigentafel aus der Zooperspektive. Mit derartigen Bedeutungsverschiebungen experimentiert die portugiesische Künstlerin in ihren Videoarbeiten, etwa wenn sie einen Stadtparkgang aus dem Bewusstsein einer Autistin kommentiert oder den Orson-Welles-Film „F for Fake“ mit vier „Experten“ ins Absurde analysiert. Filipa César lebt seit 2001 in Berlin.

Was gibt es nur in Berlin?

Eine Mauermaße.

Wer oder was hat sie nach Berlin gelockt?

Die Nähe zu Frankfurt/Oder, die Ferne von Paris.

Ihr liebster Berlin-Küchlein?

Die Deutschen sind kalt.

Wo essen Sie in Berlin?

Nosh, Monsieur Vuong, Sasaya, Oderquelle

Wo trinken Sie in Berlin?

White Trash, Prater, Halffox.

Wie groß ist Ihr Atelier?

55 Quadratmeter.

Was zahlen Sie für Ihr Atelier?

200 Euro mit Unterstützung des Berufsverbandes bildender Künstler (ohne: 478,31 Euro).

Ein perfekter Tag in Berlin?

Leipnitzsee im Herbst.

Welcher Song passt am besten zu Berlin?

„Emotionen Pause machen“ von Funny van Dannen.

Ihr deutsches Lieblingswort?

Es ist ein Satz: „Morgen entscheide ich es ganz spontan“.

Was fehlt in Berlin?

Der Palast der Republik.



Filipa César auf dem Dachgarten vor ihrem Atelier in Berlin-Mitte



Jonathan Monk arbeitet in seiner Wohnung in Pankow

Jonathan Monk (37, England)

Ein Fahrer steht auf dem Flughafen und hält ein Schild für die Ankommenden hoch. Auf dem Schild steht Elvis. Es ist 1997, Elvis ist 20 Jahre tot. Der Mann ist Jonathan Monk und die Arbeit sehr typisch für seine lustige und oft derbe Kunst. Monk macht Saufwettbewerbse zu Performances, pinkelt seinen Namen in den Schnee und dokumentiert diese Aktionen als Fotos für die Galerie. Besonders gerne trübt er der abstrakten Kunst ihren Ernst aus. Vor allem Sol LeWitt mit seinem geometrischen Raster hat es ihm angetan. Einmal klettert er darin herum wie auf dem Spielplatz, oder er baut ein Fußballtor im Stile LeWitts. Jonathan Monk lebt seit 1999 in Berlin.

Was gibt es nur in Berlin?

Es ist gleichzeitig groß und klein.

Wer oder was hat Sie nach Berlin gelockt?

Ein Flugzeug aus L. A. mit Isabel.

Ihr liebstes Berlin-Güschel?

Es ist billig ...

Wo essen Sie in Berlin?

Auf meinem Balkon zu Hause.

Wo trinken Sie in Berlin?

Die Paris Bar, oder ist die inzwischen geschlossen?

Wie groß ist Ihr Atelier?

Ich habe kein Atelier.

Was zahlen Sie für Ihr Atelier?

Das geht Sie nichts an.

Ein perfekter Tag in Berlin?

Just a perfect day,
Drink Sangria in the park,
And then later, when it gets dark,
We go home.
Just a perfect day,
Feed animals in the zoo
Then later, a movie, too,
And then home.

Welcher Song passt am besten zu Berlin?

„Wind of Change“ von den Scorpions.

Ihr deutsches Lieblingswort?

Doppelt gemoppelt.

Was fehlt in Berlin?

Ein Zentrum.



Robert Lucander in seinem Atelier in den Oranienhöfen in Kreuzberg

Robert Lucander (44, Finnland)

Müde Typen, unförmige Körper und gleichgültig dreinsehende Frauen bevölkern die Porträtwelt von Robert Lucander. Ausschrittlige Gesichter und Körper, die er nach Zeitungsvorlagen auf Holz skizziert, fasst er mit flächigen Konturen in starken Farben. Wie verunglückte, übermalte Schnappschüsse sehen diese Momentaufnahmen aus und bannen einen Moment von Scheußlichkeit, der in der fließenden Bewegung verloren gehen würde: unfreiwillige Grimassen, lächerliche Posen, die unbemerkt über die Badehose schwappende Bauchfleck. Das wirkt satirisch und sachlich zugleich und wird mit ein-sichem Tilsch unterstrichen: „Z. has a bad hair day“ oder „Du musst mal“. Robert Lucander lebt seit 1988 in Berlin.

Was gibt es nur in Berlin?

Alle Bäume sind nummeriert, damit sie nicht weg- oder durcheinanderkommen.

Wer oder was hat Sie nach Berlin gelockt?

Ich kam 1988 von Finnland nach Berlin, um an der HDK (heute UDK) zu studieren. Die Stadt hat viel geboten: Jeden Abend gab es eine Neueröffnung, Galerie, Bar oder Club ... Alles war provisorisch, schnell und billig gemacht – mit sehr viel Fantasie.

Ihr liebstes Berlin-Güschel?

Die „Berliner Schwaue“: manchmal lustig, oft nicht lustig und immer noch nicht ausgestorben.

Wo essen Sie in Berlin?

Hasir Ocakbasi in der Adalbertstraße, im fünften Stock bei Karstadt am Hermannplatz, im sechsten Stock des KaDeWe.

Wo trinken Sie in Berlin?

Paris Bar, Zapfhahn im Kellergeschoss bei Karstadt am Hermannplatz, Blauer Affe am Kottbuser Damm, Felsenkeller in der Akazienstraße in Schöneberg.

Wie groß ist Ihr Atelier?

Meine Ateliers waren und sind irgendwie immer voll, also wahrscheinlich zu klein.

Was zahlen Sie für Ihr Atelier?

Ich habe einen Dauerauftrag, und das läuft ganz gut so.

Ein perfekter Tag in Berlin?

Mit meiner Familie und Freunden.

Welcher Song passt am besten zu Berlin?

Die ganze Platte „Boddeparty“ (Teil sechs).

Ihr deutsches Lieblingswort?

Das gibt's nicht.

Was fehlt in Berlin?

Ein finnisches Restaurant.

Was gibt es nur in Berlin?
Platz.

Was hat sie nach Berlin
geloockt?

Der Wunsch nach Verände-
rung brachte mich her, der
fehlende Druck ließ mich
bleiben.

Ihr liebtes Berlin-Klischee?
Das Klischee einer Künst-
lerstadt.

Wo essen Sie in Berlin?

Bei guten Freunden.

Wo trinken Sie in Berlin?

In der Linienstraße 3.

Wie groß ist ihr Atelier?

80 Quadratmeter.

Was zahlen Sie für ihr
Atelier?

59,99 Euro die Woche.

Ein perfekter Tag in Berlin?

Wenn ich bei Sonnenauf-
gang nach Hause komme.

Welcher Song passt am
besten zu Berlin?

„Ich bau Scheißer“ von
„Rockafella“.

Ihr deutsches Lieblingswort?

Schickimicki.

Was fehlt in Berlin?

Stress.



Bojan Sarcevic (32, Serbien)

Die Skulpturen und Objekte von Bojan Sarcevic haben in der Regel einen Bezug zur Architektur. Seine neuesten Plastiken wirken wie alte Fassadenteile von Erich Mendelsohns expressionistischen Bauten. Beim Kunstfestival von Reykjavik 2005 präsentierte er ein steinernes Treppenfragment unter einer fragilen, durchsichtigen Iglukuppel. Und bei der 3. Berlin-Biennale 2004 stellte er auf Tischen sorgsam gefaltete Kleidungsstücke mit deutlichen Renovierungsspuren aus. In dem Glauben an die Mäge von Materialien erinnern Sarcevic' Arbeiten an Joseph Beuys, aber auch Minimal und Konzeptkunst sind als Bezüge präsent. Bojan Sarcevic lebt seit drei Jahren in Berlin.



Thomas Demand in
seinem Berliner Atelier
(Foto: Dawn Mecker)



3 François Pinault Last year: 13

The important event for French high school, François Pinault began his empire with a career in battery in 1983. Now aged 55, he is the head of the holding company Arsenale, which controls Guetz and the Auctioneer Group's, which, despite reported sales of \$1.65 billion in the first six months of the year, Pinault is rumored to want to sell. He is also the owner of over 2,500 artworks. The M. event of that collection is known to only a handful, yet occasionally one has a glimpse under the year M&A confirmed that they had bought (Baudouin's) Petrus (1935) from him, for a rumored \$20 million. But the collection has not to problems for Pinault this year, there was July in Paris when he advertised plans to acquire it on the internet. He was to be sold, but Pinault stepped out, turning sale of commitment from partners in the project. He now plans to take his collection to the Palazzo Grassi in Venice, Italy, to make another entry. Pinault's partner, Bernard Arnault (21), the head of LVMH, has hired Frick Gehry to design a new museum to house his own private collection in Paris. The sale for public at dawn.

2 Larry Gagosian Last year: 1

Larry Gagosian has more artists in the Power 100 than any other dealer — Damien Hirst (13), Ruchne (26), Koons (22), Whitman (21), and of course, Peter Dinklage (25). He's also got more square footage in more cities. Larry Gagosian says he's done it all. He says that he doesn't own actual art, but from close to his way to, he knows it — just not as much as he looks like. So what distinguishes his dealer? He appreciates artists with great ideas, he provides the artist equivalent of the studio-building and like those who claim just a regular stream of projects to him with the artworks ready to hang the show and artwork. When asked why Gagosian can be found on staff and deeply involved in the world of art — why are artists there? and for the occasion called the annual law. I am a pleasure wrong artist? Under his light.



4 Nicholas Serota Last year: 3

Not only is Tate Modern the most visible museum of modern art in the world, it is probably also one of the most intellectually stimulating. Perhaps this has something to do with its power. He's a comprehensive publisher who is at odds with government at his is with cultural institutions. As a result, he doesn't have to make the market, nor does he get dropped into parallel public sector roles, so he manages to keep a steady eye on art. Now that Serota got the all important go-ahead to expand Tate Modern as well as a new, but you spread, perhaps he can start out. Tate Modern's steady success. Tate Britain, Serota's critique of "modernism" and he drove just from of Chris Okun (26). The Upper Room suggests that there is hope in sight. But without a new rule, it is hard to imagine. Tate Britain is ever going to be lost.

5 Glenn D Lowry Last year: 2

What goes up must come down. The event of M&A's director to second rank in last year's Power 100 predicted the record-breaking success of the museum's reopening in November 2004, in spite of the eighty-year and criticized \$20 billion. In fact, he created 2002's art pilgrimage. A whopping 1.2 million visitors did not mean trading out to name of the "Yoko" Skaguchi designer \$200 million expansion. Under signed up for the 570 card governing unrelated returns — a 92% rise in membership, that account, and it looks as if Lowry has it in him to keep up the kind of success. A decade after saving M&A, he focused his vision on quality starting on the afterparty and planning for the future. This year he secured a \$100 million gift from David Rockefeller and has managed to raise over \$100 million in the museum's fundraising campaign. M&A also needs some major recent acquisitions — including an unprecedented gift of 2,000 works on paper from the Judith Rothschild Foundation — ensuring Modern means new to some time to come.



6 Eli Broad Last year: 22

When Eli Broad announced his plans to make Los Angeles the architectural hub of any great capital, people took it for granted. He's coming from the fall from \$1.6 billion to his Future 100 companies, this might have been a little. Broad recently promised \$20 million to LACMA for the new Broad Contemporary Art Museum, a notable structure that will be designed by the architectural king of the Pacific (25). Two years ago Broad spearheaded the drive to build a Frank Gehry concert hall for the Los Angeles Philharmonic. His best known beyond the 215 area code by the Broad Art Foundation, which he runs with his wife, Edythe. The Foundation contains key works from the postwar period, by artists such as Ruchne (26), Koons (22) and Kasper, and stands as a "living library" worth \$200 million; the collection has a long list of artists but never seems destined for LACMA.



7 Samuel Keller Last year: 5

Since he became director of Art Basel in 2003, the show's headliner undoubtedly has been responsible for increasing and retaining the fair and ensuring to take as the world's premier modern-art fair as well as an unmissable event in its own right. A year after taking the helm, Keller, who joined Art Basel as communications manager in 1994, dropped the key American market by launching Art Basel Miami Beach, an altogether more cutting-edge affair. Using Swiss efficiency with Stuart Beach, he's been and doing year on year since. Keller — who will turn 40 next year — is a restless innovator, probably constantly searching for ways for the fair to stay relevant. He also has a remarkable talent for an unexplained ability to juggle business, dignitaries and artists and — he knows what he's doing — a large-scale art collection — a legendary party animal, who can cut deals all but the most hardcore collectors.

12 Ronald Lauder Last year: 8

Collector, philanthropist, former ambassador to Austria and former cover boy for the Republican National chairman of *Elle*, Lauder is one of the international art world's most influential figures. Lauder bought his first artwork at 14 — a Schwitters self-portrait — and since then he has been amassing a major collection of German, Austrian and American art as well as a range of other holdings from Impressionists to medieval armour, all selected with a famously rigorous eye, and valued to be worth in excess of \$400 million. In 2001 he opened the Neue Galerie, devoted to his personal holdings in Austrian and German fine and decorative art of the early 20th century. As MoMA chief from 1990 until this July, Lauder led the museum's ambitious expansion and refurbishment and was instrumental in securing the estate success of MOMA CEO Andrew Ross (one of his art-related activities led him chairing the Commodore for Art Recovery of the World Jewish Congress, which has championed the return to their original owners of artworks stolen by the Nazis).



13 Richard Serra Last year: 23

The sculptor who taught the first lesson of Post-Modernism in the 1970s has of late become something like the resident artist of the Guggenheim Museum in Bilbao — probably because he is paid the only artist able to fill the vast ground-floor gallery. The museum opened with his *Shard* (1984-87) dominating its gallery. In 2000 a giant form retrospective and earlier this year he installed *A Matter of Time*, a massive seven-work installation which he has stipulated must stay in situ for 20 years. But Serra can make demands: he is known such a know that the authorities in Bilbao set up €150 million towards the production costs of the project. Serra's words are often: "There are very few times in my life when I've been happy," he said when his artworks were unveiled. "This is one of them."



14 Marian Goodman Last year: 15

With a main gallery in New York and an outpost in Paris, Goodman's impeccable standards and stellar track record have made her one of the century's most influential dealers. She was one of the first to look to Europe when New York's influence was waning after the Pop explosion, and her genius led her to include Gerhard Richter, John Baldessari (40), Doris Salo and Annabell Menninger (like Holly Hobbie). Goodman avoids the spotlight — meeting both the fight to bring in the 1980s and the current boom in Chelsea — and keeps company with academics. She longtime friend Benjamin Sachs, rather than celebrities. She's not even in the occasional grant guides, though — in 2001 she persuaded a group of top-art folk to fund the Venice Biennale renovation to go to a start in Italy, where Maurizio Cattelan had installed a new work.

15 Dakis Joannou Last year: 6

The Greek *Fezzabi* and property developer started collecting in earnest in the 1980s and in 1982 opened the Dakis Foundation, which is now the showcase for a private collection of over 2,000 works. In Greece and throughout the art world his large-scale figures, with a penchant for large-scale installations, meaning a retrospective presented to coincide with the 2004 Olympics. Joannou mounted an ambitious two-part exhibition, from his holdings and the current crop of his collection — including major pieces by Chris Old (56), Yves Klein (58), Verónica Rebecq, and Gert Ooster — with an eye at the Paris de la Biennale. He is also a leadership presence at the Guggenheim, "So, New York's New Museum and MOCA Los Angeles and, with the Dakis Foundation, a new space in Athens. He has about at the end of the year, his profile shows no sign of fading.



16 Brett Gony and Amy Cappellazzo Last year: 20

Since Cappellazzo and Gony became *International Co-Heads* of Post-War and Contemporary Art at Christie's in May 2002, they have been only two seasons when Christie's hasn't triumphed over Sotheby's in sales totals. The effective pair assembled the first contemporary evening sale to hit the \$100 million mark in May 2004 and have led the way with record-breaking art sales as well as Alexander Calder, Richard Serra (20) and Marina Abramovic (18). Gony is English with a leaning towards postwar art, while Cappellazzo is American with a passion for contemporary. Together they have a reputation for being trustworthy and straightforward businesspeople who read the art market accurately and manage an ambitious team.



17 Thomas Krens and Lisa Denison Last year: 19

The recently announced promotion of Lisa Denison to Director of the Guggenheim Museum in Manhattan in place of Thomas Krens, who has served both as CEO of the Guggenheim Foundation and Director of the Museum since 1986, seems to confirm that Krens' often-controversial appointment is no longer deemed compatible with running the museum. Now Denison, who was formerly the deputy director, will oversee the museum's education programme and fund-raising. However, Krens remains the overall boss who, despite the mixed success of his franchise Las Vegas, Baku and Berlin of late, and a Lower Manhattan branch was phased after September 11, is being fired up to pursue international projects — indeed, there are rumours that Krens has revisited his plans to open a second Manhattan Guggenheim, this time on the city's West Side.

18 Marc Glimcher Last year: 21

Marc Glimcher has a genius. The president of New York mega-gallery PaceWildenstein, Glimcher also manages the Belego Gallery of Fine Art with his wife, Nicole, head of PaceWildenstein contemporary. The gallery, in the Belagio hotel in Las Vegas, has become verily successful, despite its algal location. Glimcher recently closed a commercial space, the Collector's Gallery, within the hotel as well. This year Glimcher — who is, after all, art world royalty — the father, Arno, was the legendary dealer who founded Pace Gallery in Boston — showed he is on well beyond his first with his museum-like show *Logical Conclusions*, at PaceWildenstein. The exhibition drew lines among such artists as Ad Reinhardt, Chuck Close and Anish Kapoor, and suggested a new wave for 1970s rule-based art — a phrase confirmed by Doris De Salvo's *Open Systems* at Tate Modern a few months later.



Craig Burnett on Photography

A photograph, theoretically limited in reproduction, should be available to everyone. In the market, however, the work of the art object persists, and many dealers and artists keep a tight rein on how many prints hit the market. *Just West* (04) prints tiny editions of one to three, while, at the other extreme, *Nobuyoshi Araki* doesn't number his editions at all. But prove it in the photo world is a strange beast; you can buy Araki's *Playmate* for as little as \$300, while *Neil Gaiman*'s prints in editions of 25 have around \$10,000.

Andrew Gaulty commands the biggest auction prices — *May Day IV* (2000) sold at Sotheby's this year for \$600,000. He and *Thomas Struth* also commands big price tags, hitting \$220,000 last year for *Parthenon, Rome* (1993). Not far behind is *Thomas Ruff*, hitting up to \$100,000 at recent auctions, while the black-and-white studies of architectural types by *Berns* and *Hito Steyerl* make an average around \$10,000.

Gregory Crewdson's teaching position at Yale and his Hollywood-style pictures have made him perhaps the US's most influential photographer for a younger generation of artists, but his prices are a fraction of Struth's or Gaulty's — in April, *Untitled* (2001) sold for \$40,000, and that was double its estimate. In May a set of six photographs by *Gregory Crewdson* fetched a respectable \$360,000, but hardly a fair reflection of his huge reputation. *Carolee Beate*, who co-represented Germany at Venice in 2003, has exceeded \$30,000 at auction, though most of her pictures will go for less than \$10,000. *Wolfgang Tillmans* is slower in pace and price to the Germans. *Sea of Japan, Rabun Island* (1995), a print nearly 2 metres wide and in an edition of five, sold last year at Christie's for \$180,000. However, a smaller print of the same photograph in an edition of 25 went for \$25,000 this May.



26 Tobias Meyer NEW

Tobias Meyer, Sotheby's star auctioneer, has been Worldwide Head of Contemporary Art since 1997. The charming Austrian has a zealous eye for big ticket art (his Mark Rothko's mouth-watering No 11 and Jasper Johns's impeccable 0 Through 9, last word has it that he doesn't like to get his hands dirty with the lower value works that fill the Sotheby's bins). Moreover, the recent appointment in New York of Anthony Gatt, the old boss of the Contemporary department, suggests he needs a senior managerial hand, as his ability to motivate staff and make a profit has started to wobble. Luckily Meyer has a particularly innovative team in London with Chayenne Westphal, Francis Ouliel and Oliver Barker. In addition to their stunning Prisma sale, they achieved their highest total ever for an auction of Contemporary Art in London last February, auctioning 54 works for a total of over £15 million.

27 The König family Last year: 27

The philosophy of the König family appears to be that empires are best built slowly and quietly, and that seems to have been the pattern this year. Leo König, still in his late twenties, runs a gallery in New York, working with the likes of Frank Stella, Galen and Jonathan Meese. In August he moved from Chelsea to Chelsea, doubling his space. His younger brother, Johann, opened a gallery in Berlin in 2003. This year one of his greatest discoveries, Jappe Hein, had a show at the Popkade. Cousin Franz runs the respected bookshop at the Serpentine Gallery in London, and has been expanding his own imprint, König Books, through recent collaborations with Gaele Cole and the Search Gallery. Leo and Johann's father, Kasper, is director of the Museum Ludwig, and is working on his fourth Münster sculpture show, and Weather König (Kasper's brother and Franz's father), a key figure in art book selling and publishing through Buchhandlung und Verlag, has recently opened a major museum bookshop in Dresden.



28 Takashi Murakami Last year: 10

He's been dubbed Tokyo's son of Warhol, but the scope of his most prolific and dynamic of artists would be the envy of Andy. Murakami's Kolor Kolor corporation, which has branches in Tokyo and Brooklyn, combines the roles of studio, PR company, art factory and seed bed for young artists. His prodigious output ranges from high-end artworks collected by the likes of François Pinault (3), who paid \$1.5 million for his sculpture *Mr Pompyt* and luxury collaborations with Marc Jacobs and Louis Vuitton to a more affordable outpouring of low-cost products such as phone covers, keyrings and mouse mats, all replete with Murakami's cheerily cartoonish motifs. But there is more to Murakami than self-promotion and a cute fusion of Disney and Manga – his refusal to acknowledge distinctions between high and low also speaks to a deeper sense of postwar national identity – not for nothing is the final instalment of his 'Superflat' trilogy called *Little Boy*, the codename used for the atomic bomb dropped on Hiroshima.

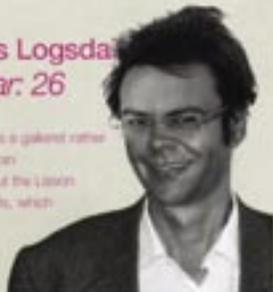


29 Maja Oeri Last year: 31

Not only is the Schaulager building in Basel, designed by Herzog & de Meuron (10), an awesome edifice in its own right, but it also marks an entirely new concept of 'open storage' in which the functions of storing and displaying art are no longer regarded as mutually exclusive. The 8,000sq m gallery (whose name translates as 'viewing depot') is the brainchild of Maja Oeri, President of the Emanuel Hoffmann Foundation (of the pharmaceutical firm Hoffmann-La Roche) which was founded by her grandfather in 1933 to collect the contemporary art of the day by the likes of Dalí, Klee and Ernst. Now the collection has expanded to include works by Bruce Nauman, Joseph Beuys and Robert Rauschenberg, and the Schaulager also curates as well as contains: it opened a widely praised survey of photopieces by Gary Hill last July, as well as a substantial retrospective of Jeff Wall (34) in April, which opened in a slightly modified form at Tate Modern in October.

30 Nicholas Logsdail Last year: 26

Always eager to classify himself as a gallery rather than a dealer, Nicholas Logsdail can be seen cheerily passionate about the London Gallery's impressive roster of artists, which spans three generations from Minimalist veteran Donald Judd and Bill Levitt, through British modernists Avish Kapranov, Richard Deacon, Tony Cragg, Julian Opie and the Wilson twins, to a rising younger generation including Francis Ays, Santiago Sierra and Douglas Gordon. These have recently been joined by Lawrence Weiner and Richard Long, both formerly from the stable of Anthony d'Offy. While the London may achieve the fairly high profile of some of its counterparts, year on year the gallery is quietly consolidating its status as London's longest running leading contemporary art gallery. It is repeatedly endorsed by the museum sector with one of the highest annual take-ups of its artists by public institutions worldwide; an expanded second space now also makes it one of the most extensive commercial galleries in town.



31 Jay Jopling Last year: 49

Jopling's lofty White Cube has long been acknowledged as the alpha space of east London, and now it seems to be claiming the green swath of adjacent Hoxton Square as its public sculpture park; in addition to earlier ambitious off-site projects by Damien Hirst (7) and Damien Ortega, this summer it played host to a replica of Anselm Kiefer's (54) stiles, replete with weighty works. The last few years have found Jopling concentrating on augmenting his Y&A artists with strategically selected shows of international heavyweights and established overseas names. It did the gallery no harm that White Cube's mature masterworks Gilbert & George represented Britain at this year's Venice Biennale. While Damien Hirst appears to be ever more closely involved with Gagosian, Hirst has revealed plans for a show with Jay Jopling in 2008. The increasing institutionalisation of White Cube will get a much-needed boost when its long-awaited new West End space opens in Mason's Yard at the end of next year.



32 Barbara Gladstone Last year: 36

Often photographed and always stylish, Barbara Gladstone manages to stay ahead of the pack. The opening for her summer group exhibition, *Wodge Passes Below Road*, drew hipsters and celebrities in droves, and she's been behind some of the most spectacular works of the past few years – Matthew Barney's *Dinosaur Cycle*, and Thomas Heathcote's *Covermen*, for which Gladstone allowed her gallery to be transformed into a rabbit warren of cardboard and packing tape. Last year, in a sign of her recent success, she added a penthouse to the Chelsea space. A look at her roster allows her long-term influence, as well as her consistency on the mark lists – she represents such artists as Richard Prince (22), Agnieszka Booth (and the excellent and under-appreciated Melissa Boika).



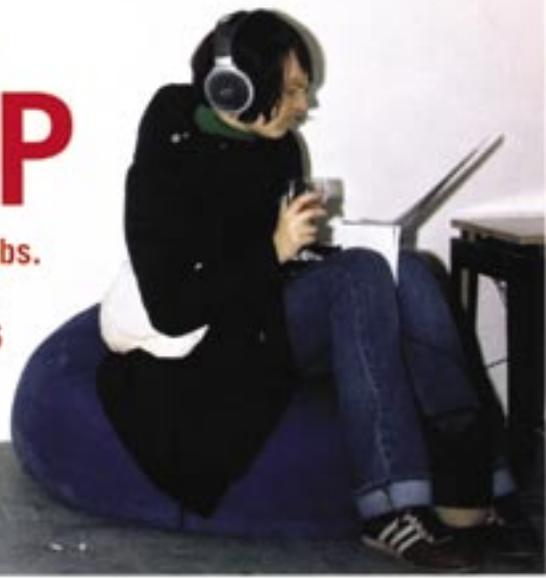


DAS HAUPTSTADTMAGAZIN
16.03. – 29.03.
14 Tage Berlin & Potsdam



KUNST IST POP

Galerien sind die neuen Clubs.
Der Kurator ist der neue DJ.
Wird die Berlin Biennale 06
nur ein Party-Event?



Produktion: zitty - Engelhardt, 2006, 1000 Exemplare, 14,90 €

LIEBE Die Love Parade findet wahrscheinlich vielleicht statt
FRIEDEN Die Band Tomte bringt das Pathos nach Berlin
HARMONIE Das zitty-Sonderthema Körper, Seele, Geist

And the beer I had for breakfast wasn't bad, so I had one more for desert.⁰

A few people.
In an apartment in Mitte, Berlin.
They are waiting the new issue of Art Review-The Power 100.
A situation that lay somewhere between performance art and gastronomy.¹

A few facts.
This year's top 10 comprises three collectors, one dealer, two art fair directors (actually, three), two museum directors and two artists.²

A few drinks.
Later.

The curator:
–Deep mythic structures determine who is likable and who isn't among the famous dead.³

The gallery owner, filling the almost full glass of the curator:
–The mammals are pickled in formic acid to rid them of bacteria, then dipped in a solution that neutralizes them by raising their pH level.⁴

The artist's wife, looking at the setting

sun through her empty flute glass:
–This is criminal, keeping all this in storage!⁵

The artist:
–Well, it feels like a gallery.⁶ It's hard to look at paintings.⁷

The collector:
–Emerging art needs that kind of support. It's a flower that needs nourishment. It's a delicate and wonderful thing.⁸

The gallery owner:
–The best things come to those who don't wait.⁹

The artist:
–But I simply must shell something.¹⁰ I am African.¹¹

The artist's wife, serving herself, spills a little on the glass table:
–To be completely frank, more than words, we believe in art and images.¹²

The curator, smiling:
–A civilized way to handle your aggression.¹³

The gallery owner, wiping the table:
–Oh, right...erm...what is a fruitarian exactly?¹⁴

The artist's wife:
–Well, the fruit must be raw and have not suffered a painful death.¹⁵

The gallery owner:
–Well, I don't know if I could guarantee that. I'll check.¹⁶

The artist's wife:
–That's why I moved your mirror. Before the mirror was saying, 'stay away'. Now, it says, 'Berlin, take me in'.¹⁷

The artist:
–Everything was done by hand. If you wanted lamb, you had someone kill one.¹⁸

The collector, talking to himself:
–How far will he take all this?¹⁹ It was almost Christmas after all, ...²⁰

The curator:
–It's because it was much worse before.²¹ Someday, for instance, he will turn thirty.²²

The artist's wife, looking at the curator:
–Everything you wanted to happen happened.²³

The gallery owner:
–The opening is tomorrow.²⁴

The artist's wife, looking at the collector:
–You're like McDonald's.²⁵ What are you made of?²⁶

The artist:
–You have to be able to bring all sorts of things together in your mind, your imagination, in your whole body.²⁷ Still, I am enjoying life, and in particular having a studio of my own is too glorious for words.²⁸

The curator:
–The art world hasn't changed. There will be five or six great artists in a generation. The rest of them are just going to become dust, or different degrees of dust.²⁹

The collector:
–Really? I'd been interested in that. Do you want to sell your collection of empty cans? How many cans have you got?³⁰

The artist's wife:
–We were tired of the boring idea of art as a commodity.³¹

The gallery owner:
–People still like a collective. They like to go somewhere and laugh and be scared and share that. It's an event.³²

The artist, shouting:
–*Pour l'amour de Dieu*, get me a coconut.³³

The curator:
–Don't you want fame? It's something that most artists haven't been indifferent to.³⁴ As at a party, you're peripherally aware, wherever you are, of things happening elsewhere.³⁵

The artist:
–Children. How can you care for the opinion of the crowd, when you don't

care twopence for the opinion of the individual?³⁶

The gallery owner, smiling at the artist's wife:
–Who makes fame? Critics, writers, stockbrokers, women.³⁷

The artist:
–'Erm...am I famous? I don't think I'm necessarily famous. Am I?'³⁸

The gallery owner:
–Don't forget we did have a lot of good press. Gagosian has been featured as Best of 2005 in *Artforum* and *Frieze*.³⁹

The curator:
–That's why you have all these people running around like ants in the art world.⁴⁰

The collector:
–The Tate thing was incredibly brave. He was an artist in a circus working without a net. If it had gone wrong it would have ruined his career.⁴¹

The artist's wife:
–Some are better known than others.⁴²

The artist, emphatically:
–We always have carrot cake. Anything beyond carrot cake and the work fucks up.⁴³

The curator:
–The backgrounds give us clues to the subject's lives.⁴⁴

The artist:
–I remember one crazy conversation in New York when Maurizio was obsessing about finding a system to

understand when a new work has the potential for being a masterpiece.⁴⁵

His wife:
–He talks about Al Gore's *An Inconvenient Truth*, about wanting to do something 'about all that'.⁴⁶

The collector:
–It was going to be demolished, so I got a good deal on it.⁴⁷

The artist's wife:
–Forgetting's not something you do, it happens to you...⁴⁸

The curator, looking at her shoes:
–The absolute rejection of style becomes itself a form of style.⁴⁹

The artist:
–After that first time, I became obsessed with the thought that I might do it again, Drink somebody else's blood, not because I liked the taste of it but because I was haunted by the act itself, because it's extreme and abnormal but imaginable.⁵⁰

His wife, looking at his glass:
–But every time you move, it feels like you're dying then being reborn again.⁵¹

The artist, narrating, very excited:
–You jump up and push it off, and you shout to them not to stop. 'Yes. What's the matter?' they shout back. 'Don't stop,' you roar. 'Don't what?' 'Don't stop-go on-go on!' 'Go back, Emily, and see what it is they want,' says one; and Emily comes back, and asks what it is.

‘What do you want?’ she says;
‘anything happened?’
‘No,’ you reply, ‘it’s all right; only go
on, you know-don’t stop.’⁵²

The curator, shouting too:
–Buy more art. Buy better art. We can
help.⁵³ Emily.⁵⁴

*The collector, continuing a story that
no one has really heard:*
–Before we knew it, we were
surrounded by six people breathing
heavily with their backs turned to us.⁵⁵

*The Frenchman, already drunk,
from the corner where he stood all
afternoon:*
–Peu import qu’ il aille en prison, et
meme qu’ il soit execute, si vous avez la
certitude de rester en dehors du coup.
Vous etes persuadee que vous avez
encore des annees a vivre, dans votre
maison, a compter votre argent.⁵⁶

The gallery owner:
–Oh, and the public...⁵⁷
...continues to push the boundaries
of what art can and should be – from
giant revolving mushrooms and
devices for killing children to upside-
down goggles and sex harness.⁵⁸

The curator, excited:
–He looks like the first man on earth,
hatching out of a myth.⁵⁹ A particularly
complimentary piece in *The New York
Times* brought him and the gallery
wide notice; the night it appeared,
he went out to celebrate and met his
future wife,...⁶⁰

*The artist’s wife, talking to herself in
Greek:*
–Έλα δω, μικρή μου, κάτσε πάνω στην

ουρά μου και πάμε παρέα στο σπιτάκι
μου!⁶¹

The curator, continuing:
–...this is a new studio model: the
‘Creative Office’, where artists,
architect, designers, curators, writers,
translators, etc. rent shared office
space and work themselves to death.⁶²

The artist looking at the ceiling:
–But now I’m in the miso soup myself,
just like those bits of vegetable.⁶³
The Polke, that Penck, maybe this
Penck, the Palermo, and one of those
Kiefers.⁶⁴
I’m floating around in this giant bowl
of it, and that’s good enough for me.⁶⁵

The collector:
–Instinctively I have always judged
artists according to my own arbitrary
system of worth, based loosely on
sporting league tables.⁶⁶

The artist’s wife:
–Emptiness is not nothing. It is also no
deficiency.⁶⁷

The artist:
–But the decidedly unsettled world of
contemporary art must remain so.⁶⁸

The curator:
–His name is Jaguar Paw, and he
moves through the jungles of Central
America with a mixture of meaty force
and near-feminine grace.⁶⁹ He takes
pride in selling out at art fairs during
the first day- if not the first hour.⁷⁰
Collectors from all over the world are
queuing up to lay their hands on one
of his rare works, as he purportedly
never executes more than 20 pictures
a year.⁷¹

*The gallery owner, bitterly, serving
some more cava to his guests:*
–Art theory is not like scientific
theories, such as Einstein’s special
theory of relativity or Darwin’s theory
of evolution.⁷²

The artist’s wife:
–Who competes?⁷³

The artist, mumbling:
–I’m O.K. being poor. I just don’t want
to be a failure.⁷⁴

The curator:
–Who doesn’t? I mean, getting in to
Babbo is a big deal, for almost anyone
in New York.⁷⁵

The artist’s wife:
–But size isn’t everything. Even in the
Power 100. (76)

The artist:
–I tend to agree with you. But Tom’s
friend said don’t varnish it. It’ll look
too retro.⁷⁷

The gallery owner, smiling:
–He’s full of shit. I think you should
take as long as you need.⁷⁸

*This was an instant –
He could not say just what was
happening, but he felt his entire life
would be different, must be different,
from now on.*⁷⁹

0. Johnny Cash.
1. *The New Yorker*, Oct. 17, 2005, “Shall we dance? *the spectator as artist*”, by Calvin Tomkins.
2. *Art Review*, Nov. 2006, by John Weich.
3. *The New Yorker*, Nov. 13, 2006, “Strangers in Paradise” by Janet Malcolm.
4. *The Observer Magazine*, 22/10/2006, “Dream Factories” by Polly Morgan.
5. *The New Yorker*, Nov. 17, 2005, “Salesman, Days and Nights in Leo Koenig’s gallery”, by Nick Paumgarten.
6. as 5.
7. *The New Yorker*, Nov. 6, 2006, “True Colours, A Brice Marden retrospective”, by Peter Schjeldahl.
8. as 5.
9. Advertisement by Stoves.
10. Vincent van Gogh to Theo van Gogh, 7 or 8 January 1882.
11. Sting, “Keep a Child Alive” campaign.
12. *Fucking Good Art*, #12, “7 ½ Questions to Maurizio Cattelan, Massimiliano Gioni and Ali Subotnick”.
13. Advertisement for the all-new Acura TL type-S.
14. *The Observer Food Monthly*, Oct. 2006, a telephone conversation with The Montagu Arms restaurant.
15. as 14.
16. as 14
17. *EXBERLINER*, Sep 2004, “Feng Shuing your life”, by Sally McGrane.
18. *The Observer Magazine*, 22/10/2006, “Treasure Islands”, by Fanny Johnson.
19. *Art Review*, Nov. 2006, Zach Feuer
20. *Fucking Good Art*, #12, Nickel van Duijvenboden.
21. as 4.
22. *Art Review*, Nov. 2006, Zach Feuer
23. *The New Yorker*, Nov. 13 2006, “Seeing Things-The art of Olafur Eliasson”, by Cynthia Zarin.
24. as 23.
25. as 23.
26. Tag Heuer advertisement.
27. as 7.
28. Vincent van Gogh to Theo van Gogh, 7 or 8 January 1882.
29. as 5.
30. *Contemporary*, #81, 2006, Jason Rhoades.
31. as 23.
32. George Clooney, in conversation with Charlie Ross in PBS series “Road to Innovation”,

presented by Lexus.

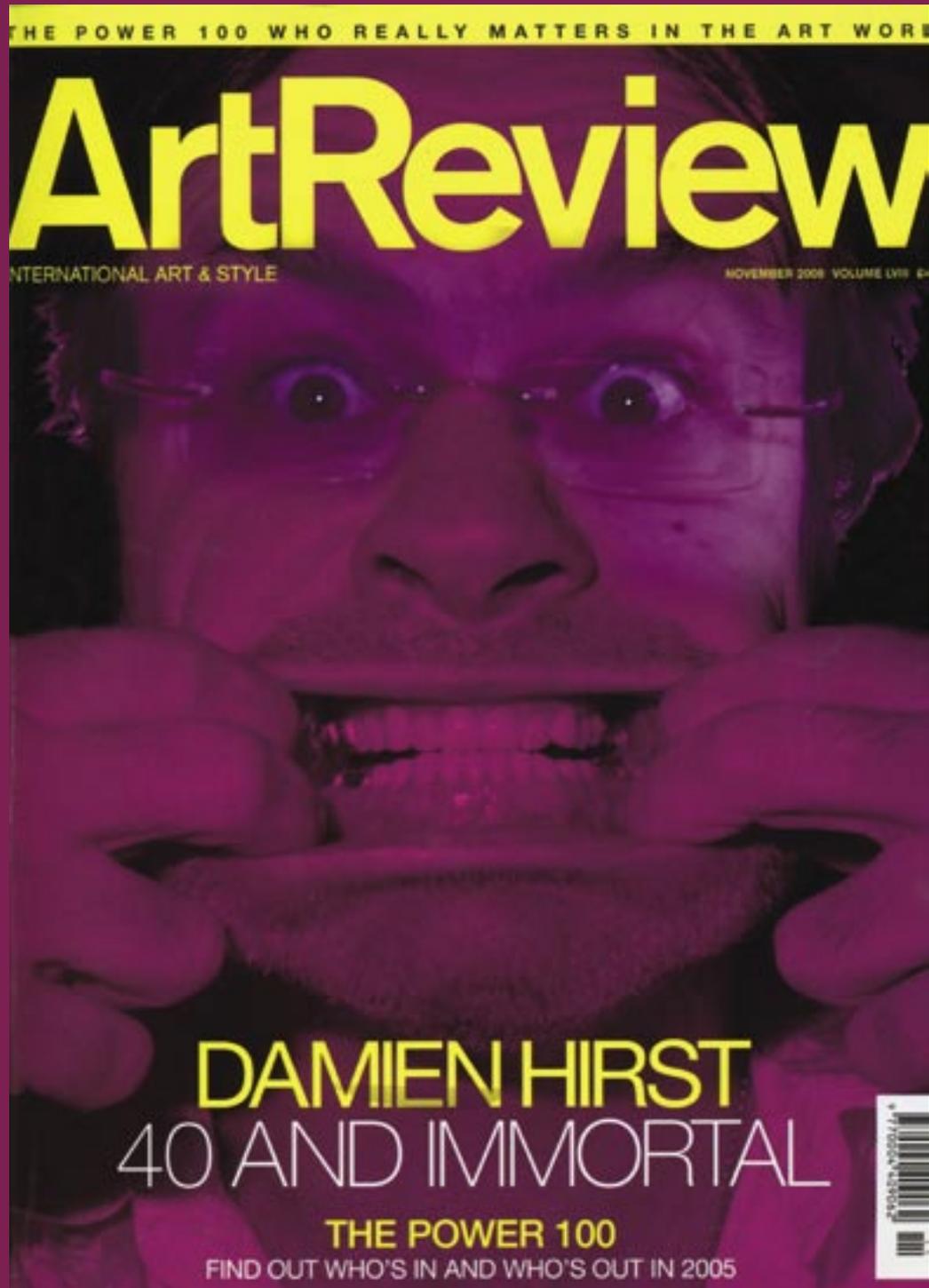
- 33. *The Moon and Sixpence*, W. Somerset Maugham, 1919.
- 34. as 33.
- 35. as 7.
- 36. as 33.
- 37. as 33.
- 38. *The Observer magazine*, 22/10/2006, interview with Johnny Borrell, by Polly Vernon.
- 39. as 12.
- 40. as 5.
- 41. as 23.
- 42. *Fucking Good Art*, #12, Nathalie Zonnenberg.
- 43. as 23.
- 44. *Contemporary*, n.81, 2006, Susan Bright.
- 45. as 12.
- 46. as 38.
- 47. as 4.
- 48. *The Collector*, John Fowles, 1963.
- 49. Theodor Adorno, "Functionalism Today", trans. Jane Newman and John Smith.
- 50. *In The Miso Soup*, Ryu Murakami, 1997. (trans. Paul Mc Carthy).
- 51. as 4.
- 52. *Three Men In A Boat*, Jerome K. Jerome, 1889.
- 53. Fine Art Capital advertisement.
- 54. as 52.
- 55. *Fucking Good Art*, #12, Nickel van Duijvenboden.
- 56. *Maigret et La Grande Perche*, G.

- Simenon, 1951.
- 57. as 12.
- 58. *Art Review*, Nov.2006, Carsten Hoeller.
- 59. *The New Yorker*, Dec. 18, 2006, "Fighting men", by Anthony Lane.
- 60. *Art Review*, Nov.2006, n.70, Zach Feuer.
- 61. "Η αρραβωνιαστικιά του μικρού λαγού", Αδελφοί Γκριμμ. (μτφ. Μαρία Αγγελίδου).
- 62. *Fucking Good Art*, #12, editorial, Rob Hamelijnc, Nienke Terpsma.
- 63. as 50.
- 64. as 5.
- 65. as 50.
- 66. *Art Review*, Nov.2006, Ossian Ward.
- 67. Martin Heidegger, *Art and Space*, 1969 (trans. Charles Siebert).
- 68. as 66.
- 69. as 59.
- 70. *Art Review*, Nov.2006, Gerd Harry Lybke.
- 71. *Art Review*, Nov.2006, Neo Rauch.
- 72. *Art Theory, a very short introduction*, Cynthia Freeland, 2001.
- 73. *The Observer Food Monthly*, Oct. 2006, Gaby Wood's interview with Jay Mc Inerney.
- 74. as 5.
- 75. as 73.
- 76. as 58.
- 77. as 5.
- 78. as 5.
- 79. *Strangers on a train*, Patricia Highsmith, 1950.

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8

MATTHEW SLOTOVER
& AMANDA SHARP:*Last Year: 31*

15

MARIAN GOODMAN:

Last Year: 14

Goodman more-or-less single-handedly introduced European contemporary art to America. Her 57th Street gallery opened with a *Bloodhaars* exhibition in 1977 and has gone on to show difficult artists like Gerhard Richter, Thomas Schütte and, more recently, Tacita Dean. Goodman is cerebral, strong-minded and in her seventies, and she took her nerve back across the Atlantic, opening a space in the rue du Temple, Paris, in 1999. Both galleries have flourished on a diet of intellectual rigour. Marian Goodman New York recently staged a museum-standard show titled *Freeing The Line* that traced a devious path from Ilya Hesse to Richard Tuttle. Michael Govan, former director of DIA and now in the same role at LACMA, calls Goodman "one of the most influential dealers of the twentieth century".





DAMIEN HIRST:

Last Year: 1

It must be said that Damien Hirst does not look exactly shattered by the prospect that he may have fallen from the top slot he occupied in last year's Power 100. Instead, sitting on a bench in the garden of his offices in London's Bloomsbury, he seems rather jaunty. Now aged 41, he comes to London only occasionally, preferring life in Devon, but when he does hit town, something strange – something, maybe, power crazed? – seems to happen to his wardrobe. There are vast glasses styled after Bono, rings with skulls and skeletons, and a shirt with a swastika sitting next to a portrait of Karl Marx. “So, Damien,” I begin, “do you feel powerful?” “When I’m making love,” he says, adding, “no, not really.” One wonders, then, what it might take to make him feel powerful, given that, after several sell-out shows, the auction of the contents of his restaurant Pharmacy, and various other shrewd deals, he is said to be worth around £100million.

Is there anything left to achieve? “Immortality would be quite good,” he says. “But, I suppose, as I get older, I think it would be great if young artists thought I was cool. That’s a difficult thing – you can lose touch with your roots. And art is the goal, not money or power.” But, ultimately, he says, art is a great leveller. “I’ve always been excited by art and, OK, a lot of artists have big egos, but if you stand in front of art the ego goes out the window, you’re like a child again.”

The size of Hirst’s wallet notwithstanding, one reliable measure of his muscle as an artist is the cut in sales that he reputedly commands from his dealers. It is said to be between 70% and 80% – a remarkable sum in a market that invariably splits proceeds 50/50. Is getting the right deal important? “We don’t have to go into figures,” he says. “It’s just about giving respect to the artist. The dealer might put some money in, but the artist is the one who is making it. So I think 50/50 is a bit weird. Your dealer works for you, but as the figures go up the gallery’s not doing any more work but they’re getting more money. That’s not right. The artist should get the money because they’re doing the work.”

Hirst may not be short of money, but he is conspicuously lacking the approbation that comes with a major museum retrospective: he has had only one survey to date at a museum in Naples. But it doesn’t seem to bother him. “All artists end up in museums if they’re any good, so it seems a bit strange chasing museums, a bit like chasing your grave.”

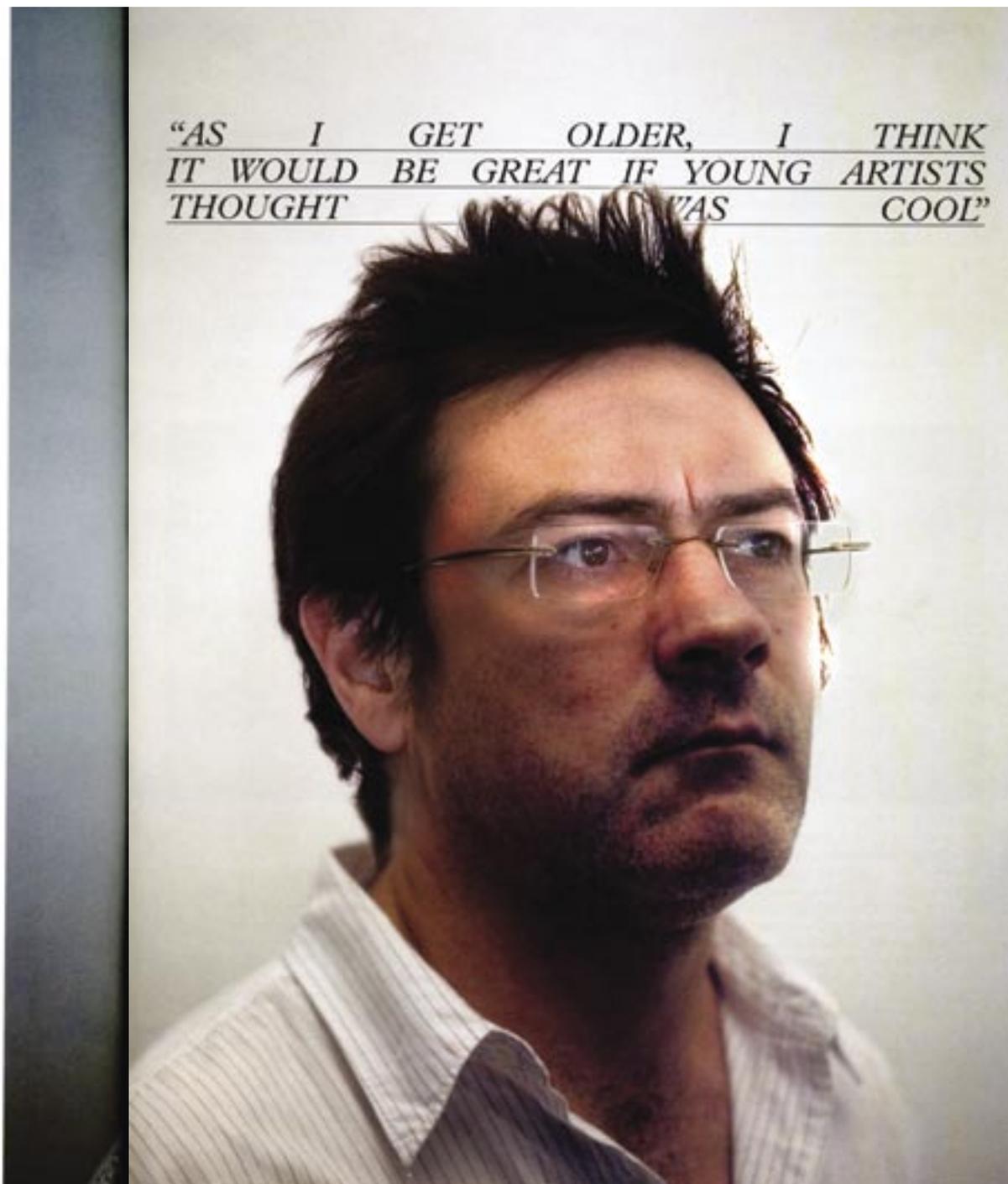
Neither does it worry him that many now see him as much as a businessman as an artist. It’s hardly surprising: he runs an art publishing company in London and a restaurant in Ilfracombe; he is working on turning a studio in Vauxhall into a major gallery space; he’s refurbishing an manor house in Gloucestershire to provide a gallery for his private collection; he is curating a show of that collection at London’s Serpentine Gallery this autumn; and to manage all this, and his staff of 50, he has a company called Science Ltd.

Why so many diversions? “I’m a Gemini! No, I don’t know, I do have quite a low attention span, but I suppose I just think there are a lot of ways to communicate.” Doesn’t all this diversity cause distractions? “No. I try to put the same effort into everything. If people go to the restaurant for a great meal and come out smiling, that’s enough for me – same with an exhibition.” He’s not kidding. Restaurants remain important to him. “I did Pharmacy and even though we made loads of money, I still see it as a failed restaurant and I don’t like that.”

In the meantime, there are other sizeable projects, not least his show at White Cube next summer, the centrepiece of which will be an astonishing emblem of human power and hubris. “It’s a cast of an actual skull made in platinum, and it’s absolutely covered with pavé diamonds. It’s called *For the Love of God*. I’ve not idea what it will sell for but it’s not finished yet and we’ve already spent £12million on it.”

If you were, for just a moment, persuaded that Damien Hirst is not in awe of power and money, this new bauble may leave you with doubts. But, as he says, he has a higher purpose. “It’s like the maximum amount of luxury and cash you can throw at the face of death. It’s just mega.”

“AS I GET OLDER, I THINK
IT WOULD BE GREAT IF YOUNG ARTISTS
THOUGHT I WAS COOL”





31

DANIEL BIRNBAUM:

New

Daniel Birnbaum is the rector of the Städtische Art Academy and director of its gallery, Portikus, in Frankfurt. He is the curator, with Hans Ulrich Obrist and Gunnar Kyran, of *Uncertain States of America - American Art in the 3rd Millennium*, a travelling exhibition of young American artists that opened at the Astrup Fearnley Museum of Modern Art, Oslo, and travelled to Bard College, the Serpentine Gallery, and will move to Reykjavik Museum, Iceland, The Herring Art Museum in Herring, Denmark, with video works on view at the Musée d'Art Moderne de la Ville de Paris. He was one of the curators of the first Moscow Biennale and he will bring a moving-image only version of *Uncertain States of America* to the second, which opens in February. He is an associate curator at Stockholm's Magasin 3 and is also curating, with Christine Macel and Valérie Guillaume, *Art de Paris*, an exhibition celebrating the 30th anniversary of the Pompidou, which opens in April 2007. *Chronology*, a book of his critical writing, was published by Lukas & Sternberg late last year.

ARTREVIEW: What was the impact of the first Moscow Biennale?

DANIEL BIRNBAUM: This was no doubt the first event of its kind in Moscow. The show was reviewed in *The New York Times*, in *Le Monde* and in the *Frankfurter Allgemeine Zeitung*, not to mention art magazines such as *Artforum* and *Artforum*. The directors of the Basel and Frieze art fairs came, as did some of the world's most influential museum directors. So it was a totally new thing for the Russian art world, which is used to a kind of cosy underground existence. I think that the biggest surprise to many was that the biennale actually happened. Russians are so used to bureaucracy, cancellations and delays. But when more than 200,000 people visited the show the organisers knew that they wanted to have a second.

AB: You are both a writer and a curator. Given that curators are often portrayed as more influential than critics these days, do you think your exhibitions carry more authority than your writing?

DB: I think you're right, but we are also living through a moment of radical commercialisation, and so curators have less impact on the developments in the art world than certain key dealers and collectors. But there is something strange in all of this, because in the long run I think that an art world without a critical discourse is a pretty dull thing. At the same time, I don't quite know what it means for a critic to be powerful. What is the difference between criticism and propaganda? Criticism, I think, should be written out of scepticism, it should always ask questions. As a genre, criticism, unlike the novel,

say, has always been in crisis. A decade or two ago, a major critic in New York or Cologne could have quite an impact on the art community in that city. Perhaps the discursive, nomadic curator took over that role when the art world lost its stable centres.

AB: What are the ramifications of the commercialisation you mentioned?

DB: I find that more problematic. It used to be important to show in biennales, but what does it mean to show in a biennale now that there are so many? It almost seems as if the art fairs have taken over. I'm very happy to have *Uncertain States of America* at the Serpentine, but everyone is telling me how wonderful it is to have the show up during the Frieze Art Fair rather than talking about the art and the artists. Miami Beach, Basel and Frieze are the motors of the art world right now.

AB: Which reminds me of what an artist suggested recently: collectors are the only people with significant power in the art world these days - an exaggeration, perhaps, but still a reflection of the times.

DB: The art market is talking to itself. This sounds a bit gloomy, but that's how it is. I don't think we need a big market crash - I'm not an apocalyptic person - but criticism as something that functions outside the market has to be reintroduced. Without this intellectual space for productive friction and a kind of reality check the art world becomes much less interesting. The reception of my latest book, *Chronology*, suggests that there still is a craving for critical reflection out there. Although it is just a small collection of notes on art and time, and not written for a huge audience, it has sold thousands of copies and is being translated into Italian, French, German and Russian. And yet this Power 100 list probably proves me wrong. I guess I'm the only person in this list that spent ten years writing a PhD in philosophy instead of doing business.

AB: So what's the role of the artist in this equation?

DB: Nietzsche was right when he said that the artist is the most corruptible person, but I still believe that artists themselves are the ones who have the greatest power. Some of them will produce things that might live forever. I don't think that we can claim that about many of the dealers or collectors.

51

TRACEY EMIN:

New

Altho Tracey Emin – what can you say about her that hasn't already been said better and more sensationally by a tabloid newspaper? Well, quite a bit, it turns out. Her autobiography *Strangest* came out at the end of last year following a well-received show at White Cube, she continues to colonise her life for public delectation in *The Independent* newspaper. More than that, this year Britain's most recognisable female artist was announced as the nation's representative for the 2007 Venice Biennale. Watch our international art world, next year Tracey's going to be very much out and about.



Photo: Mark Thomas

52

GILBERT & GEORGE:

New

Some might say that George Passmore and Gilbert Pivesch have slumped since their heyday in the 1980s. They have never been short of opportunities to exhibit, but critics have lost enthusiasm for their vivid photographic tableaux. Nevertheless, last year they represented Britain at the Venice Biennale, and followed that this year with a show of their new *SON OF GOD PICTURES* at White Cube. Currently they have a show at the Kunsthalle in Tübingen and February next year could herald the arrival of a veritable Neo-Georgian era: the pair are to be the first living artists to be given the entirety of Tate Modern's fourth-floor space for a thorough survey reaching right back to 1971. They will publish a two-volume catalogue *raisonné*, containing every picture they have created over that period spread over 1,200 pages, and then the show will tour to Marich, Turin, San Francisco and Milwaukee, concluding in Brooklyn in 2009.



Photo: Mark Thomas

54

HARRY BLAIN & GRAHAM SOUTHERN:

Last Year: 68





55

ROBERTA SMITH:

New

Roberta Smith has been an art critic at *The New York Times* since 1986. Prior to that she was senior critic for the *Village Voice*, wrote for various art magazines and worked as an assistant to the sculptor Donald Judd, whose catalogue raisonné she helped write. In 2003, she received the College Art Association's Frank Jewett Mather Award for Art Criticism.

ARTREVIEW What is the role of the critic within the artworld and how important do you think it is? Do you ever wonder if it's all pointless? That the market will dictate everything?

ROBERTA SMITH: I never think criticism is pointless. Opinions are part of the stuff we breathe – we are forming them all the time about everything. Published criticism is a form of dissent, an explication of aesthetic experience, a demonstration of analysis and judgement. It has parallels in other areas: for example, like op-ed writing it helps sharpen everyone's innate criticality. I enjoy reading opinions about just about anything – restaurants, books, movies – lots of things I will never experience. There is something intrinsically exciting about critical thinking in written form – the exercise in judgement conveyed by the exercise of linguistic skills.

The market is an economic expression of opinion and judgement, which is at once mindless and smart. I can't imagine doing without it in some form, just as I can't imagine doing without critics whose opinions don't interest me. It is just one more thing to disagree with. It has an emotional basis and is part of the large and confusing context in which we all work. People who complain that criticism merely ratifies the market aren't looking at all the stuff the market leaves out and they are also assuming that there is some kind of right and wrong here, which I don't think there is. I never think about the market dominating everything, because it can't. And anyway, better than Clement Greenberg or someone equally power-hungry and righteous. The point is that no one person or force is, should be, or can be in control. In addition, a strong art market, like a large art scene, is in some ways quite liberating for a critic. It frees you to say what you think as closely as you can without worrying about the economic repercussions. I would never begrudge artists making a living from their art, even though it means that others will make money (usually a lot more money) off it, too. And what are the alternatives? Chandy? State? The barter system?

AR: Is New York the centre of the artworld?

RS: By virtue of its size, density and truly international diversity and the amount of business done here, New York remains the primary center of the art world, if only as a trading floor. By now, it may be more a result of numbers rather than information or sophistication. For the moment, more people take contemporary art more seriously here than in any other city on the planet. I would also add that New York is probably – with London a close second – the center of art criticism, home to more critics and art magazines than any other city.

AR: How do you judge whether a work of art is good/bad, successful/unsuccessful?

RS: Needless to say, this is an impossible question. But here goes.

I start with the degree to which an art work holds my attention on an almost physiological level, for whatever reason; then I try to dissect those reasons.

I also look for glimmers of integrity, seriousness, sincerity (no matter how coated in irony) – more an emotional tone than anything else, although some of this comes across in the subverbal way materials are used.

A working critic accumulates an immense image bank against which every subsequent is experience seen. I'm very interested in what pops into my brain, what kinds of visual associations came up – with other art with the world.

Influences are impossible to escape, but I look for instances in which they have been put to startling use (Matthew Barney out of Bruce Nauman, for example) and in which there is something left over that seems genuine or different once you have parsed the various influences, admirations and borrowings.

The bottom line is I'm interested in some kind, some degree of newness. I think the human animal has a certain appetite for experiences they haven't had before. Some instances of newness are fashion, others are more durable. We are all – artists, critics, collectors, curators, etc. – hoping to make or find the durable kind.



66

NEO RAUCH:

Last Year: 20

The main protagonist of the New Leipzig School of painting is really in a class of his own. Collectors from all over the world are queuing up to lay their hands on one of his rare works, as he purportedly never creates more than 20 pictures a year. In his realist style, he integrates many layers of personal experience with historic visual memory, recalling East German book illustrations and technical manuals. In June a new auction record was set in Sotheby's Contemporary Sale in London at £456,000 for his painting *Lesson* (1998). He has been professor at the Academy in Leipzig since 2005, and has a string of solo shows lined up, at the Musée d'art contemporain in Montreal, the Metropolitan Museum in New York and the Stedelijk Museum in Amsterdam.

67

GERD HARRY LYBKE:

Last Year: 18

As the established dealer for what has become known as the New Leipzig School, Gerd Harry Lybke takes pride in selling out at art fairs during the first day – if not the first hour. He is single-handedly behind the runaway success of Neo Rauch, Tim Tittel, Jörg Herold, David Schnell and Matthias Weischer, and, with galleries in both Berlin and Leipzig, he remains in close contact with the local artists. In hometown Leipzig, Galerie EDGEN + ART is located in the Cotton Mill area, where many of his artists also have their studios, making it a destination for the international art circuit, and thus bringing about considerable economic change in the locale. In Berlin, he is known to support some of the younger galleries with his contacts and advice, so he's also willing to help raise the next generation.

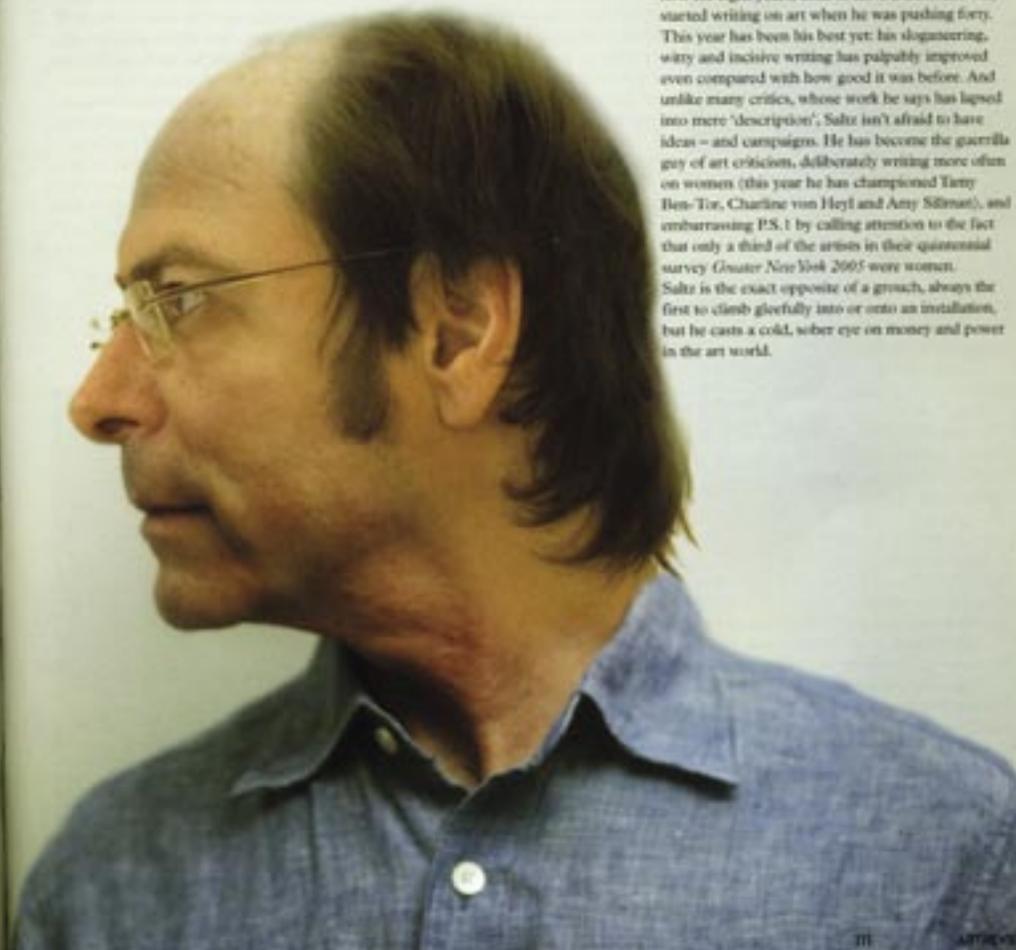


57

JERRY SALTZ:

New

The widely admired *Village Voice* critic, in the job now for eight years, used to drive a truck and only started writing on art when he was pushing forty. This year has been his best yet: his sloganeering, witty and incisive writing has palpably improved even compared with how good it was before. And unlike many critics, whose work he says has lapsed into mere 'description', Saltz isn't afraid to have ideas – and campaigns. He has become the guerrilla guy of art criticism, deliberately writing more often on women (this year he has championed Terry Ben-Tor, Charline von Heyl and Amy Sillman), and embarrassing P.S. 1 by calling attention to the fact that only a third of the artists in their quintennial survey *Greater New York 2005* were women. Saltz is the exact opposite of a grouch, always the first to climb gleefully into or onto an installation, but he casts a cold, sober eye on money and power in the art world.



70

ZACH FEUER:

New

In Chelsea, the name Zach Feuer already sounds venerable, time-tested. If the art market of the past half dozen years has been skyrocketing, he has been one of its most powerful engines, carrying a number of young artists – among them Jules de Balincourt, Dana Schutz, and Luis Gispert – to the stars. *New York* magazine called him one of the city's most influential people; *The New York Times* singled him out as one of the most important young gallerists in the world; *W* magazine called him a “wonder boy”; he has graced several power lists, including this magazine’s.

Hard as it is to believe, his story is (after only a few years in the business) already legend. At just nineteen, while still at art school in Boston, he began showing work in his apartment – it was called *The Apartment Show*, and was reviewed by *The Boston Globe*. People found it cool that he couldn’t yet legally drink at his own openings. After a stint in Provincetown, along with investors Nick Lawrence and Russell LaMontagne, he opened LFL Gallery in a fourth-floor walk-up in Chelsea. It was May 2000. Within a year he had sold out artist Kevin Zucker’s first show. Zucker soon moved to Mary Boone – no other artist has left him, though. By the end of 2002, he had moved the gallery to a ground-floor space on 24th Street, the space he still occupies. Once Dana Schutz’s first show sold out, he famously asked collectors to buy two from the rest, so they could donate one to a museum. An enormous Schutz was hanging in MoMA’s contemporary galleries by spring. As he has

said, when he began he worked with “pretty much the artists I knew closest, whose work I understood the best”. Most were from Boston, though that too soon changed. He took on Germans Christoph Ruckhäberle and Anton Henning, Israeli Tamy Ben-Tir, and Simon Evans, a Brit. A particularly complimentary piece in *The New York Times* brought him and the gallery wider notice; the night it appeared, he went out to celebrate and met his future wife, Alison Fox.

Early on he also co-founded, with Sheri Pasquella, NADA (the New Art Dealers Alliance): “a kind of union for art dealers”. In fact, it was a revolutionary idea, a club in which the members promoted each other, generally avoiding the sort of nasty in-fighting or chilly avoidance experienced by older generations of galleries. The NADA Art Fair made satellite fairs hot, and now it seems to pull more weight than the planetary fair around which it used to revolve.

A couple of years ago, he bought out his investors, renaming his gallery Zach Feuer – not a stretch when your name is synonymous with success. Last year, with Niels Kanton, he opened the Kanton Feuer, a 3000-square-foot gallery in Los Angeles. Plans are afoot to open a space in London. How far will he take all this? He has said he ultimately wants to “represent the fifteen most important artists in the world”. He probably will. But before reaching that milestone however, there are other hurdles to clear. Someday, for instance, he will turn thirty.



89

JEAN-MARC
BUSTAMANTE:

New



Jean-Marc Bustamante has no doubt where the power lies in French art, and that is with Marcel Duchamp. A loopy fifty-four-year-old, he ponders the problem with a good-natured frown. "The trouble is, French artists – César, Bernard Lavier and the rest – they went for the Duchamp of the ready-made," broods Bustamante, in London for a show of his latest work at the Timothy Taylor Gallery. "Not Duchamp the alchemist, Duchamp the surrealist, Duchamp the magician. In America, Robert Gober and Paul McCarthy, they are fascinated by the difficult Duchamp, the one who went to Pasadena. But today, the French can't cope with this kind of *hors-piste*. French art has become obsessed with ideas. They don't like painting, they don't like trash."

Bustamante knows what he's talking about. He is currently in the throes of curating his third and final *Principes de Septembre* in Toulouse, a visual arts festival that, under his tenure, has become noticeably riskier and more outward looking. *Principes* 2006 includes the first ever showing in France of Sarah Lucas's work, for example – her particularly impolite *Complex Archaic* series. If you take Bustamante's two-Duchamps line, then Lucas falls heavily into the Gober camp. This isn't *civilisational* art and, *Principes'* curator maintains, it's the kind of art that couldn't be made in France today.

Young French artists have no fire in their belly, he says, and it is because the creaking cultural panoply of the French state – the FRACs and CNAPs – have spoilt them. With guaranteed studio space, five years' free tuition and endless regional galleries to snap up their work, French art students are lazy. "You only had to go to *La force de l'art* [a show of contemporary French art at the Grand Palais this May] to see what I mean," shrugs Bustamante. "Everyone included, every artist given the same amount of space; *égalité* in precisely the wrong sense. I'm French, I like the idea of the cultural exception, but..."

Teaching as he does at the *École des Beaux Arts*, Bustamante has seen the French art world from three sides. ("Until *Principes*, I thought I was a difficult artist," he beams, ruefully. "Now I've been a curator, I'm not so sure.") His view at the end of all this is that power in French art lies increasingly with the *grandes marques*: the owners of big-name fashion and luxury goods brands like François Pinault and agnès b.

"With globalisation, the art scene has changed a lot, even in France," Bustamante says. "Critics and dealers are a bit lost – where is the good art? China? Which art can we believe in now? Before, taste was determined by the closed world of the state. Now that world is not so secure." Into this breach have stepped enormously rich collectors like Pinault, used to global markets and international brand making. The result has been an overlap between fashion and art that Bustamante sees as deeply destructive.

"When you look at Pinault's collection, it's not really his," he says. "He has people advising him, buying for him – it's all to do with fashion. What happened was that about five years ago, Emmanuel Perrotin [owner of the Paris gallery of that name] decided to deal with Pinault and that kind of client. Before, if you went to openings at Paris galleries, they were full of sad, ugly people. Now it's all beautiful boys, beautiful girls. These days, it's no longer a problem if you go to Pupa and say, 'I want to go to art school' – it's seen as a high-earning career, like banking. But serious artists – good artists among my students – they are in real trouble."

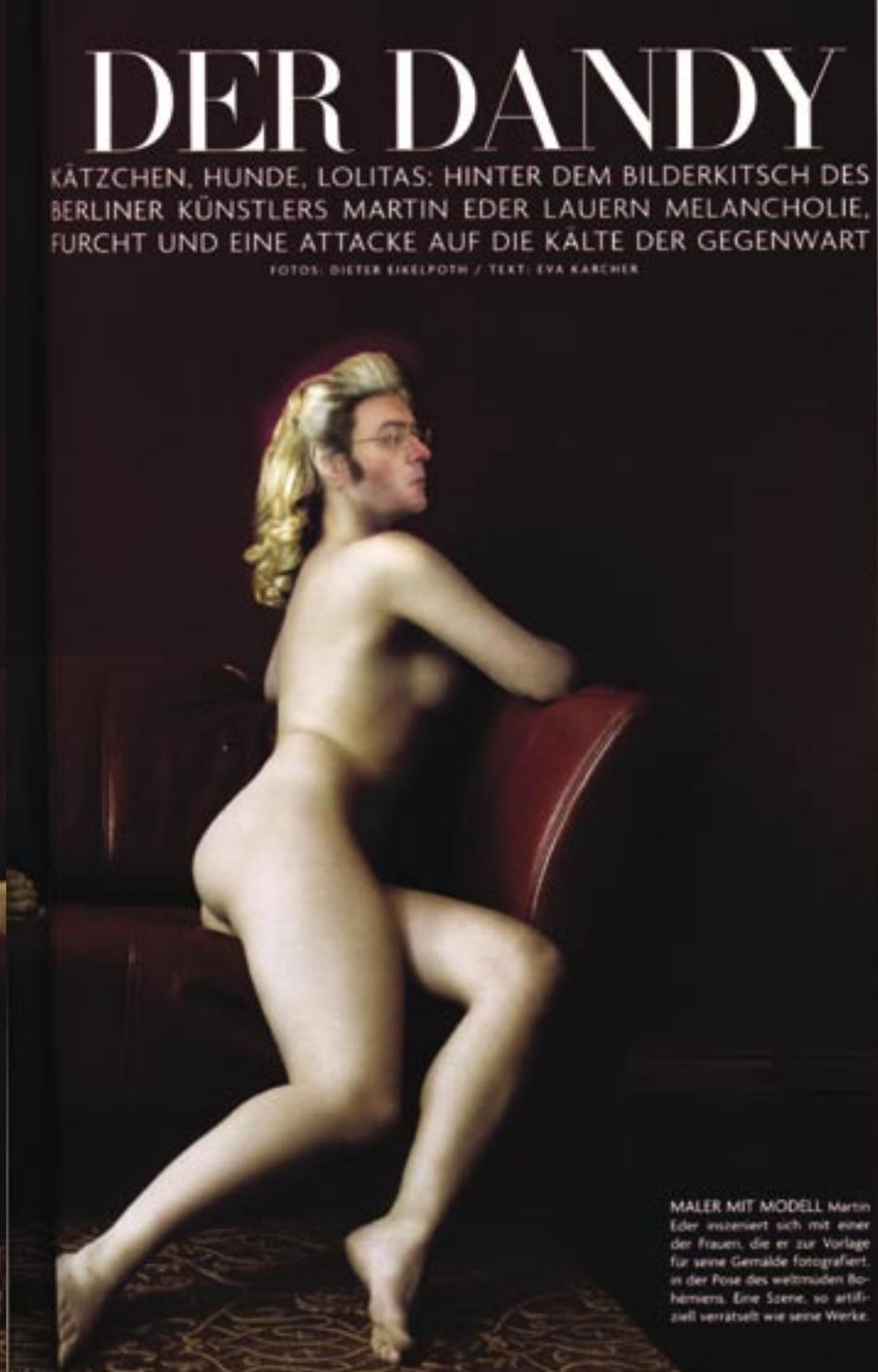
So where does French art go from here? Bustamante shrugs. "It's difficult. Artists have to be charming, seductive, effective and good. People seem to have forgotten about the last of these." He pauses for a minute, then says: "There's a growing pressure now on young artists to succeed straight away. Up until now, the artist's career has been very long. Now, with all this fashion and sipping, maybe that will change. It could be that an artist will now have a professional life of five or ten years. I hope not, eh? I mean, I'm fifty-four and I want to go on working."

"BEFORE, IF YOU WENT TO OPENINGS AT PARIS GALLERIES, THEY WERE FULL OF SAD, UGLY PEOPLE. NOW IT'S ALL BEAUTIFUL BOYS, BEAUTIFUL GIRLS"

DER DANDY

KÄTZCHEN, HUNDE, LOLITAS: HINTER DEM BILDERKITSCH DES BERLINER KÜNSTLERS MARTIN EDER LAUERN MELANCHOLIE, FURCHT UND EINE ANTIKLETTUNG AN DIE KÄLTE DER GEGENWART

FOTOS: DIETER EIKELPOTH / TEXT: EVA KÄRCHER



MALER MIT MODELL Martin Eder inszeniert sich mit einer der Frauen, die er zur Vorlage für seine Gemälde fotografiert, in der Pose des weltmüden Bohémiers. Eine Szene, so künstlich verrätelt wie seine Werke.



DREAM FACTORIES

WHAT DO THE STUDIOS OF FIVE OF TODAY'S MOST INFLUENTIAL BRITISH ARTISTS TELL US ABOUT THE WAY THEY WORK? DOMINIC LUTYENS STEPS PAST THE BROKEN POTS, ENTRAIL BINS AND TOOL-STREWED SHELVES OF GRAYSON PERRY, STELLA VINE AND OTHERS, TO FIND OUT WHERE IT ALL GOES RIGHT. PHOTOGRAPHS DAFYDD JONES

CONRAD SHAWCROSS SCULPTOR

Conrad Shawcross's wood and rope sculptures are inspired by the idea that science is contingent, not universal. 'I'm interested in where science goes wrong,' he says. 'It assumes itself to be correct, but every generation undermines the ideas of the last.' Recalling the inventions of Leonardo da Vinci, Shawcross's pieces are nevertheless completely dysfunctional, like grounded flying machines that their inventors have been forced to abandon because they flopped. Their pointlessly monumental scale alone emphasises their futility.

He needs a cavernous studio to build such huge work. 'It has a big door for taking my sculptures in and out,' says Shawcross (son of writer William Shawcross and academic Marina Warner) with understatement.

Still, it must have been a major operation to transport *Binary Star* (pictured to the left) to his

current one-man show at London's Victoria Miro gallery (on until 11 November).

The studio occupies part of an idiosyncratically horseshoe-shaped 1899 building in east London, which he bought last year and where he also lives with his actor girlfriend Sophie Hunter. The mammoth studio alone measures 3,000sq ft. Given the Renaissance aesthetic of his pseudo-scientific sculptures, it's perhaps not surprising that he loves working in a 'biggledy-piggledy, characterful environment with lots of old beams'.

'It's very beautiful compared with the concrete postwar buildings I'd been looking at when I was hunting for a studio. The building was originally a stable for horses used by horse-drawn trams. From the Thirties to the Seventies, it was London's biggest taxidermist. It was going to be demolished, so I got a good deal on it.' A major attraction was the removable win-

In the barn: Shawcross in east London. To get his work out of the studio, the vast doors are essential

dows, held in place by pegs (these were taken out to allow the horses to eat hay from trough in a courtyard). 'In the summer, I can remove them completely and the space feels very airy.'

One downside is that he had to install central heating and plumbing, and insulate the roof. He also bemoans the fact that being in a live work space means he can never switch off.

More workshop than studio, the ground floor space is equipped 'with worktop benches, welders, milling machines, lathes and table saws', although there's another room used for drawing. The one thing that would complete the picture, says Shawcross, would be a 'dust free' viewing room for this work.

Two other sculptors – Benedetto Pietromarchi and Nathaniel Rackowe – have studios in the building, too. There's an element of expediency to this communal living, admits Shawcross: 'We share tools and equipment and I need people around for physical assistance. There again, given the colossal scale of his pieces, can anyone blame him?' ▶

Tate Dinner

By Dafydd Jones



1 Mrs Cole Barnett and Lord Salisbury look pleasantly surprised at the night-style dinner for the opening of 'Degas, Sickert and Toulouse-Lautrec' at Tate Britain, London



Araki

1 He can't sing! The prolific photographer Araki focusing on Jade Jagger during the White Cube-hosted after party at a Clerkenwell karaoke bar for 'Self, Life, Death', his retrospective exhibition currently at the Barbican Art Gallery



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