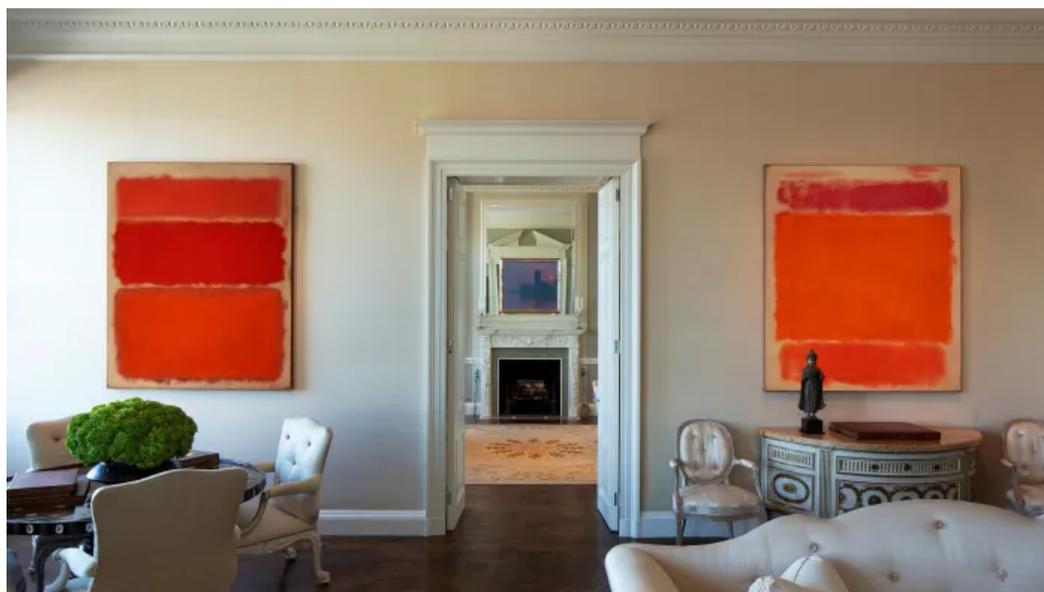


The Art Market **The Art Market**

\$250mn Anne Bass collection for auction and Jeff Koons shoots for the moon

Plus: Liste supports Ukrainian galleries; South South launches \$40,000 fund; sustainability leads London art conference



Interior of Anne Bass's apartment. Christie's is selling 12 of her significant works. © Visko Hatfield

Melanie Gerlis 3 HOURS AGO

New York's already bumper season of sales in May has been boosted by a \$250mn-plus collection that belonged to the Indianapolis-born, New York patron of the arts, Anne Hendricks Bass, who died in 2020. Christie's has won the mandate from Bass's daughters to offer 12 significant works, from the 19th and 20th centuries, by artists including Claude Monet, Edgar Degas and Mark Rothko. Most were bought when she was married to the oil heir Sid Bass — they were divorced in 1988 — including Rothko's "Untitled (Shades of Red)" from 1961. This carries the highest estimate of the collection (\$60mn-\$80mn) and is guaranteed to sell, Christie's confirms.



Claude Monet's 'Poplars on the banks of the Epte, autumn' (1891) is estimated at \$30mn-\$50mn

Anne Bass was renowned for her support of dance, notably New York City Ballet, and practised ballet herself until very late in life. Her collection includes three trademark dance works by Degas: an original "Petite Danseuse de quatorze ans" (cast in bronze by 1927, est \$20mn-\$30mn), his pastel "Danseuse attachant son chausson" (1887, est \$4mn-\$6mn) and an oil "Femme en peignoir bleu le torse découvert" (c1887-90, est \$1.2mn-\$1.8mn).



Edgar Degas' 'Petite danseuse de quatorze ans' (1927), estimated at \$20mn-\$30mn

All the works were in Bass's Fifth Avenue apartment, "like her, a picture of refinement and intellectual curiosity", says Bonnie Brennan, president of Christie's Americas. Brennan also notes Bass's "strong female voice at a time when most collecting was by men". Christie's auction in the week of May 9 will vie with rival Sotheby's the following week, which offers 29 works in the second part of the collection of the [divorced Linda and Harry Macklowe](#), estimated at about \$200mn.

Liste art fair, the respected satellite event to Art Basel, will support two Ukrainian galleries at its event in Switzerland this year (June 13-19). These are The Naked Room, whose co-founders Lizaveta German and Maria Lanko are co-curators of Ukraine's pavilion at the Venice Biennale, and Voloshyn, a gallery run by the married couple Julia and Max Voloshyn. The Ukraine galleries will be among Liste's 82 exhibitors this year and have been given their slots by two Russian galleries, Fragment and Osnova.



Lizaveta German, left, and Maria Lanko, co-founders of Ukrainian gallery, The Naked Room © Yevgen Nikiforov

“It is important to support our artists somehow, they have no money. We also need to sell something, we are having to rent an apartment,” says the Kyiv gallerist Julia Voloshyn who, with her husband and young child, has had to stay in Miami since they hosted a pop-up show there at the end of last year.

Sergey Guschin and Anton Svyatsky, founders of Fragment gallery, say that they made the decision because “It is paramount . . . to bring attention to the humanitarian catastrophe unfolding in Ukraine.” They say that they plan to show a Ukrainian artist on Liste's non-selling platform. Lanko and German tell the Financial Times that “Fuelled by governmental support and oligarchs' money, Russia has been dominating the international cultural scene, often patronising and appropriating the achievements of Ukrainian artists. We hope that supporting the art institutions of Ukraine is a step in the right direction towards equal cultural representation.”

The South South platform, which prioritises art from the Global South regions of Africa, Latin America and Asia, has launched a \$40,000 fund for new media works for its latest selling exhibition, called *Veza 02*. Its first recipient is El Museo del Barrio, a New York institution for the often-overlooked Latino artists. The museum has bought two films with its funds: one that addresses the erosion of civil liberties by the high-profile Cuban-American artist Coco Fusco — *The Empty Plaza/ La Plaza Vacía* (2012, through Alexander Gray Associates) — and a work by the 32-year-old, Dominican-American artist Joiri Minaya (*Siboney*, 2014, Embajada gallery).

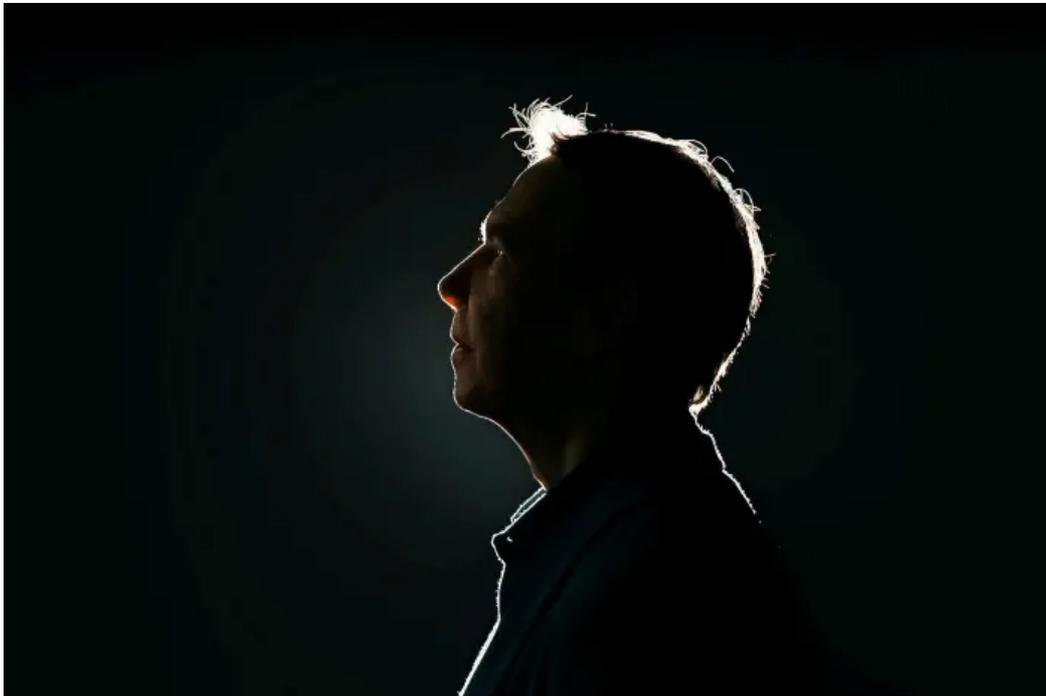


A still from Joiri Minaya's film, 'Siboney' (2014)

The content and ownership of both editions have been transferred to the museum via South South's technology partner, Nio Art, and use a non-fungible token (NFT). "There is a complete disconnect between art and the blockchain world, but look what it can do for a museum that wants to buy a video work. For me, this is what is meaningful about NFTs, and is largely ignored by the crypto traders," says Liza Essers, founder of South South and owner of the South Africa headquartered Goodman Gallery.

Veza 02 runs from March 31-April 10 and will include video works from the coinciding 18th edition of São Paulo's SP-Arte fair (April 6-10).

Sustainability led the talks at this year's eighth Art Business Conference in London on March 25. Representatives from Christie's, Hauser & Wirth gallery, the shipping company Convelio and insurers AXA XL were grilled on their activities and priorities by the art writer and broadcaster Louisa Buck, a founding member of the Gallery Climate Coalition. The role of insurers — who have historically favoured art travelling on planes rather than via the more environmentally friendly, but riskier, ships — was addressed. Chris Bentley of AXA XL assured from the outset that fine art logistics companies and others in the market had more sway than they perhaps realised when it came to making insurers comfortable with their arrangements. He did note however that risks still need to be weighed up — marine shipping can involve works being moved around containers and even “jettisoned” to get the balance right, Bentley said.



Jeff Koons, whose first NFT project involves sending artworks to the moon © Jeff Koons

And finally . . . Jeff Koons has never been short of ambition and now plans literally to hit the moon with his first NFT project. The assured American artist is creating a set of sculptures to be taken to the moon and documented by an NFT collection, which will of course be for sale. Details within the vast universe were scarce at the time of writing though we are told that the thermally coated works will board a Nova-C lunar lander and get launched from the Kennedy Space Center later this year. The plan is for the sculptures to stay on the moon “in perpetuity”, according to a press statement. Koons himself says he wants to “create a historically meaningful NFT project rooted in humanistic and philosophical thought”. Probably not a balloon dog then.

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