

SOUND BITES

“It used to be that you were either a dealer or an auctioneer. Things have changed, and we all have to adapt.”

Art adviser and ex-auction specialist Guy Jennings on the effect of private sales by Sotheby's and Christie's on the market, p67

“I already spend several hundreds of millions of dollars each year taking risks in my family business, why should I take a risk on an alternative asset such as art?”

Collector Robbie Antonio on why he was looking to buy a Warhol at February's contemporary auction season in London, p72

Artists on the move

The Lisson Gallery has announced worldwide representation of nonagenarian Cuban-born **Carmen Herrera**. Pop artist **Alex Katz**, 84, who left Pace last year, will now be represented in New York by Gavin Brown Projects. Another Pace departee, 83-year-old US sculptor **John Chamberlain**, will now be represented by Gagosian. Meanwhile, 37-year-old **Erik Benson** and 43-year-old **Lane Twitchell** have joined New York's Edward Tyler Nahem. Swiss gallery Eva Presenhuber, which opens a new Zurich space in April, now represents 35-year-old US artists **Joe Bradley** and **Alex Hubbard**. Lühring Augustine now represents **Tom Friedman**, 46, in the US. ■

In the trade

Financial difficulties forced the Brooklyn-based arts organisation, Capricious, to close its doors last month. The organisers of the emerging-artist space will instead focus on expanding their publishing enterprise and will launch Capricious Presents, a curatorial division spearheaded by owner **Sophie Mörner** (above).

After 15 years at Christie's, **Lisa King**, latterly the company's chief operating officer, has resigned and was scheduled to leave at the end of March. Christie's had no plans to announce her replacement at the time of going to press.

London dealer **Richard Green** is expanding into a six-storey building at 33 New Bond Street, next door to Sotheby's. "Our turnover has tripled in the past five years. With this building, we will be incentivised to buy more art," said Green's son **Jonathan** (left), who

with his younger brother **Matthew** will be heading up the new gallery, which is due to open in the summer.

The former 2,000 sq. ft Battersea premises of Albion Gallery, which closed in June 2009, now boasts the Chinese contemporary art gallery, Hua, which opened at the end of March. Founder **Shanyan Fok** says her gallery will show artists who are established in China but "not as yet discovered overseas". The opening show is of works by Buddhist contemporary artist **Yi Xuan** (until 1 June).

Margherita Berloni and **Nathan Engelbrecht**, who met studying an MA in art business at Sotheby's Institute in London, have opened a new emerging art gallery, EB&Flow, in London's Shoreditch. The converted industrial building on Leonard Street, aims to "provide the ideal platform" for this generation's artists, says Engelbrecht.

François Quintin, former director of Galerie Xippas in Paris,

has become the director of the Fondation des Galeries Lafayette, a foundation established by Guillaume Houzé, a director at the French retail group. Quintin has been replaced at Galerie Xippas by **Carlos Cardenas**, the co-founder and director of Galerie Carlos Cardenas (formerly Atelier Cardenas Bellanger) from 2004-10.

Berlin and Beijing gallery **Alexander Ochs** has moved out of the central Berlin-Mitte area to a new space in Kreuzberg's growing gallery district. The opening exhibition (until 7 May) presents the 1982-born artist **Zhao Zhao**, whose work was first presented in China by Ai Weiwei in his China Art Archives and Warehouse. A talk between the two artists is scheduled during Berlin gallery weekend (29 April to 1 May).

Rome contemporary gallery **Delloro**, run by **Roland Anselmi**, has opened a second space in Berlin, in the pedestrian area behind Museum Island. The gallery will present large

environmental projects and installations in its 250 sq. m open space and adjoining 70 sq. m project room. Its opening show was a luminous fibreoptic work, *Vacuum*, by Carlo Bernardini.

Oslo-based Riis is to become the first Norwegian gallery in Stockholm. **Klara Rudebeck** will manage the Swedish outpost, which opens on 5 May in new premises in the same building as the Royal Swedish Academy of Arts. Riis artists include **Andreas Eriksson**, who will represent Sweden at this year's Venice Biennale.

Former White Cube director **Suzanne Egeran** will open a gallery in Istanbul next month. The two-storey space, **Galeri Mana**, will be in the Beyoğlu neighbourhood, close to Istanbul Modern, and will show Turkish and international artists.

Pilar Ordovas has left her position as a Gagosian director to work independently.

Europe

EU bans sale of antique rhino horns

Dealers believe new law will only drive trade underground



Mounting concern: the sales ban could fuel the black market

auctions and have been the biggest players in this market, turning over £823,000 in 2009 and £1.7m in 2010. This includ-

ed the £182,000 record price for a single mounted rhino horn on 19 November 2010. Others soon caught up: **Sworders** in Essex

turned over £401,000 in 2010, and its early 2011 figures before the ban were £382,000 at a single sale on 22 February. The huge stakes were demonstrated when thieves smashed down doors at **Sworders** the night before the auction to grab a stuffed specimen. "This sample [est £20,000-£25,000] could easily have sold for £80,000," said managing director **Guy Schooling**. Police later found the head, minus horns, abandoned.

From now on all mounted antique rhino horns will be classed as "unworked" within the EU and cannot be sold or exported for commercial purposes. While Britain's Department for the Environment, Food and Rural Affairs hopes that the new rules will starve demand for horn, the commercial trade is not convinced.

Adam Schoon, consultant valuer at **Tennants**, said: "The banning of the sale of antique horns on shields will do nothing except rob the authorities of knowledge of what owners of these objects are doing. If anything it will encourage criminal behaviour by driving sales underground." ■ **Viv Lawes**

Fashion brand starts collection of UK art

LONDON. Clothing brand **Aubin & Wills** is establishing a company-owned art collection that will be toured throughout its stores. The collection will be made up of works by UK-based artists and is being created to help support those in early-to-mid career. It is managed by artist and curator **Stuart Semple**, whose first acquisition was **Adham Faramawy's Untitled, 2010**, bought for £2,300 when it appeared in the artist's recent exhibition at **Aubin Gallery**, also owned by the brand. "While we recently purchased one of **Adham's** pieces, we are looking for works from a wide variety of artists, not just those we show," says gallery director **Genevieve Jones**. Opened in May 2010, **Aubin** is on **Redchurch Street** in London's **East End**. It represents artists including **Etienne Clément**, **Alana Lake**, **Sarah Maple** and **Piers Secunda**. While the space is supported by **Aubin & Wills**, the company does not have any influence on the exhibitions or artists on show. "When **Aubin & Wills** got in touch with me I told them we would need to curate as we desired, without restrictions and that they would need to support the artists and exhibitions financially. They have honoured all of those requests," says **Semple**. ■ **William Oliver**

London

Bonhams sets out its stall

Recent hires give hint of ambition



Ambitious plan: Jonathan Horwich

LONDON. While Sotheby's and Christie's were reducing headcounts and paring down sales during the 2008-09 slump, **Bonhams** has been quietly but steadily investing in shaking off its reputation as the UK's third auction house. A key hire, in the thick of the recession, was **Jonathan Horwich** who, after 33 years at Christie's, latterly as director of British and Irish art, joined in December 2009 as its rather grandly titled "global director of picture sales".

This year marks the tenth anniversary of **Bonhams** under chairman **Robert Brooks**, an old colleague of **Horwich's** at Christie's. The company is 50% owned by the **Brooks** family and 50% by Dutch financier **Evert Louwman**.

His intention, says **Horwich**, is for **Bonhams** to be directly competing with **Sotheby's** and **Christie's** within five years, particularly in the high-profile impressionist, modern and contemporary markets.

To underpin his ambitions, **Horwich** recently hired **Anthony McNeerney**, most recently a managing director at **Ben Brown Fine Arts** and another ex-Christie's staffer, to head up **Bonhams'** contemporary art department.

Deborah Allan, also ex-Christie's, has been brought in to run the impressionist and modern team. The firm intends to host a contemporary sale during London's **Frieze Week**, alongside **Sotheby's**, **Christie's** and **Phillips de Pury**, and will be

Michelle D'Souza has left her position as a Lisson Gallery director to work independently.

Norwegian artist Sol Kjøk has opened the gallery **NO** on **East Houston Street** in **New York**. Her aim is to gain recognition in the US for **Norwegian artists** who are already well known in their native country. **Norway's Office for Contemporary Art** is one of the gallery's backers.

LeBasse Projects, which is run by **Beau Basse** and **Christine Le**, has opened a second space in **Los Angeles'** Chinatown district. **LeBasse**, which opened in **Culver City** in 2009, focuses on international emerging artists and says the new space will allow the gallery to add more artists to its roster. ■

“As our chairman would say, second place is the first of the losers”

aligning itself with the London auction evening-sale calendar in 2012 and with **New York's** by 2013.

In addition, **Horwich** says the firm is to take a "fresh look at financing", including offering guarantees to consignors, which it has never done before, as well as advancing money prior to sales. Such services are commonplace at other international auction houses although, **Horwich** acknowledges, not without challenges of their own. But he wants to take them on: "As our chairman [a former racing driver] would say, second place is the first of the losers."

Sotheby's and **Christie's** both declined to comment. ■ **Melanie Gerlis**