

The Tastemakers 2018

The 50 most influential people in London's art and design scene



Introduction

WORDS

Bios by Will Moffitt

JB: Joseph Bullmore

JW: Jonathan Wells

RS: Russell Sheldrake

PHOTOGRAPHY

James Harvey Kelly

“**I** SEE A CURATOR as a catalyst, generator and motivator,” says Hans-Ulrich Obrist, artistic director at the Serpentine Gallery and one of our tastemakers for 2018. He puts it far better than I could, so I’d quite like to pinch the sentiment. Our collection of the 50 most influential people in London’s world of art and design is, in a way, its own small curation — a gallery of the figures who define the culture and talking points of the greatest city in the world.

Putting it together has given us some sympathy for the gallerists, curators and collectors contained inside. Any finite list is destined to leave out some very eligible candidates, especially in a city spilling over with as much talent as London, and there are some names that we were particularly sad to omit. Unlike *The Sunday Times Rich List*, say, there’s no tangible metric for inclusion here. Taste and influence are highly subjective, but taste and influence in the world of art are something else entirely.

The *Tastemakers 2018* mingles youth with experience and establishment players with rogues and dissidents — it’s a fair cross section, perhaps, of London’s creative scene-at-large. Taken as a whole, though, I’m happy to say it paints a picture of an artistic city in rude health. To borrow Obrist’s words, we hope that it generates and motivates a little conversation. **JB**

● SIR ANISH KAPOOR *Sculptor, 64*

Known for his big, brazen sculptures, the Turner Prize-winning sculptor has lived and worked in London since the early 1970s. An Indian Jew with an Iraqi mother, he has said he often feels like an outsider, yet he remains a national treasure, receiving a knighthood in 2013. His 114.5-metre-high sculpture *Orbit*, created for the 2012 Olympic Games, remains Britain’s largest piece of public art.

● CONRAD SHAWCROSS *Sulptor, 41*

The youngest living member of the Royal Academy of Arts, Conrad Shawcross is a British artist specialising in mechanical sculptures based on philosophical and scientific ideas. Crafting pieces that explore subjects lying on the borders of geometry and philosophy, physics and metaphysics, he first came to prominence with his 2004 piece *The Nervous System*, a large, symmetrical, working loom exhibited in the Saatchi Gallery that produced 20,000 metres of double-helix coloured rope in a single week.

● WOLFGANG TILLMANS *Photographer, 49*

The first photographer — and the first non-British person — to be awarded the Turner Prize, Wolfgang Tillmans emerged in the 1990s with his stark snapshot documentations of youths, clubs and LGBTQ culture. Since then his practice has expanded to include diaristic photography, large-scale abstraction and commissioned magazine work. His latest photo book *What is Different?* explores the concept of post-truth and how people deny or skew facts to support their beliefs. How timely.

● LIAM GILLICK *Conceptual artist, 54*

An original member of the so-called Young British Artists, Gillick is associated with a group of artists who pioneered the field of relational aesthetics. Gillick has worked in a range of mediums, from sculpture and writing to film and music, making him hard to pin down. One thing all his pieces investigate is how the manufactured world carries traces of social, political and economic systems.

● IDRIS KHAN *Photographer, 39*

Specialising in photomechanical reproduction, Khan could be called a ‘painter of photography’. His technique of overlapping layers of photographs and unusual source material — every page of the Quran, every Beethoven sonata — turns still images into dynamic works that collapse periods of time into single moments. A revered figure, Khan received an OBE in 2017.

● JEREMY DELLER *Conceptual artist, 52*

A conceptual, video and installation artist, Deller is a Turner Prize-winning artist who is well-known for his large-scale collaborative projects that focus on formative moments in British history. His best-known work, *The Battle of Orgreave*, curated in 2001, brought together 1,000 people for a public re-enactment of this violent confrontation from the 1984 miners’ strike.

● CHARLES SAATCHI *Gallerist, 74*

The man who made the Young British Artists rich and famous, Saatchi shot to fame through the advertising agency he started with his brother Maurice in 1970. Sixteen years later it was the largest ad agency in the world and Saatchi’s art collection a multi-million dollar treasure trove. His penchant for modern work found its expression in Tracey Emin and Damien Hirst, who Saatchi thrust into the global spotlight in the 1990s. »

Lawrence Van Hagen Gallerist



Lawrence Van Hagen, 5 Hertford Street.

LAURENCE VAN HAGEN fell into the art world almost by accident. An entrepreneur since he was a teenager, the gallerist's first love is travel. "My nickname was Lolo, so I started a travel-booking service called Lolo Travel – the tag line was, 'How low can you go?'" he remembers. "I would book the travel arrangements for my friends' parents. I still get geeky over plane seats."

He certainly spent enough time in them. "I worked five summers in a row in China when I was still at school," he says. "I shadowed the managing director of Louis Vuitton when I was 13 and went back to China every year after that."

Following a computer-science degree at UCL, Van Hagen dreamed of setting up a travel tech company. To raise the necessary funds, he decided to put on an art show. "My mother has always been involved in the art world and as a child at birthdays and Christmas I would ask for paintings instead of other presents," he says. "And many of my friends would ask me what artists to buy, so it seemed natural to me."

The inaugural show, *What's Up*, in Soho in 2016, had an 85 per cent sell through rate – formidable for any exhibitor, let alone a first-timer. "The idea was based on the notion of what's up on walls today, who are the artists to look out for right now," he says. "And suddenly I realised, 'Damn, I really love what I'm doing.'"

Since then, Van Hagen has become something of an unofficial counsel for first-time art buyers of any age. I suspect some of that success comes down to his singular demeanour. On the sunny roof terrace at 5 Hertford Street, in an Italian charcoal double-breasted suit, the 25-year-old bounces with an infectious energy and a near-omnivorous knowledge of the contemporary art scene.

"I put on an average 40 to 50 artists per show and I believe in every single one of them. I don't only put up market artists, either." To Van Hagen, transparency is key. "Sometimes I tell my clients, 'This is a really beautiful painting. I don't think it'll be worth 10 times the price next year, but I absolutely love it.'"

Van Hagen also makes a point of meeting every artist he exhibits. "The art is only part of the story. You need to know where it came from," he says. "And you need to think about where it's going. I'm very careful where I place these artists – you can ruin an artist's career if you sell to the wrong person."

As for the future, Van Hagen's outlook is as international as you'd hope. "I feel that the market in Asia has only been tapped to 1 or 2 per cent of its potential," he says. "I'm looking at places such as Korea – I'd love to grow *What's Up* over there."

"What's great about what I do is that my work is my passion and I do it on a daily basis. Life is pretty straightforward when that's the case." **JB**

● THOMAS HEATHERWICK *Architect, 48*

Described by Terence Conran as the "Leonardo da Vinci of our times", Heatherwick is one of Britain's most sought-after designers, known for creating bold, attention-grabbing pieces such as the 2012 Olympic cauldron. With its self-proclaimed team of "180 problem-solvers", Heatherwick's King's Cross studio remains a magical and mysterious place, churning out 170 projects over a prolific 24 year period.

● JASPER CONRAN *Fashion designer, 58*

Son of the acclaimed designer and restaurateur Terence, Jasper Conran is one of the UK's leading fashion designers. Conran produced his first womenswear collection in 1978 and was a founding member of the London Designer Collections – subsequently renamed London Fashion Week – where he continues to show today. He has since diversified from womenswear into menswear, fragrance, accessories, eyewear, luggage, home collections, interiors and the performing arts. He received an OBE in 2008 for his services to retail.

● SEBASTIAN COX *Furniture designer, 31*

With a philosophy based on honesty and simplicity, Cox has risen from humble beginnings in a Lincolnshire stable to forge an award-winning furniture brand. Producing cabinets, tables and bespoke projects with a focus on sustainable British hardwoods and coppiced timbers, Cox has won numerous awards and even had his pieces exhibited at the V&A.

● MARC NEWSON *Designer, 54*

For many Newson is the most influential designer of his generation. He is the co-designer of the Apple Watch and has created everything from furniture, household objects and bicycles to cars, private and commercial aircraft and yachts. In April 2015 his Lockheed Lounge chair sold at auction for £2.4m, making it the most expensive object ever sold by a living designer.

● JAMES WATERWORTH *Interior designer*

Since starting his career at Martin Brudnizki Design Studio, one of the world's leading hospitality firms, Waterworth has established himself as one of Britain's most renowned interior designers. After overseeing the ambitious design of Soho Beach House in Miami, he returned to London to establish Alexander Waterworth Interiors with his business partner Alexander Evangelou. In 2011 they became the youngest group to be featured in *House & Garden's* Top 100 Designers.

● ROSE UNIACKE *Interior designer, 54*

The interior designer behind the Beckhams' Holland Park mansion and Jo Malone's 18-century London townhouse, Uniacke is renowned for her serene but sophisticated interiors. Dubbed the *Queen of Serene* by *The Sunday Times*, Uniacke won the Andrew Martin Interior Designer of the Year Award – often described as the Oscar of the interior-design world – in 2013.

● MATTHEW ELTON *Furniture designer*

Elton has produced bespoke furniture for the likes of Zaha Hadid and Alexander Wang. In 2014 his talent was spotted by Heal's, which featured his A-frame furniture range as part of the Ambrose collection, a line of furniture adaptable to every angle of the home. From his 3,500 sq ft studio in Hackney Wick he continues to work for a variety of clients, producing elegant but functional designs for the modern home that attract a fiercely loyal following. »

● **DAVID LINLEY** *Furniture designer, 56*

Linley is the second Earl of Snowdon, 19th in line to the throne and is the former chairman of Christie's UK so he is not short of connections. He's not short of talent either, founding his eponymous furniture business in 1985 above a chip shop in Dorking and turning it into an icon of British design. With its inventiveness, eccentricity and charm, his work continues to exhibit good old-fashioned British values.

● **TRACEY EMIN** *Contemporary artist, 54*

Once the enfant terrible of British art and now a Royal Academician, Emin shot to fame through her visceral confessional pieces. Her 1999 autobiographical piece *My Bed* garnered her a Turner Prize nomination and an intensely polarised public reaction. Emin has recently become something of a darling of the British establishment, being awarded a CBE in 2013. In 2014 *My Bed* sold for a little over £2.5 million at Christie's.

● **DAVID SHRIGLEY** *Visual artist, 49*

Always witty and always trenchant, Shrigley's weekend sketches have brought humour and clarity to kitchens and living rooms around the land for many years. But he's a man of many talents, having directed a music video for Blur, designed a mascot for the Scottish football team Partick Thistle and hosted pop-up tattoo stations. His new book, *Fully Coherent Plan for a New and Better Society*, is out now. Unsurprisingly, it's very dark and very funny.

● **HANNAH BARRY** *Gallerist, 34*

A leading light of the contemporary art scene in London, Barry has been opening people's eyes to a new wave of talented British artists for more than a decade. Alongside her eponymous commercial gallery she has been instrumental in the running of Bold Tendencies, a charity focused on bringing exciting art commissions and education to the public. The non-profit organisation delivers stand-out exhibitions, orchestral music, opera and architecture, all from a multi-storey car park in Peckham.

● **GAVIN BROWN** *Gallerist*

The bearded ex-bad boy of British art, Brown worked as an assistant to Damien Hirst before moving to New York in 1988. He began organising exhibitions and pop-ups at Hotel Chelsea. He opened his first gallery in Soho in 1994 and soon was launching the illustrious careers of Peter Doig, Steve Pippin and Chris Ofili. Nowadays he refuses to sell out, constantly pushing the boundaries of what a gallery can be.

● **SADIE COLES** *Gallerist, 55*

The punk art dealer has been at the forefront of Brit art since opening her breakthrough West End gallery in 1997. After spending six years working at the prestigious d'Offay gallery, working with the likes of Jeff Koons and Jasper Johns, her decision to go solo has paid off in spades, as Sadie Coles HQ continues to display and inspire artists from around the world.

● **IWAN WIRTH** *Gallerist, 48*

Forget Paris, London or New York, Somerset is the place to go for high-class artistic flair. From their sleepy farm in Somerset, the art world's most powerful couple, Iwan and Manuela Wirth, are still pulling the strings in the world of high-class art dealing. Topping the 2017 annual *ArtReview's* Power 100 list – whose former winners include Sir Nicholas Serota and Ai Weiwei – the Wirths have become the envy of the global art industry. »

Christopher Le Brun Painter and president of the RA

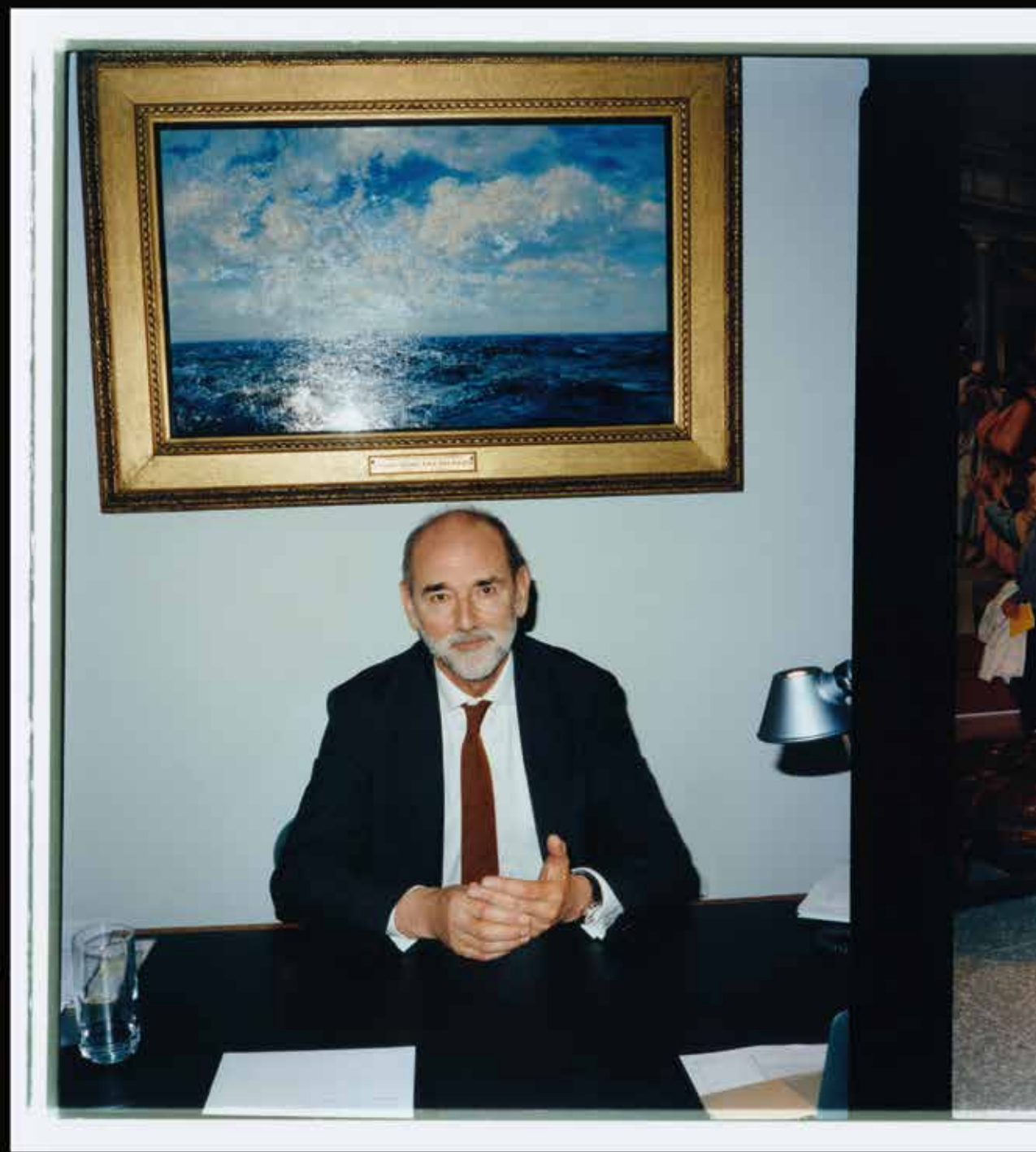
IF YOU ASKED MY MOTHER how I got into art she would say I was always the child running around with a handful of pencils," says Christopher Le Brun. The president of the Royal Academy of the Arts has scarcely dropped the pencils since. After training at the Slade and Chelsea College of Arts, Le Brun went on to show his avant-garde paintings in solo shows around the world to critical acclaim. Since then he has encouraged several generations to pick up a pencil, a paintbrush – or a chisel.

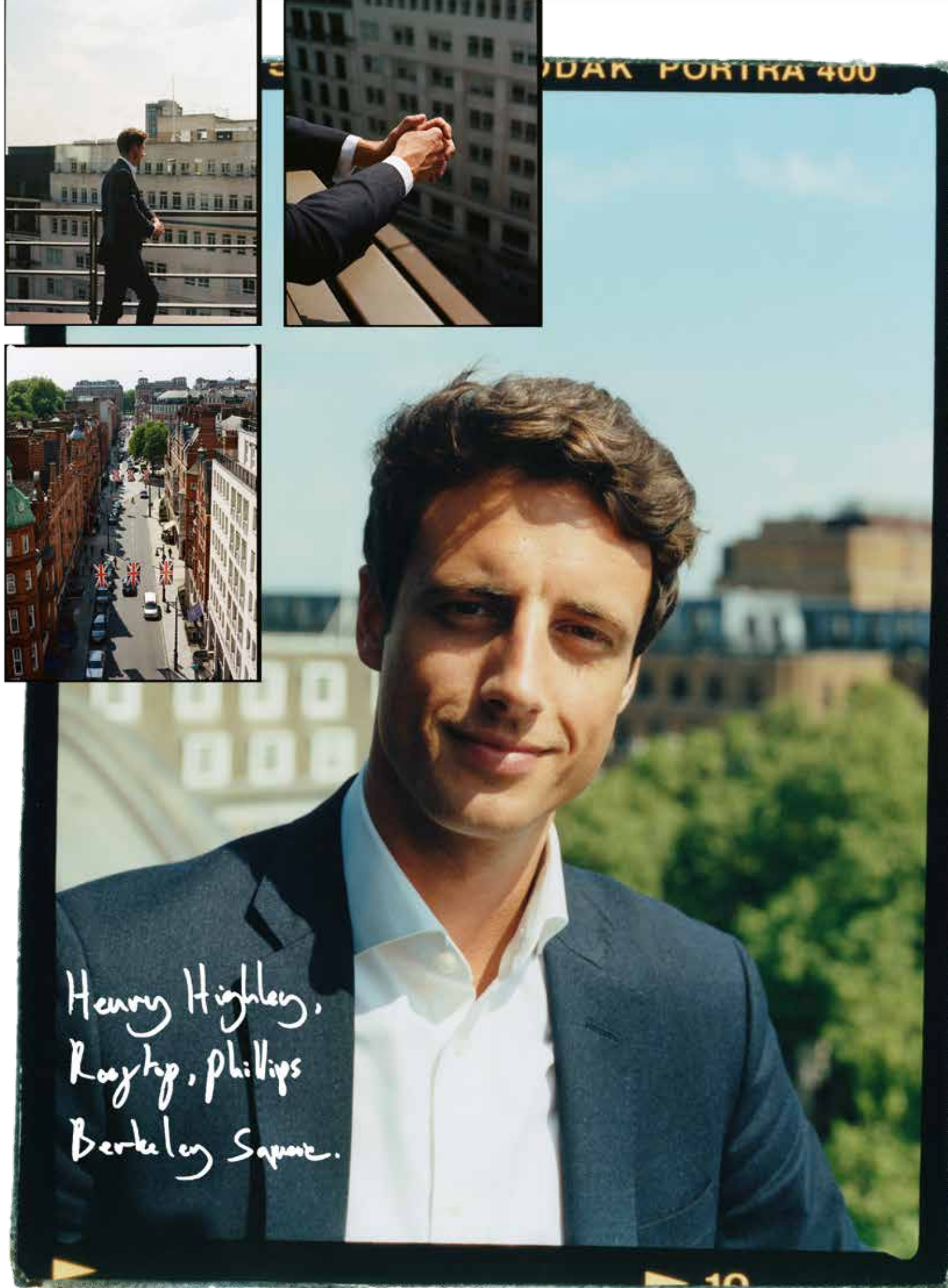
Today Le Brun is a man who has to wear many hats: president of the RA, fundraiser, gallery curator, artist, husband, father. One or two of these would be enough for most of us, but Le Brun seems to thrive at the centre of this clustered Venn diagram. "I'll spend three days a week here [at the RA] wearing a suit and being professional, three days a week in my jeans in my studio being an artist and one day at home being a husband." Through it all, Le Brun spins these plates with the ease that comes from being truly comfortable with one's station in life.

I ask Le Brun how it felt to be made president of the RA at the age of 59. "The Chinese say that when you turn 60 you are reborn," he says. "In fact, the responsibility of the job and privilege of the job didn't weight down on me. It had the opposite effect." Indeed, Le Brun has accomplished a great deal since taking on the role in 2011, most recently collaborating with architect and Royal Academician Sir David Chipperfield to design the new link between the RA's two buildings. This "new Burlington Arcade", as Le Brun describes it, gives the public a fresh route from Piccadilly to Burlington Gardens.

But his work is not yet done. The painter's next job is to ensure the RA remains financially sustainable. "The Royal Academy receives no public money at all and so all capital has to come from donations, fundraising and ticket sales," he says. The RA celebrates its 250th anniversary this year. It is a poignant moment in the institution's history, not least as spending on the arts continues to slope downwards. The priority for Le Brun, however, is to maintain the Academy's reputation for unimpeachable excellence for at least another 250 years. "I would like to make it a place inhospitable to the second rate," he tells me. "Sounds rather ruthless of me. But I think that's the way artists think – the way the best artists think." **RS**

Christopher Le Brun RA, May '18.





Henry Highley Auctioneer

AUCTIONEERS DON'T SEEM to be born so much as made — perfect specimens, crafted in some ornate laboratory, to emerge slick and charming at the age of 50, with sonorous voices and a bonhomie built in.

Henry Highley, however, the most exciting young star in the auction world's firmament, defies that conception. Yes, there's the charm, the easy manner, the resonant yet calming voice, the omnivorous curiosity. But Highley is a bright young thing in every sense. At just 32, he is quickly rising up the auction world's ladder and has already installed himself as a key player in Phillips's modernisation of the artistic landscape.

Highley began his career at Phillips in 2008 after studying history of art at university. "At the time I remember thinking auctioneering was exciting, but I had no idea if it was something I'd be comfortable doing or not," says Highley.

"I've had the same trainer since I've begun," he says. "I remember a hot sweaty summer in New York and turning up on my first day and being really nervous." There followed a crash course in the numerical side of things. "The different kind of methods of being on the right footing, landing on the right bids, taking bids, splitting bids," Highley remembers.

"After that, it's really about tweaking tiny bits of your mannerisms. It gets pretty deep. You get your personality rejigged a little bit. I think of it as a bit like having a life coach."

I ask Highley what he's most excited about in the current art world. "There's a pocket of African American artists right now that are generating a lot of interest. There's an artist called Mark Bradford that I'm quite close to. Phillips first brought him to auction and we were offering these works at lower levels. Now the auction record is \$12m."

With returns like that, it's no wonder that a new generation is looking to contemporary art as an investment opportunity. "My advice in that respect would be to buy something you are passionate about and don't worry about art as an asset class to begin with," says Highley. "Educate yourself and follow your gut and in my experience that tends to work out for the best."

Clearly, Highley is excited about the art world's new-found openness and about a new generation engaging seriously with the market. "People are doing sales through social media, which is remarkable, and online-only auctions — eBaystyle — are very effective at the lower end of things," he says. "But I don't think anything can replace the true excitement of a live auction."

"The great thing for younger collectors now is all these things are so much more accessible and information is so much more readily available," he explains. "I like that young art lovers and art buyers can walk into a gallery or an auction and think, 'I feel at home here.' That's very exciting for me." **JB**

● JAY JOPLING *Art dealer, 54*

Claiming a coveted place in GQ's 50 best-dressed British men of 2015, Jopling is a man of serious style and presence. He's also one of the most influential art dealers in the world. He spotted the enormous potential of several Young British Artists in the 1990s and turned them swiftly into household names. In 1993, Jopling opened his White Cube gallery in Mayfair, thrusting Damien Hirst and Tracey Emin into the public eye before rapidly expanding into Bermondsey, Hong Kong and São Paulo.

● HANS-ULRICH OBRIST *Art curator, 49*

Dubbed the "curator who never sleeps", artistic director at the Serpentine Galleries and co-editor of the *Cahiers d'Art*, Obrist remains a revered figure in the global art world. He began his career by hosting his first exhibition at the age of 23 in the kitchen of his student flat. Since then he has curated countless exhibitions, lectured around the world and twice ranked number one in the *ArtReview's* annual list of 100 most powerful people. A self-confessed workaholic, he created the Brutally Early Club in 2006, organising meetings in cafés across the city for people comfortable discussing art and quasi-philosophical ideas before 7am.

● YANA PEEL *Gallerist, 44*

Justin Trudeau's former classmate has been CEO of the Serpentine Galleries since 2016, overseeing the funding and day-to-day running of one of London's most famous contemporary art spaces. A deal-maker and a disruptor, she succeeded Julia Peyton-Jones who had been in charge of the gallery for 25 years.

● NICHOLAS SEROTA *Gallerist, 72*

During his 29-year reign, Serota has done more to change the way this country sees art than anyone else. Arriving at the Tate in 1988 as director of galleries and museums, Serota transformed this faintly parochial museum into one of the most powerful forces in the international art world. It took all of his profound business acumen to cobble together the £135m to transform a Bankside power station into the cool bastion of contemporary art it is today. Stepping down as director of the Tate in 2017 he is now chair of Arts Council England and is still exerting a profound influence over British and international art.

● NICHOLAS COLERIDGE *Publisher, 61*

Just like his famous forebear the poet and philosopher Samuel Taylor Coleridge, Nicholas Coleridge has made a lasting impression on the world of arts and letters. A doyen of good taste, Coleridge's chief area of influence has long been publishing — he has been a compelling and charming advocate for the magazine world during a particularly perilous couple of decades, and has written several acclaimed and telling novels about the upper echelons of society. Now chairman of the Victoria & Albert Museum as well as *Condé Nast Britain*, Coleridge's infectious laugh and gregarious manner will echo around the corridors of power for many decades to come.

● HELENA NEWMAN *Auctioneer, 51*

As chairwoman of Sotheby's Impressionist and Modern Art department, Europe, Newman holds one of the most prestigious jobs in the commercial art world. It was she who persuaded Dresdner Bank to sell Giacometti's iconic *Walking Man I* in February 2010, an audacious move in a stagnant market that hadn't seen or sold a Giacometti sculpture for decades. It eventually sold for \$104.3m in the most successful auction ever held in Europe. »

● CHRISTOPHER TURNER *Curator*

Head of design, architecture and digital collections at the V&A, Turner is responsible for the Rapid Response Gallery, a section that curates objects from the present to preserve them for historical analysis. Recent acquisitions include the flag of the Refugee Olympic Team and the Pussyhat worn on the Washington Women's March. Turner was appointed in July 2017 and it's clear he's not afraid of radical ideas. His 2012 book *Adventures in the Orgasmatron* is a witty analysis of the work of Wilhelm Reich, the man who believed the orgasm could change the world.

● MARIA BALSHAW *Gallerist, 48*

Balshaw was appointed director of the Tate in January 2017 and is the first female director in the gallery's 120-year history. A pivotal figure in Manchester's cultural renaissance, overseeing a £15m redevelopment of the Whitworth Art Gallery, Balshaw has spoken of the need for the Tate and art in general to speak to the whole of society. Unsurprisingly, the first exhibition to open under her tenure focused on what it meant to be a black artist in the US during the civil rights era. Seated at the helm of one of the art world's most coveted jobs, Balshaw clearly has a rich and progressive vision for the Tate's future.

● JUSSI PYLKKÄNEN *Auctioneer, 55*

Global president of Christie's, Pylkkänen is the suave Finnish-born, English-educated maestro of the international art world. He has overseen some colossal sales in his tenure, one of these being Leonardo da Vinci's *Salvator Mundi*, sold under the hammer for \$400m to become the most expensive painting ever bought. In an interview with *The Times* he compared the role of the auctioneer to that of a conductor, a role that only works if the orchestra is happy to play along. So far his musicians are playing to his tune beautifully.

● STEFAN RATIBOR *Gallerist*

Alongside Mark Francis and Robin Vousden, Austrian prince Stefan Ratibor is one of three Gagolian directors in London. They display the world's biggest artists, living and dead, in some of the most beautiful gallery spaces in London. His partner Kadee Robbins is also the director of the much renowned Michael Werner Gallery in Mayfair, making them one of the London art world's most powerful couples.

● RALPH RUGOFF *Curator, 61*

Rugoff is the visionary director of London's Hayward Gallery. Leading the Hayward for more than a decade, his intriguing and ambitious shows have focused on a diverse range of themes, from light and outsider art to humour and Brutalist architecture. In January the Hayward featured the first major UK retrospective of German photographer Andreas Gursky. An exhibition of vast images that played with reality, the show was widely lauded by fans and critics alike.

● STEFAN KALMÁR *Gallerist*

Known as a radical and a freethinker, Kalmár was appointed director of the ICA in 2016. Founded by a group of anti-establishment artists in 1947, the ICA has always been a place for fresh, bold ideas, famously putting on pop-art and punk exhibitions. Kalmár has said that "the ICA's outspoken voice is needed more than ever" and that he wants the ICA to be "one of the most progressive organisations for the 21st century." One of the first things he did as director? Install a cafe open until 2am, because — as we all know — the best ideas happen over drinks at midnight. »

Luke Edward Hall Artist and designer

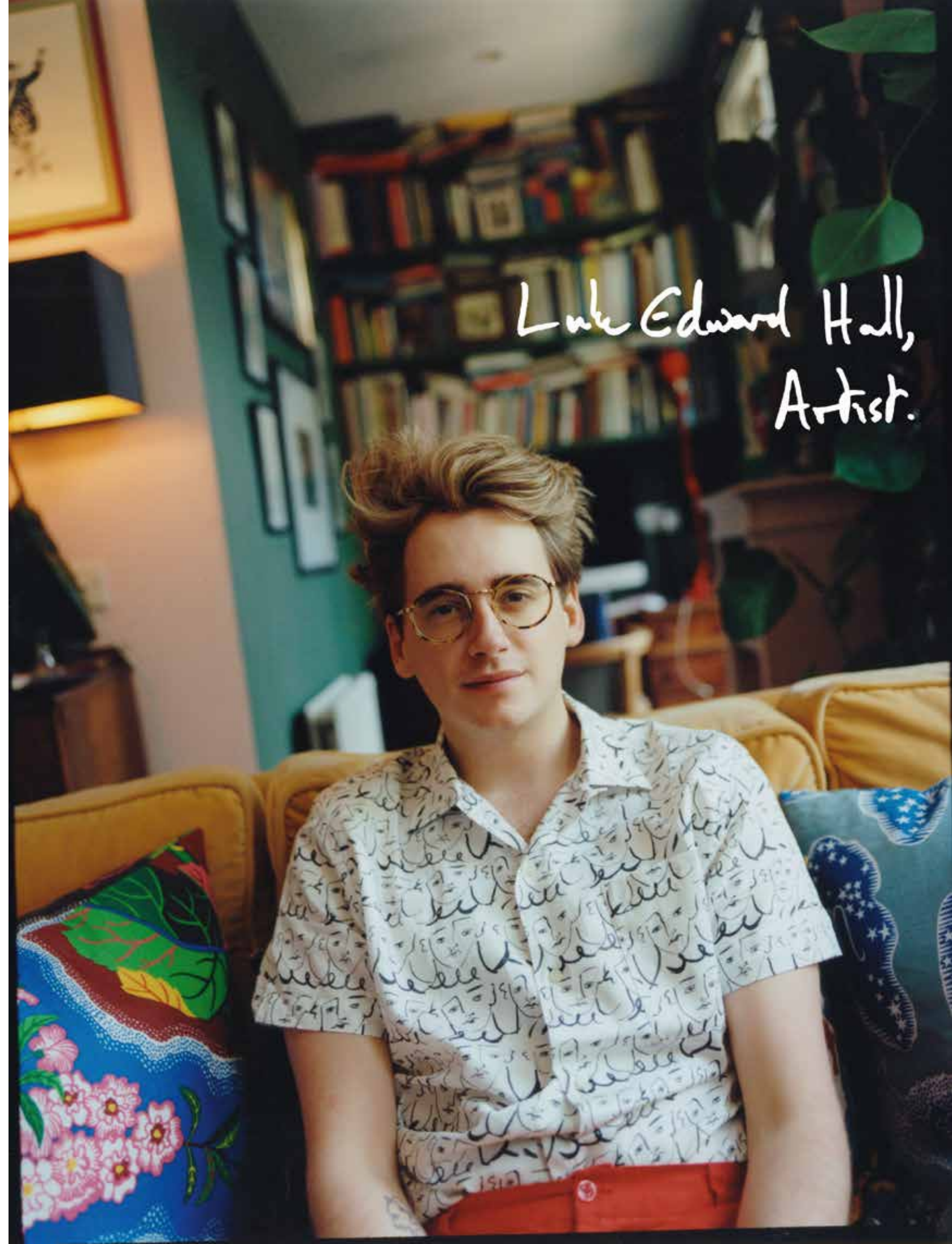
LUKE EDWARD HALL WAS ONCE described by *Vogue* as a "wunderkind", which makes him sound terribly modern. But, in many ways, the young artist is of another era entirely. Luke's enduring appeal is his remarkable marriage of the contemporary with the wonderfully anachronistic. His work is peppered with references to the authors of the 1920s and 1930s; it's a world of Evelyn Waugh's *Vile Bodies* and his bright young things with dashes of Jazz Age colour and splashes of Martini and Dubonnet. His distinctive, semi-scrawled handwriting recalls a time when people wrote letters (or at the very least still penned desperate notes in the heat of some young summer love) and has adorned dozens of London's oofiest invitations and event posters in recent years. If you bring up *Vogue's* wunderkind epithet with Hall, however, he will suddenly turn bashful and admit that it was something he never asked for, though "it's still very nice of them".

Since graduating from Central Saint Martins in 2012, Hall has become something of a barometer of good taste in London. He is an interior designer and furniture sourcer extraordinaire at households up and down the country and has curated campaigns with Burberry, Bicester Village and the Parker Palm Springs hotel in Los Angeles.

His advice on design is pretty simple: "Don't be afraid of colour." There is nothing wrong, for example, with having pink walls and leopard-print carpet. After all, if you get tired of such an outlandish colourway, "you can always just paint over it". In this brave new world, you might change your surroundings as often as you change outfits.

Still, there are simpler ways to add excitement to a home. "Lampshades, cushions, small things can introduce colour into a space," says Hall. But, really, homes are small fry. "What I really want to do is design an entire hotel," he says. "From all the interiors to the menus and everything. Create an entire experience." Hall seems to have an ideal in his mind of the perfect hotel — a small, quiet, family-run retreat, most likely in the Italian countryside. In fact, Hall's latest work is something of a mood board for what may follow.

Hotel Majestic was unveiled in June at Alex Eagle Studio in Soho. It's a neat distillation of everything that has made Hall so popular — a semi-fictional take on the 1920s that imagines the adventure of a particularly smart set across various Riviera retreats, dotted with the Hellenic profiles and handsome characters for which Hall has become famous. It is, in the words of the wunderkind, "an ode to the romance of travel and the magical joy of discovering new places with someone you love". **RS**



Sebastian Errazuriz,
David Gill Gallery,
May '18.



Sebastian Errazuriz Artist

HERE COMES A POINT IN ANY conversation with an artist when it becomes startlingly clear that you're talking to someone who's on a different creative plane entirely. In my meeting with Sebastian Errazuriz, it happened when he handed me the penises.

The artist and designer, softly spoken and fresh off a flight from New York, went on to explain that these small stone "paperweights" had been created as a comment on the centuries of statues subjected to dismemberment.

"They're super fun," he says. "Most of these statues were built as homages to male prowess, so without the penis, they're hilarious. Then to recreate them and offer them as mundane paperweights? Even funnier."

Errazuriz, who was born in Chile and studied in New York, is about to open his new show, *Anything You Destroy, We Will Rebuild*, at David Gill Gallery in London. The paperweights may seem strange, but Errazuriz's back catalogue offers similar surprises.

The artist has created everything from experimental furniture and women's shoes to motorcycles in his pursuit of conversation-starting. Everything is a canvas for the 41-year-old. Everything and, he adds, nothing.

"We're also starting to develop shows entirely in augmented reality," he reveals, "where people will just be walking around an empty gallery looking at shows on their phones. It's fun, no?"

It's an idea, Errazuriz adds, that was born from the process of creating this show. Based in Brooklyn, he oversaw the creation of this newest collection — modern, everyday riffs on existing classic sculptures — from more than 3,000 miles away. How? By using a virtual-reality headset.

"We started going through the computer and using a headset so I could see the pieces as if they were there in my studio, walking around and checking them for issues.

"To be able to 3D scan these pieces I had seen every weekend in the National Gallery as a boy and take them home with me and play with them, it's almost as if I'm stealing."

"There are issues of ownership," says the artist, pre-empting my next question. "You're shining a light on who gets to own these pieces. Did I just steal them? Should there be a copyright around these pieces?" It's a valid point. If someone scanned Errazuriz's pieces into a computer to alter and repurpose them, wouldn't it anger him?

"As long as they added another element, then fine. I think art should function like patents for technology and science," he says, playing with the paperweight. "As long as you can prove that you're making an improvement, or adding an element of innovation from the previous work, you should be allowed to grab somebody else's pieces." *JW*

'Anything You Destroy, We Will Rebuild' runs from 1 June to 4 July at David Gill Gallery, davidgillgallery.com

● NICHOLAS CULLINAN *Gallerist, 41*

The dapper director of the National Portrait Gallery is the man who co-curated the most successful exhibition in Tate Modern's history, a series of Matisse's cut-outs that attracted more than 500,000 visitors. Now he has grand plans for one of Britain's most beloved galleries, announcing a new £35.5m building project that he hopes to open in 2022. He has started his new role assuredly, curating exciting and original shows dedicated to the contemporary artist Gillian Wearing and the Surrealist performer, Claude Cahun.

● TIM MARLOW *Artistic director, 55*

Writer, broadcaster and art historian Tim Marlow is best known for dynamic Channel 5 documentaries, but his day job is artistic director of the Royal Academy of Arts. Displaying the work of Matisse, Dalí, Duchamp and Jasper Johns, Marlow's RA remains a gem of the British art world, and it's clear he puts the same enthusiasm into his role as he does making documentaries.

● CHARLES SAUMAREZ SMITH *Cultural historian, 64*

Thirteen portraits of Charles Saumarez Smith reside in the National Portrait Gallery Collection, a fitting testament to the man who made the place cool again. Taking over as director in 1994, Saumarez Smith revitalised the NPG, turning it into a place that could host both Turner and Testino. A cultural historian specialising in history of art, he has an encyclopedic knowledge of painting, design and architecture, and he knows how to throw a good party too.

● ALEX FARQUHARSON *Gallerist, 49*

Arriving at a Tate Britain that had low morale and even lower visitor numbers, Farquharson got the gallery buzzing again with an immensely successful retrospective of the much-loved David Hockney and a groundbreaking show of *Queer British art*. Not afraid of challenging the status quo, he drew acclaim for dispensing with the age limit of 50 for the Turner Prize in March 2017 because, as he said, "artists can experience a breakthrough in their work at any age". Bravo.

● OLIVER BARKER *Auctioneer, 46*

Deputy chairman of Sotheby's Europe and senior international specialist of contemporary art, it was Barker who oversaw the market-defining sale of Damien Hirst's restaurant Pharmacy. Sold at the height of Cool Britannia, the price of £11m was groundbreaking. Five years later, Barker pulled off the landmark Hirst sale *Beautiful Inside My Head Forever*, raking in £111.5m, a record for a single-artist sale. Unsurprisingly, the astute auctioneer has continued to enhance his burgeoning reputation, establishing himself as the go-to man for bank-busting sales of contemporary art.

● CHEYENNE WESTPHAL *Auctioneer, 50*

Widely heralded as the most progressive of the international auction houses, Phillips is the auctioneer du jour for the most important contemporary works worldwide. World record sales rely on historical expertise and commercial nous, and Westphal clearly has both. Formerly at Christie's, and now chairman of Phillips, she has presided over sales of Gerhard Richter (*Abstraktes Bild*, \$46.3m) and Sigmar Polke (*Jungle*, \$27.1m) and in July 2015, she oversaw the most successful contemporary art auction in Europe, bringing in a record-breaking \$203.6m.

● **CATHERINE WOOD** *Curator*

Instrumental in founding the performance programme at Tate before going on to curate more than 200 live works, Wood is one of London's most authoritative and influential figures in the world of performance art. Organising exhibitions and major commissions, directing the performance programme and lecturing on performance within art and art history, she is clearly a very busy woman and — given the boundless possibilities technology is unearthing for performance art — will continue to be.

● **DUNCAN CAMPBELL AND CHARLOTTE REY**
Design partnership

Now working with some of the world's most desirable brands, Campbell-Rey is the barnstorming creative consultancy and design partnership founded by Duncan Campbell and Charlotte Rey. United by a mutual love for visual storytelling, the pair met while working for the biannual culture magazine *Acne Paper*, and their rich, classical aesthetics have landed them clients from Bentley and Bulgari to Baccarat and Coach. From advising top brands to curating exhibitions and designing chic furniture, it's clear that whatever the brief, Campbell-Rey always deliver with style and panache.

● **JONNY BURT AND JOE KENNEDY**
Gallerists, 24 and 24

Starting their first pop-up gallery at the age of 23, Jonny Burt and Joe Kennedy are the fresh-faced entrepreneurial team shaking up the London art scene. The brains behind Unit London, an exciting new contemporary gallery based in Covent Garden, the pair have financed the project all by themselves, amassing a staggering 216,000 followers on Instagram. Housing a plethora of contemporary artistic talent, with pieces from Mark Demsteader, Jake Wood-Evans, Ivan Alifan and others, Unit London is almost as cutting-edge and cool as the offbeat duo who founded it. Almost.

● **GERRY MCGOVERN,**
Land Rover's head of design, 62

With his colourful collection of Savile Row suits and a family home in Chelsea, McGovern isn't a traditional Land Rover type. But his commitment to blending a cool modernism with Land Rover's beautifully boxy design is paying dividends. Range Rovers are lighter and more durable than ever before, and they're selling at a rate of knots. The Range Rover Velar has more advanced orders placed for it than any other Land Rover product since the brand began. Just like his beloved vehicles, it seems McGovern is navigating potentially bumpy terrain and bringing Land Rover into the 21st century with purpose, style, efficiency and panache.

● **ANDREW WINCH** *Yacht designer*

With its onus on quality and creativity, Winch Design has enjoyed a cool 32-year cruise through the lucrative world of yacht design. During this time Andrew Winch has crafted vessels for Middle-Eastern princes, US, Indian and Russian billionaires and has since expanded to designing private jets and architecture. If you've ever glanced longingly at Roman Abramovich's Boeing 767 or his Eclipse superyacht then you'll understand Winch's singular talents and remarkable eye.

● **BEN PENTREATH** *Architect and designer*

Just like English food, English decor is making a comeback these days and Pentreath is one of the key men behind this patriotic resurgence. The architect and interior designer is the man behind the Duke and Duchess of Cambridge's Kensington Palace flat and is renowned for his fusion of classical design with 1970s-style interiors. Head to his Instagram page to catch a glimpse of his grand architectural creations, one of which is his own Dorset home, a beautifully renovated parsonage.

● **TIM JEFFERIES** *Gallerist, 56*

The onetime man about town and owner of Hamiltons Gallery in Mayfair, Jefferies is the go-to guy on London's photography scene. He sits on numerous committees for institutions such as the Tate Modern, Paris Photo and Pavilion of Art and Design London, and has long championed some of the biggest names in photography — Irving Penn, Richard Avedon and Helmut Newton. A fascinating raconteur and one of the most elegantly dressed men in London, Jefferies is man very much in the know, and an excellent one to know.

● **HENRY WYNDHAM** *Art advisor, 63*

The chairman of Sotheby's Europe for 22 years, and a big player at Christie's before that, Wyndham has seen it all. He was at the podium when Giacometti's *L'homme qui marche I* sold for \$104m, which set the record for the highest amount ever paid at auction for a work of art. Wyndham now works advising London's collectors on sourcing masterpieces worldwide with Clore Wyndham. With a warm and sonorous voice and an endlessly affable manner, the towering figure is a deeply popular figure in London's art world and beyond.

Ends.

