

Art Review:

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The Power 100

NOVEMBER
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CONTRIBUTORS

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JUERGEN TELLER

Juergen Teller is one of the great photographers of his generation, whose work blurs the boundaries between art photography and editorial. He has shot for every magazine worth knowing, while his campaigns for Marc Jacobs - which have famously included images of himself and Cindy Sherman in drag - are the stuff of legend (see the forthcoming book *Juergen Teller: Marc Jacobs Advertising 1997-2008 Volume 1* for more on that subject). Teller's work is on view at the Frans Hals Museum, Haarlem, in December, and for *ArtReview* this month he has photographed the painter Gerhard Richter.

ROE ETHRIDGE

New Yorker Roe Ethridge's gallery installations and book projects mix fine-art photographs and commercial images, including outtakes from his illustration work for titles such as *Another Man*, *French Vogue* and *W*. Among those photographing art's powerful people for this issue of *ArtReview*, Ethridge has had solo exhibitions at Gagosian Beverly Hills and Andrew Kreps in New York, and his work features in the collection of the ICA, Boston.

ARI MARCOPOULOS

One of four photographers who took portraits of art's powerful for this issue, Ari Marcopoulos is a renowned creative figure operating across the worlds of art, fashion, film and snowboarding. This season looks to be a busy one for Ari: he has recently finished a video for New York fashion designer Adam Kimmel and has a solo exhibition, *Fear God*, at the Project, New York; and his movie *Where the Wind Blows*, a tribute to his friend Craig Kelly, the pro-snowboarder who died in an avalanche in 2003, is due to be released in the winter.

JOHN STEZAKER

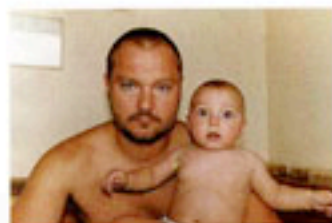
The hybrid of masculine and feminine power archetypes that graces this month's cover is instantly recognisable as the creation of John Stezaker (there's a special portfolio of work inside the magazine, too). Yet though he's been making his surreal collages - from postcards of landscapes and 'golden era' movie stars - since the 1970s, Stezaker has only recently begun to receive the wider recognition he deserves. At once an emerging art star and the subject of a museum retrospective (at GAK, in Bremen), he is also widely influential for his many years as a tutor at London's Royal College.

MARIE DARRIEUSSECQ

A cause célèbre in French literature since she published her first novel, *Pig Tales*, in 1996, Marie Darrieussecq follows up last month's *ArtReview* profile of Dominique Gonzalez-Foerster with a column on the latest attempts at repairing the 'vandalism' visited upon Paris's 'pretty skin'. Her novels, published by Faber & Faber in the UK, éditions P.O.L in France and New Press in the USA, have built on the existential explorations of being and nothingness. Her latest work, *Précisions sur les vagues*, was published this summer in France.

MILES ALDRIDGE

Miles Aldridge's photographic work has been published in many international magazines and his photographs widely exhibited, from the Miami Beach Art Photo Expo in 2007 to *Beauty in the 21st Century*, currently on view at Hamburg's Deichtorhallen. Solo shows include *The Cabinet* and *Acid Candy*, both at the Reflex Gallery in Amsterdam. A selection of his portraits is in the permanent collection at the National Portrait Gallery in London.



Intro

Why does *ArtReview* publish an annual power list? On the face of it, a 'top 100' looks at the artworld in a way that's completely opposed to what we do on a monthly basis, which is present the art we think most interesting and important while – hopefully – communicating our enthusiasm for it to our readers. Yet once a year we decide to look at the artworld not according to what it shows, but who it is.

It may seem that you just go into a gallery, see a show and make whatever you choose of it – that what you're looking at has already been carefully selected (starting with the artist, chosen out of the millions around the planet, to put on a show) and mediated. In an age when art can seem to be more part of an (unofficially) regulated system or industry, this list has the function of letting you know who's deciding what you see, and perhaps of telling you a little about why.

Recently we asked some friends at *The Times* how they put together their corporate power lists, and they told us they use a service called Hemscoff Company Guru: they type in names, it feeds them numbers, they select 'sort' on their spreadsheet, and bingo, there's their list. The artworld doesn't have a Hemscoff – it exists in much too murky a soup of politics, finance, fashion, fetishes and (sometimes inexplicable) taste. Of course, we try to be objective when preparing the list – consulting a network of journalists and art professionals around the world about who they think is in charge. And then we take their subjective views and iron them out into a final – and hopefully more objective – list.

But what do we mean by 'objective'? What's been amusing and sometimes plain awkward over the years is responding to the eternal question of what this list means. Are we just bigging up money and influence, merely buying into the hype and histrionics? If so, then perhaps this year's list will be remembered as the one when the balance of power in the artworld shifted. Our Power 100 list made its first outing in 2002, and the years since have seen almost constant growth in the world art market – growth that has played a big part in the way art gets made and seen, from the gallery to the auction sale to the museum. Whether this remains the case over the next few years, and how the artworld we know will change because of it, is yet to be seen. But this year we've said goodbye to banks and architects, and hello to some Russians and, would you believe it, quite a few more artists.

ArtReview wishes to thank:

Tyler Coburn, Emma Gray, Joshua Mack, John Maeda, Christopher Mooney, Jonathan T.D. Neil, Jérôme Sans and Scott Timberg, along with many others who wish to remain anonymous, for their invaluable assistance in the preparation of the 2008 edition of the *ArtReview* Power 100

But back to the question of objectivity: entrants on the Power 100 list are judged on the following four criteria, each of which carries a 25 percent weighting.

1. Genuine influence over the production of art: entrants must exert influence over the type, style and shape of contemporary art being produced in the previous 12 months.
2. Influence on an international scale: as the list is international, entrants must exert influence on a global scale rather than as big fish in small-to-medium ponds.
3. Financial clout: entrants are judged on the extent to which they have shaped, moulded or dominated the art market, whether as artists, dealers or collectors.
4. Activity within the last 12 months: entrants are judged on having actually done something during the period September 2007 to August 2008. It's not enough to sit on your powerful behind.

For this year's Power 100 artist project we asked John Stezaker to respond to the theme of power. In an interview with the magazine, he talked about the series of images he produced:

"A big part of my work is collecting, going to charity shops and postcard fairs, buying on eBay – I am always looking for new image sources. Then there is a lot of sorting, filing and finding connections within the collection before I cut an image. These habitual processes, though, only appear to lead to the collage; the collage itself always appears unexpectedly, and often in spite of my elaborate preparation or intentions. When I cut an image, it is just as frequently the discarded remnant that turns out to be the most valuable.

"The work is a process that seems only to function in creating accidents, and this is true of the *Seat of Power* series seen here. In my collection of film-star portraits is a section of seated figures in which the seats are visible – a variety of thrones or chairs, simulated or real – and as soon as this prop started to feature in the collages, the images seemed to become concerned with power.

"There are two kinds of *Seat*. The first are male/male combinations and the second are male/female combinations. Initially I thought of the first set as a doubled representation of male power and of the second as betrayals of male power by its transsexual representation. Now I am tending to see both as different forms of betrayal and as different points of self-enclosure within the portrait-image."

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John Stezaker's works (in order of appearance): *Seat (Film Portrait Collage) IV*, 2008, collage, 28 x 21 cm; *Wedding (Film Portrait Collage) II*, 2008, collage, 26 x 22 cm; *Three Questions (Part I)*, 2008, collage, 27 x 21 cm; *Seat (Film Portrait Collage) III*, 2008, collage, 26 x 22 cm; *Seat (Film Portrait Collage) VI*, 2008, collage, 26 x 22 cm. All images courtesy The Approach, London



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JOHN HALLIDAY in PAR

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LANNY ROSS in PARAMOUNT PICTURES

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EDWARD CRAVEN in

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