

# THE CANVAS

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February 8, 2024

***In Today's Canvas:** We take a look at the calm before the art market's impending storm; shine a spotlight on why **Artsy's** digital fair 'Foundations' is a concept worthy of your attention; report on the super-secret **Cady Noland** show set to open this month at a certain Greek shipping scion's Melrose Avenue gallery space; dissect the industry's continued consolidation; mourn the unexpected passing of a much-loved contemporary collector; chart the decline of the House of **Blouin**; reveal **Steve Wynn's** latest **Basquiat** and **Van Gogh** acquisitions; highlight the recent additions to **Artnet's** editorial team; share a roundup of the artworks we spotted in recent real estate listings and magazine features; and take a spin through the artworld's party circuit. All this, and more, packed into a roughly 20-minute Canvas mega-edition you won't want to miss.*

*As always, if this edition of The Canvas has found its way to your inbox through the kind forward of a fellow artworld denizen, don't let your journey into the artworld's most captivating stories end here. [Click here](#) to subscribe to The Canvas, and ensure you're always in the loop. And for those thirsting to uncover the artworld's deepest mysteries that only a select few are privy to, we invite you to step beyond the public gaze and become a member of [The Canvas Inner Circle](#), your passport to the market's inner sanctum where those who are really in the know gather away from prying eyes. After all, it's in The Inner Circle where the dialogue deepens, the secrets get whispered, and the true pulse of the artworld can be felt.*

## **Awakening the Art Market: The Pulse Preceding the Storm**

*As the artworld's calendar flips from the festive frenzy of **Art Basel Miami Beach** to the anticipatory buzz of **Frieze LA**, we find ourselves in what's traditionally been the art ecosystem's version of hibernation—from mid-December through mid-February. Yet, this year, the dormancy extends further, with **Frieze's** and **Felix LA's** openings ceremoniously postponed to the twilight of February, stretching our patience to dangerously thin levels.*

*While true that the art-collecting zealots among us have found solace in the scattered oases of **FOG Design+Art** in San Francisco, **Art SG** in Singapore, **Art Genève** in the land of precision timepieces, the **India Art Fair**, and this week's **Zona Maco**, one can't shake off the sensation that the artworld is, in fact, holding its collective breath—poised for the market's first real test of resilience or fragility in 2024.*

*The optimism of both collectors and dealers is certainly on the upswing, with the financial markets in the U.S. in the midst of a bullish run, and it looking increasingly likely that the Fed and other central banks around the world are preparing to pivot to a lowering of interest rates. However, it*

would be premature to pop those champagne corks just yet. Whatever reduced interest rates await us later on this year, they'll still be a far cry from the historic lows that markets enjoyed over the previous decade. Meanwhile, the commercial real estate sector, a critical pillar for many an art collector's empire, faces its own pandemic hangover with vacancy rates on the rise, largely due to the widespread adoption of remote work. And who can forget China? The world's second largest economy continues to grapple with a persistent economic malaise, with a battered property sector and a deepening stock-market rout. And then there's the *pièce de résistance* of uncertainty—the looming presidential election in November, practically a tradition in putting the brakes on hefty financial decisions, including those pivotal consignment dilemmas for the November auctions.

But lo and behold, when Frieze throws open its doors at the Santa Monica Airport later this month, it will signal not just the awakening of the art market beast but the onset of a whirlwind three-and-a-half-month stretch. The marathon will not only include fairs scattered throughout the globe – **TEFAF Maastricht, Art Basel Hong Kong, the Dallas Art Fair, EXPO Chicago, Frieze New York, Independent, NADA New York, TEFAF New York, and Art Basel in Basel**, to name but a few – but also the evening sales in London, Hong Kong, and New York, as well as the crowning jewels of the season—the **Whitney Biennial** and **Venice Biennale**. The mere thought of this cultural cavalcade is enough to make *The Canvas* feel a heady mix of exhilaration and exhaustion, peppered with a hint of existential dread.

Yet, before we get too carried away, let's remember the next immediate event on the calendar: Frieze, making its leap day debut (talk about a dramatic entrance). Despite a somewhat slimmer roster of exhibiting galleries for its fifth edition, we're happy to relay that the City of Angels promises a veritable feast when the art-starved and sun-seeking alike land descend upon LAX later this month.

**Hauser & Wirth** is poised to captivate with an enviable array of exhibitions that underscores the gallery's curatorial might. Its West Hollywood space will play host to **Pat Steir's** first Los Angeles solo exhibition in over three decades; while its sprawling Downtown Los Angeles campus will stage a trifecta of shows, including **Catherine Goodman's** first solo exhibition in the city; the kickoff to 'DRIVE,' a yearlong homage to **Jason Rhoades'** intricate and often provocative engagement with car culture; and 'RETROaction (part two),' a group exhibition that revisits the seminal 'Theater of Refusal: Black Art and Mainstream Criticism' on its 30th anniversary, featuring a roster of artists including **Charles Gaines, Gary Simmons, Lorna Simpson**, alongside contemporaries such as **Rashid Johnson, Kevin Beasley, Mark Bradford, and Rodney McMillian**, among others.

**Perrotin**, not to be overshadowed, will inaugurate its new LA space with a solo exhibition dedicated to the Japanese artist **Izumi Kato**, while **Sprüth Magers** will give over its gallery to **Nora Turato** for a solo exhibition featuring a performance and premiere a new video work alongside the artist's latest enamel panels.

**Marian Goodman Gallery**, in a strategic prelude to Frieze, will unveil a highly-anticipated solo show by **Tavares Strachan** that promises to be a multi-sensory journey when it opens the week before the fair. The artist's new body of work will span across six diverse, site-specific environments and feature a wide variety of works comprising ceramic, bronze, marble, hair, neon, sound, and painting.

And though they'll be on the tail-end of their runs rather than having just opened to coincide with the fair, we would be remiss not to mention **Matthew Marks'** exhibition of **Joan Brown's** works

made between 1972 and 1983; **Lisson Gallery's** show of works by **Rodney Graham**, the late artist's first solo exhibition in Los Angeles in two decades, and the gallery's first show with him since he passed away in 2022; and **David Kordansky Gallery's** presentation of works by **Sam Gilliam** created in the last five years of his life between 2018 and 2022.

And then there's **Gagosian**, setting the stage for what may be LA's most anticipated spring gallery show: the just-announced **Basquiat** show, 'Made on Market Street,' featuring works the artist made during his time in LA. Curated by **Fred Hoffman** and **Larry** himself, the showcase will include works on loan from the Basquiat estate, the **Broad Art Foundation**, **MoMA**, the **Whitney**, as well as a number from private collections. Although it technically won't open until the week after Frieze wraps up (timed to capitalize for when the global glitterati are in town for Oscars) we have a strong suspicion that at least a certain subset of special VIPs will be granted private previews before its official opening on March 7th.

Turning to the auction houses, **Sotheby's** is never one to sit quietly on the sidelines, especially amidst the glitter and glam of Frieze's LA edition. Seizing the moment, the house has already announced that it will be teaming up with **Jimmy Iovine** and **Dr. Dre** for a night of art and music to benefit public education in Los Angeles through the **Iovine and Young Center**. We hear the venue is none other than Iovine's own house, transforming the abode into a star-studded nexus of culture, charity, and celebrity for the night. The benefit auction is being organized by **Josh Abraham** and **David Kordansky** and is set to feature a number of donated works by some of today's most in-demand artists.

And as if the season needed any more intrigue, we hear that **Theo Niarchos**, heir to the storied Greek shipping legacy, is set to sprinkle a bit of mystery into the mix. Word on the street is that Niarchos is curating an ultra-exclusive, shrouded-in-secrecy exhibition of **Cady Noland's** works at his Melrose Avenue gallery. This invitation-only affair is shaping up to be the clandestine jewel of the season, offering a rare glimpse into Noland's sharp critique of American culture and identity. For those fortunate enough to snag an invite, it promises an intimate encounter with one of the artworld's most enigmatic figures, all within the chic confines of Niarchos's gallery space.

So, dear readers, we recommend that you shrug off those winter doldrums and ignore that incessant drivel spewed by Hyperallergic. With LA's palm trees – and hopefully sun – beckoning, and the artworld's gears grinding into motion, there's a bountiful feast of cultural delights awaiting on the horizon. Just mind the traffic—in LA, it's an art form in its own right, and perhaps the only thing we're truly dreading.

### **Opening Bid**

In today's increasingly fragmented, 'always-on' art market, **Artsy's** **'Foundations'** has emerged as a compelling concept, channeling much-needed visibility towards emerging galleries and artists. This digital art fair, currently in its second edition through February 14th, is distinguished not only by its data-centric approach but also as a testament to Artsy's ongoing commitment to broadening access to the art market.

Launched amidst the quiet of last summer, 'Foundations' was born out of a necessity recognized during the pandemic's peak—when digital platforms became the lifeline for galleries and collectors alike.

“As the physical art world returned, our partners shifted back to a hybrid model of augmenting their in-real-life fairs with an Artsy presence online,” shared **Alex Forbes**, Artsy’s VP of Galleries & Fairs, in a recent conversation with The Canvas. “However, it dawned on us that the industry was missing an opportunity to continue the online-only model, particularly to support emerging programs that would benefit from the additional visibility.”

Artsy’s pivot from hosting online events with art fair partners to spearheading an online-only model marks a deliberate shift for the platform, one that’s increasingly aimed at amplifying underrepresented talent and galleries facing financial and visibility constraints.

The selection criteria for 'Foundations' are designed to resonate with current collecting trends through a data-driven approach. Forbes elaborated on how Artsy’s curatorial, content, and art fair teams collaborate closely to scour the platform’s roster of over 3,000 galleries to select programs that align with recent collecting trends, and then work collaboratively with the galleries selected to suggest which of their artists are most likely to captivate the attention of Artsy’s users.

The tailored approach has yielded significant success, with the inaugural edition ranking among Artsy’s top five fairs last year, demonstrating the potent mix of strategic data use and curatorial insight in fostering connections between emerging artists, galleries, and collectors.

The first edition of 'Foundations' attracted “tens of thousands of digital visitors to the galleries, fostering hundreds of new relationships between our galleries and collectors,” recalls Forbes. This year’s edition aims to build on that momentum through the introduction of the **Artsy Foundations Prize**, which will grant unprecedented exposure to a standout artist via a Times Square billboard display.

And after a recent afternoon spent sifting through this year’s 130-plus participating galleries, it’s clear that Artsy has plenty of talent to choose from. In fact, we spotted a number of compelling works on offer that we know many a Canvas reader would be interested in had they come across them at one of the traditional in-person fairs.

In London-based **Candid House Projects**’s booth dedicated to dreamscapes, **Michele Fletcher**’s [‘Low In The Sky’](#) (2023) remains available with an asking price of £5,000. The Canadian-born artist’s rhythmic paintings were among some of the most sought-after works shown at **NADA Miami** when **Patricia Fleming Gallery** staged a solo-booth of the works at the fair.

The Sydney-based gallery, **Piermarq**, has a delightful selection of **Jake Clark**’s always-popular [ceramic works](#) (prices on request) that continually pop up in the living rooms of many in-the-know collectors whenever we’ve had the pleasure of visiting their homes.

**JO-HS**, which has spaces in New York and Mexico City, and is currently exhibiting at **Zona MACO** this week with a solo-booth of new paintings by **Melissa Ríos**, has a pair of [works-on-paper](#) by the Costa Rican artist – each priced at \$4,500 – included as part of its presentation for 'Foundations.' The [paintings](#) splice together fragments of the physical and the metaphysical, with figures, objects, and abstractions overlapping in vibrant colors that appear to pop through the picture plane.

And the Taos, New Mexico-based gallery, **The Valley**, which has attracted attention with its booths at recent editions of **NADA Miami**, **NADA New York**, and the **Dallas Art Fair** over the past couple of years, has a group of works in its presentation for 'Foundations' that all draw upon the earth, air,

fire, or water for their inspiration. In particular, it was four [petite pieces](#) by **Lowe Fehn** (priced between \$1,700 – \$2,200) that caught [our eye](#). The 25-year-old artist's works all incorporate water in their depictions of reflections on the surface of ponds, rivers, and the sea, rendered in soft pastel and built up in layers over time.

Inspired by 'Foundations', Artsy is planning to arm galleries with more data-informed insights that offer actionable intelligence on collector interests so that they can then refine their offerings on the platform. "We introduced a new Demand section in galleries' Artsy CMS last fall," Forbes highlighted as an example, a tool that enables dealers to track which of their artists Artsy users are actively searching for at any given moment, including specifics like medium, price range, and more.

Looking forward, the evolution of digital art fairs is clearly poised for further tinkering and experimentation. Forbes's rightly points to a market at a crossroads, still searching for an equilibrium between online and offline initiatives. 'Foundations' exemplifies what's possible, offering a model for future digital fairs that cater to the art ecosystem's needs by leveraging technological innovations and data insights to enrich the art discovery and collection process.

### Situational Awareness

- **One Show We've Got Our Eyes On:** Celebrating its 30th anniversary, **BLUM** is hosting the landmark exhibition '[Thirty Years: Written with a Splash of Blood](#)'. This captivating showcase, spanning three locations—Los Angeles, Tokyo, and New York—is a testament to the gallery's role in introducing and nurturing Japanese art. Co-curated by **Tim Blum** and **Mika Yoshitake**, a historian of postwar Japanese art, the exhibition surveys Japanese art from the 1960s to the present. Its title, inspired by Yukio Mishima's Nobel Prize-nominated novel "Runaway Horses", encapsulates themes of national identity and self-actualization. The exhibition pays homage to Blum's first encounter with Japan forty years ago, which significantly influenced the gallery's trajectory. It includes foundational works by **Yoshitomo Nara** and **Takashi Murakami**, alongside the notable 2012 'Requiem for the Sun: The Art of Mono-ha' and 2019's 'Parergon: Japanese Art of the 1980s and 1990s'. The show traverses various movements such as Gutai, Mono-ha, and Superflat, capturing Japan's artistic evolution from postwar reconstruction to contemporary times. Highlights include **Susumu Koshimizu's** 'From Surface to Surface', a striking installation of wooden beams, and early paintings by Gutai artist **Fujiko Shiraga** and Hi-Red Center artist **Natsuyuki Nakanishi**. Nara's poster-sized drawings serve as contemporary signposts, bridging past and present. The exhibition also features works by newer generation artists like **Hiroka Yamashita** and **Yu Nishimura**, connecting to Nara's legacy.
- **Revolving Door Part One:** **Sarah Wendell Sherrill** is returning to **Christie's** as Head of Business Development for the West Coast. Based in San Francisco, Sherrill will work to foster relationships with fiduciaries, institutions, and private clients in San Francisco and the Northwest... Meanwhile, the **Swiss Institute** has announced that **Alison Coplan** had been elevated to the position of Chief Curator, advancing from her prior role as Senior Curator and Head of Programs... After an 11-year tenure at **Gagosian**, **Sarah Duzyk** has transitioned to **Barbara Wagner Communications**, assuming the role of Senior Vice President. She'll be charged with leading the firm's newly-established events division and expands its communication ventures in art, culture, and lifestyle sectors... The **Philadelphia Museum of Art** has appointed **Eleanor Nairne** as the new department head for modern and contemporary art, succeeding **Carlos Basualdo**, who was named deputy

director and chief curator last December... The **Portland Art Museum** (PAM) in Oregon recently named **Lloyd DeWitt** as the Richard and Janet Geary Curator of European & American Art Pre-1930... The **International Foundation for Art Research** (IFAR) has appointed **Dr. Lindsey Schneider** as its next Executive Director... The **Frick Collection** announced the upcoming retirement of **Ian Wardropper**, the institution's Anna-Maria and Stephen Kellen Director, in 2025 after a distinguished fifty-year museum career, including fourteen years at the Frick... **Judy Reissmann** has taken up the mantle as Director of Development at **Independent Curators International**... **Kendall Reed** has been appointed as Director of New England at **Winston Art Group**... **Sotheby's** has brought on **Kristina O'Neill** as Head of Sotheby's Media, based in New York. O'Neill, a 25-year veteran of the media industry, and most recently the Editor-in-Chief of **WSJ. Magazine**, is now leading Sotheby's Magazine as Editor-in-Chief. In the role, she'll help launch Sotheby's Media, a new global initiative encompassing digital, audio, and video elements. Additionally, she is set to introduce a signature event for the magazine, with the first edition planned for fall 2024. O'Neill reports directly to **Gareth Jones**, Sotheby's Chief Marketing Officer... **Sotheby's** has also appointed Elizabeth Beaman as SVP, Head of Southern California in Los Angeles, and **Becky Heldfond** as SVP, Head of San Francisco, enhancing the house's West Coast leadership...

- **Revolving Door Part Two: Deidrea Miller**, Christie's Head of Communications Americas, has stepped down from her role after joining the auction house in 2021... **Michèle Sandoz**, formerly the Global Head of VIP Relations for **Art Basel**, has joined **Grisebach Switzerland** as Managing Director... **Pace Gallery** has announced that **Gary Waterston** will be joining the gallery's leadership team as Executive Vice President of Global Sales and Operations based in London. Over the past three years, he has worked with **Atlantic Contemporary LLC** in New York, exploring new structures for gallery ownership and funding. Prior to that, he was at **Gagosian** in London since 2003, overseeing the gallery's expansion to three exhibition spaces in the English capital... Following the surprise announcement this month that **Stephen Brooks** has stepped down as CEO of **Phillips** after roughly three years in the role, the auction house has announced a new leadership structure for the company with the creation of a CEO's Office. **Edward Dolman** has been named Executive Chairman and Chief Executive Officer, with **Amanda Lo Iacono** assuming the newly created role of Deputy Chief Executive Officer. **Cheyenne Westphal** remains in her role as Global Chairwoman... **Andrew Russeth** has returned to New York after a few years spent living in Seoul, South Korea, and has joined **Artnet** as the Editor of Artnet News Pro. Additionally, Artnet News has brought on **Margaret Carrigan** as News Editor, based in London... The **Art Dealers Association of America (ADAA)** has appointed **Mary Ryan**, founder of **Mary Ryan Gallery** and co-founder of **Ryan Lee Gallery**, as chair of The Art Show committee... The **New-York Historical Society** has promoted **Wendy Nālani E. Ikemoto** to the position of Chief Curator... The **Robert Rauschenberg Foundation** has announced that it has appointed **Courtney J. Martin** as its new Executive Director... And **Bonhams** has announced that its CEO, **Bruno Vinciguerra**, is stepping down, with **Hans-Kristian Hoejsgaard**, the auction house's executive chair, set to serve in the role on an interim basis.
- **Around the Block:** New York's venerable **Washburn Gallery**, a Chelsea mainstay for five decades, is set to close its doors. The gallery, under the stewardship of **Joan** and **Brian Washburn**, had previously relocated from their 20 West 57th Street location in Manhattan in 2017. This move came in response to a city demolition plan that threatened several

galleries. Despite vacating their physical space, the Washburns have announced their intent to continue representing artists and estates... In its first foray into the Americas, **König Galerie** has opened new outpost in Mexico City earlier this month. Helmed by longtime collector **Corina Krawinkel**, who is serving as the director and equal partner with dealer **Johann König**, the gallery is located in Krawinkel's new residence in the bustling art neighborhood of La Condesa... **Gordon Gallery**, a trailblazer in Israel's contemporary art scene since its inception in Tel Aviv in 1966, has expanded its footprint to New York City. In December, the gallery officially opened the doors of its third location, inaugurating the space at 139 Norfolk Street on the Lower East Side, with a group show featuring works by **Gilad Efrat**, **Moshe Kupferman**, **Yaacov Dorchin** and **Rita Almina**... Over in LA, **Perrotin** has announced that it will be opening a new gallery space in the city timed to Frieze LA. The space will be housed in the historic 1930s-built landmark building that was home to the Del Mar Theater located at 5036 West Pico Boulevard, within the Mid-City neighborhood of Los Angeles. The inaugural exhibition will be a solo presentation by Japan-born artist **Izumi Kato**... **Hauser & Wirth** officially opened the doors to its new street-level gallery space in Hong Kong's central business district with a show of new works by Chinese artist **Zhang Enli**. The three-floor, 10,000-square-foot space is designed by **Selldorf Architects** and is located at 8 Queen's Road Central... **Lévy Gorvy Dayan** has announced that it will be moving its London gallery to 35 Dover Street. The gallery has taken over a first-floor former ballroom and a smaller, street-facing space on the ground floor and will open in March... And **Lehmann Maupin** has announced that the gallery will be opening a pop-up space in Milan from April 12th to June 21st, housed at **Circolo**, a non-profit organization spearheaded by **Nicole Saikalis Bay**. Timed to coincide with the **Miart** fair and the **Venice Biennale**, the space will opening with a group show of new and recent works by **Hernan Bas**, **Mandy El-Sayegh**, **Todd Gray**, **Alex Prager**, and **Nari Ward**, and will be led by gallery partner **Jessica Kreps**.

- **The Art of Consolidation:** A pair of announcements last month underscored the continuing trend of consolidation in the artworld. Firstly, **Art Market Minds**, the organization behind the influential **Art Business Conference**, has been acquired by the French cultural investment fund, **ArtNova**. Founder **Louise Hamlin** will retain a minority stake and will continue to helm the event's programming. Last year, the conference widened its reach, extending beyond London, New York, and Shanghai, adding events in Cape Town, at **Art Dubai**, and at **TEFAF Maastricht**, where the next gathering is slated for March 8. A key outcome of this acquisition is the merger of the Art Business Conference with Paris's **Art Market Day**, an event managed by **Beaux Arts & Cie**, an ArtNova-owned enterprise. The Parisian event will be rebranded as the **Art Business Conference Paris**, with its next edition anticipated in November. ArtNova, founded in 2020 by tech entrepreneur **Frédéric Jousset**, is a €100 million fund aimed at bolstering the cultural sector. **Jean-Baptiste Costa de Beauregard** of ArtNova praised Hamlin's role in establishing a premier art market conference platform, which she founded in 2014, and expressed eagerness to collaborate in expanding the network's global footprint. In parallel, the auction world continues to find itself at the center of a rapid wave of consolidation, the most recent example being last week's announcement of the merger of **Hindman** and **Freeman's** auction houses into the newly formed **Freeman's | Hindman**. This new entity commands a significant presence in the U.S. middle-tier market with six salesrooms and 18 regional offices. Celebrating this merger, a new 5,000-square-foot salesroom will open on New York City's Upper East Side. This development is part of a broader trend of regional auction houses merging to create more robust competitors within the auction world. **Alyssa**



**D. Quinlan**, who has served as Hindman's CEO since last January, will lead Freeman's | Hindman, with a focus on leveraging the merged entity's strengthened capacity for international reach and growth. The merger follows Hindman's \$99.7 million sales report for 2023, noting a 25% growth in its appraisal business. Freeman's, with a history dating back to 1805, reported approximately \$32 million in sales last year. Executive Chairman **Jay Krehbiel**, who led the transformation of Hindman since 2017, points to this merger as a strategic move in an increasingly competitive auction landscape.

- **TEFAF's Convergence of Cultural Guardians:** The 2024 edition of **TEFAF Maastricht**, scheduled to take place from March 7 – 14, has announced an exciting first: the inaugural TEFAF Summit. This groundbreaking event will be organized through a collaboration with the **Netherlands Commission for UNESCO** and a special partnership with the **Italian Ministry of Culture and Venetian Heritage**. TEFAF has long been a vanguard in global cultural heritage initiatives, engaging in rescue, restoration, and conservation projects worldwide. The organization's efforts span a broad spectrum, from working with museums to supporting national archives. Its initiatives include the TEFAF Museum Restoration Fund and partnerships with CER – Cultural Emergency Response, and ICOM-CC: The International Council of Museums – Committee for Conservation. The TEFAF Summit aims to be an annual occurrence at the Maastricht iteration of the fair. The event will explore critical challenges in the cultural world, focusing on heritage aid amid conflicts, climate change, tourism, and economic factors. The Summit will convene a group of prominent thought leaders, experts, and influential stakeholders from cultural heritage, art, academia, government, and NGOs. This assembly will not only serve as a pivotal forum for discourse and collaboration but also enrich the allure of TEFAF Maastricht, positioning the summit as a compelling new draw for the global art community's annual pilgrimage to the city.
- **In Memoriam:** The art world lost a cherished collector on January 30, 2024, with the unexpected passing of **Michel Haim Cohen** from a stroke, at the age of sixty in Montreal. Known to over 145,000 followers through his [@collection\\_montparnasse](#) Instagram handle, Cohen was a beloved husband to Lina and father to Brandon, Jonathan, and Andrew—his greatest pride. Michel's passion for art and real estate illuminated the lives of those around him, making him a beacon of joy and generosity. His extensive collection, which includes over 300 pieces from artists such as **KAWS, Javier Calleja, Rashid Johnson, Eddie Martinez, Ana Benaroya, Geneviève Figgis, Gary Simmons, Katherine Bradford, Brian Calvin, Marcus Jahmal, Gina Beavers, Spencer Russell Lewis, Dana Schutz, Anna Park, Nicolas Party, Joyce Pensato, Umar Rashid, Jordy Kerwick, Vaughn Spann, and Nicole Eisenman**, and served as a reflection of his deep commitment to the artworld. Michel's legacy will continue through the "Michel Cohen Memorial Fund for Art Scholarships" at the Jewish Community Foundation in Montreal, supporting future artists in his memory. May his memory be a blessing.

### **Tittle Tattle**

- **Steve Wynn's Mansion Markdown:** In the high-stakes game of luxury real estate, casino magnate **Steve Wynn** is betting on a [significant markdown](#) in order to deal his Beverly Hills mega-mansion off to a new owner. Re-entering the market last month with a price tag of \$75 million, the 2.7-acre estate, a trophy from Wynn's much-publicized quest for the perfect La-La Land residence in 2015, originally cost him \$48 million. Its grand debut in 2020 bore an ambitious \$135 million asking price, reflecting not just its lavish confines but also the



storied art collection within its walls, a frequent subject of The Canvas's coverage. However, it's the art adorning the premises this time around that has once again caught our eye. Despite featuring some outdated images—like **Mark Rothko's** 'Untitled (Yellow, Orange, Yellow, Light Orange)' [still hanging](#) post its \$36.5 million **Sotheby's** sale last November—it's two lesser-discussed works that intrigue us. **Jean-Michel Basquiat's** 1982 triptych 'Four Big' [stands out](#), having [fetched](#) £8.6 million at **Christie's** Post-War & Contemporary Art Evening Auction in London, October 2019. Equally captivating is **Vincent Van Gogh's** '[Le pont de Trinquetaille](#),' an 1888 canvas immortalizing the Trinquetaille Bridge from his time in Arles, which [was sold](#) for \$39.3 million at **Christie's** 20th Century Evening Sale in May 2021, a sale The Canvas revealed was consigned by Israeli billionaire **Joseph Hackmey**.

- **Succession's Big Auction Score:** Succession, HBO's Emmy-favorite drama about a feuding media dynasty, may have ended its four-season run, but its legacy lived on last month at a **Heritage Auctions** sale. A total of 236 lots of [coveted memorabilia](#) from the show went under the hammer, allowing fans and collectors to own a slice of the high-stakes drama. From luxury suits donned by the cast to the vape pen puffed by Season 4's antagonist, Lukas Matsson (**Alexander Skarsgard**), the auction was a treasure trove for Succession aficionados. However, it was a [boxy Burberry tote](#), savagely criticized by Tom Wambsgans (**Matthew Macfadyen**) in the show as "ludicrously capacious" that became one of the auction's stars, fetching a staggering \$18,750. Other intriguing items included a [Vitamix blender](#) used in a memorable scene with Kendall Roy (**Jeremy Strong**), and the infamous [prop sausages](#) from the "boar on the floor" hazing ritual. The auction also featured notable props like **Kieran Culkin's** "Roman Roy" [funeral speech cards](#), selling for \$25,000, and Jeremy Strong's "Kendall Roy" [statement on the cruise-line scandal](#), going for \$18,750. **Sarah Snook's** "Shiv Roy" [press announcement](#) of Logan's death fetched \$17,500, while a [New York Magazine cover](#) featuring the Roy family sold for \$10,000. The auction, which generated a total of \$627,825 in sales, is part of a growing trend of Hollywood memorabilia auctions. HBO joins the ranks of A24 and Netflix in this lucrative post-production business, proving that the allure of hit TV shows can indeed extend far beyond the screen.
- **The Fall of the House of Blouin:** In the latest dispatch from the Hamptons' high-stakes real estate roulette, La Dune, the storied oceanfront estate situated on East Hampton's ultra-exclusive Gin Lane, and once the crown jewel of art magazine maven **Louise Blouin's** empire, has found a new custodian. Initially put on the market for the laughably high price of \$150 million back in 2022, the compound was [finally auctioned](#) off through **Sotheby's Concierge Auctions**, for a mere \$88.5 million late last month. Blouin, who secured the keys to La Dune for \$13.5 million back in the '90s, has found herself immersed in a financial quagmire, navigating the choppy waters of Chapter 11 bankruptcy to cling onto her beloved compound. In a tearful [post-sale phone call](#) with the Wall Street Journal, Blouin shared that she harbored hopes of a last-minute \$100 million salvation that never came, leaving her "totally discouraged" and clinging to a sliver of hope for future judicial intervention.
- **From Paris with Honor: Marian Goodman's Commandeur Distinction:** In a glittering nod from across the pond, the art world's grande dame, **Marian Goodman**, has been bestowed with the highest rank of France's most esteemed cultural distinctions: the rank of Commandeur in the Ordre des Arts et des Lettres. This honor, conferred by the French

Ministry of Culture as part of its spring 2023 promotion, is only awarded to up to 20 recipients per year and catapults Goodman into the rarified company of artists, creators, and cultural luminaries who have left an indelible mark on the arts, both within France's borders and beyond. Standing at the pinnacle of the order's hierarchy, the Commandeur title is a testament to Goodman's unparalleled contribution to furthering the arts and culture on a global scale. Since opening its Parisian outpost in the historic Marais district back in 1998, the gallery has served as a beacon of avant-garde and contemporary art, bridging the American and European art scenes with unparalleled finesse. The Paris space's current show, '[Robert Smithson: Mundus Subterraneus – Early Works](#),' features Smithson's works on paper made in the early 1960s, many of which have never before been exhibited publicly, and is open through February 24th. This exhibition, like the gallery itself, stands as a testament to Goodman's visionary leadership and her enduring impact on the international art world.

### **Unlock the Artworld's Secrets With The Canvas Inner Circle**

*Craving more tantalizing tales to satisfy your artworld appetite? Step into The Canvas Inner Circle, where exclusive insights aren't just occasional treats – they're our standard fare. Last month, we delved deep into Dmitry Rybolovlev's lawsuit against Sotheby's and its connection to the ultra-secret, closed-bid auction of Mark Rothko's 'No. 6 (Violet, Green and Red)' at Christie's back in early December for a price hovering around \$195 million.*

*Immerse yourself in The Canvas Inner Circle and enjoy access to stories like this, exclusive scoops on the buyers of major works at auction, and privileged conversations with top-tier gallerists, auction house executives, artists, and collectors. Be more than a spectator; be a part of the artworld's inner circle by going behind the headlines and diving deeper. Seize this opportunity and [join now](#). You won't regret it.*

### **In Situ**

**Brice Marden's 'Chalk' (2013 – 2021), Glenn Brown's 'Passchendaele' (2017), Anna Weyant's 'It Must Have Been Love' (2022), and one of Damien Hirst's 'Veil Paintings,'** in the newly listed [\\$25 million apartment](#) at 160 Leroy Street, apparently owned by a devoted **Gagosian** client.

Works by **Wolfgang Tillmans, Anselm Kiefer, Sheila Hicks, Tracey Emin, Michael Craig-Martin, Alicja Kwade, and Alvaro Barrington** in the [London flat](#) of **Gabriel Chipperfield** and **Laura de Gunzburg**.

A **Julian Schnabel** plate painting, a **Robert Longo** 'Men in the Cities' work, and **Basquiat's** 1984 'M' in the [Manhattan apartment](#) of **Kelly Behun**.

Works by **Warhol, Ed Ruscha, Tony Lewis, Elizabeth Peyton, Chris Martin, Julian Schnabel, Camille Henrot, and Landon Metz** in the [Tribeca loft](#) of **Shawn Levy**, director of the forthcoming **Deadpool 3**.

Works by **Alma Allen, Nate Lowman, Andra Ursuta, Bruce High Quality Foundation, Matthew Barney, Ryan McGinley, Louis Eisner, Urs Fischer, Dash Snow, Adam McEwen, Dan Colen, John Currin, and Rachel Feinstein** in the **Donald Polsky**-designed [Los Angeles home](#) of **Tobias Meyer** and **Mark Fletcher**.

## **The Party Circuit**

### [Gagosian and Dior Celebrate the Opening of Iconic Avedon: A Centennial Celebration of Richard Avedon](#)

(Spotted: Derek Blasberg, Karlie Kloss, Jonathan Anderson, Lauren Santo Domingo, Dasha Zhukova, Mark Guiducci, Baz Luhrmann, Kristina O'Neill, Diana Widmaier Picasso, Joshua Chuang, Vanessa Friedman, Nick Brown, Joshua Kushner, Eva Wildes, Michael Avedon, Laura Avedon, Caroline Avedon, Margherita Missoni, Alessia Fendi, James Deeny, and Giovanna Battaglia Engelbert)

### [Whitney Museum Art Party](#)

(Spotted: Scott Rothkopf, Cynthia Rowley, Olivia Palermo, Lane Florsheim, Molly Krause, Henri Neuendorf, Bailey Jane, Paul Arnhold, Wes Gordon, Anastasiya Siro, Jonathan Gardenhire, Sharon Coplan Hurowitz, Natalie Ball, Nancy Chilton, MGMT, Clayton Calvert, Leah Glimcher, Ellie Rines, Hannah Gottlieb-Graham, Andrew Samuels, Dana Prussian, Edward Barsamian, Micaela Erlanger, Jordan Huelskamp, Steven Beltrani, Lilah Ramzi, Lowery Houston, Kambui Olujimi, Adria Spivack, Courtney Bachrach, Elise Taylor, Samantha Urbani, Anita Saggurti, Katherine McNamara, Laura Rivera Ayala, Sally Pressman, Emily Hampshire, Alexander Hankin, and Erica Lansman)

### [Sotheby's Celebrates 'Visions of America' with the CFDA, Thom Browne, and Corey Damen Jenkins](#)

(Spotted: Thom Browne, Corey Damen Jenkins, Anna Wintour, Steven Kolb, Charles Stewart, Caterina Stewart, Stacey Bendet, Alina Cho, Karina Sokolovsky, Evan Mock, Sharon Coplan Hurowitz, Frank Everett, Jason Wu, Alison Rappaport, Christian Siriano, Elisa Lipsky-Karasz, Linda Fargo, Mary McFadden, Maxwell Osborne, Dao-Yi Chow, and Nancy Chilton)

### [American Friends Toast to the Future of the Louvre](#)

(Spotted: Thomas E. Moore III, Laurence des Cars, Maximilien Durand, Christopher Forbes, Woody Allen, Soon-Yi Previn, Cassie Arison, Niv Alexander, David Haliva, Richard Gelfond, Peggy Gelfond, Alain Goldrach, Christopher Wolf, Joachim Pissarro, Anne Goldrach, Ayesha Selden, Carmela Koenig, Judy Reissmann, Marcela Cuevas, and Anne Townsend)

### [Magnus Resch Book Launch 'How To Collect Art' at the ICA Miami](#)

(Spotted: Magnus Resch, Byron Jones, Dennis Scholl, Alex Gartenfeld, Kinga Lampert, Andi Potamkin, Rosa de la Cruz, Carlos de la Cruz, Max Voloshyn, Julia Voloshyn, Kennedy Yanko, Samuel Alles, Pablo Rodriguez-Fraile, Desiree Casoni, Melissa Wallen, and Elizabeth Beare)

### [RxART Party 2024](#)

(Spotted: Diane Brown, Harold Ancart, Harold Koplewicz, David Lenhardt, David Breslin, Neil Blumenthal, Sarah Brown, Dawn Lenhardt, Glori Cohen, Hilary Pecis, Bernie Lagrange, Tomokazu Matsuyama, Toby Milstein, Sterling McDavid, Dianna Agron, Sarah Stein-Sapir, Cynthia Zabel, Natasha Schlesinger, Annie Burns, and Molly Jong Fast)