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BLOUIN ART AUCTION

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BLOCKBUSTER
NOVEMBER
AUCTION
PREVIEW

*Leon
Kossoff's
London*

**LIFE BEYOND
LARRY?
THE GALLERY
SUCCESSION
GAME**



6

Categories to
Watch in
Asian Art

**Old Master
Drawings**

EUGENIO LOPEZ

*“My goal was
a collection
Mexico could
be proud of”*

BERLIN

Into the Heart of Europe

Phillips has appointed **Martin Klosterfelde** a director and international contemporary art specialist to extend the auction house's reach in Germany. For the past 18 years, the second-generation gallerist, who began his career with Barbara Gladstone in New York, has owned an eponymous gallery in the German capital, where he provided an international stage for artists such as John Bock, Christian Jankowski, and Matt Mullican. "We are confident that his experience with artists and the global art market will prove a valuable asset to the company, and we look forward to working with him," says **Michael McGinnis**, chief executive officer and worldwide head of contemporary art for Phillips. Klosterfelde, who studied at Christie's Education in London and New York, has exhibited a long-standing commitment to the art industry. He is a founding member of Gallery Weekend in Berlin and Art Berlin Contemporary and serves on the committees of Frieze London and Art Basel Miami Beach.



Martin Klosterfelde

—ANGELA M.H. SCHUSTER

NEW YORK

A Week-ness for Asia

Carol Conover has been named the new chair of the fast-growing festival **Asia Week New York**, which included 17 auction houses, galleries, and museums at its last outing, in March, and achieved sales totaling \$175 million. According to Conover, "At 18 I knew it had to be Chinese art for me." She helmed the Chinese art department at Sotheby's for nearly two decades and in 1996 took the post of gallery director at Kaikodo LLC, whose selection of high-quality Chinese paintings is renowned. At Asia Week she aims to present the best examples of art from the continent and ensure that the usually competitive institutions work together smoothly.



Carol Conover

Awareness building is also on her agenda: "I would like Asia Week to be less ghettoized in the press and to reach audiences who are not in the habit of reading about Asian art."

—SEHBA MOHAMMAD

HOUSTON

Minding the Museum



Eric O. Anyah

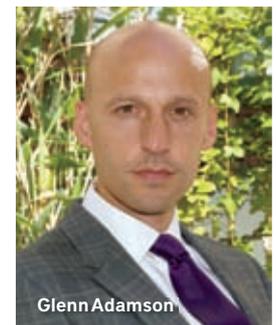
The **Museum of Fine Arts, Houston**, has hired **Eric O. Anyah** as its chief financial officer. The Nigerian-born

University of Illinois at Chicago graduate, who came on board in October, had been executive vice president and CFO of the Art Institute of Chicago, where he oversaw some \$900 million in endowment and pension funds as well as a \$400 million-plus capital campaign. "Like the city of Houston itself," says MFAH director **Gary Tinterow**, "the museum is poised for spectacular growth. I know he will provide the insight and wisdom required to assist our institution to move ahead in this next chapter." —AMHS

NEW YORK

Crafty Move

Glenn Adamson's appointment as the Nanette L. Laitman Director of the **Museum of Arts and Design** is something of a homecoming. "I was a volunteer intern at the museum way back in 1995," he says, "and have been extremely engaged with the institution and its programming since." Adamson, who holds a Ph.D. in art history from Yale University, comes to MAD from the



Glenn Adamson

Victoria and Albert Museum in London, where he was the head of research. There he co-curated (with Jane Pavitt) the 2011 survey "Postmodernism: Style and Subversion 1970 to 1990." Revealing his particular affinity with craft, MAD's core focus, Adamson penned *Thinking Through Craft* (2007) and other books. He aims to help the museum reimagine the subject for the information age. "We live in a digital era," he says, "but the project of respecting craft across all creative disciplines and showing the public how the world around them is made could not be more important." —ROZALIA JOVANOVIC

CLOCKWISE FROM TOP: MARTIN KLOSTERFELDE AND PHILLIPS; MUSEUM OF ARTS AND DESIGN; TIM KLEIN; JOHN BIGELOW-TAYLOR