

THE SOTHEBY'S PRIZE

Sotheby's Launches an Annual Prize of up to \$250,000 to Help Fund Ground-Breaking Museum Exhibitions & Cultural Initiatives

Monday 8th May, 2017 -- Sotheby's today announces the inauguration of an annual prize to support and encourage ground-breaking, thought-provoking exhibitions and curatorial initiatives. Extending up to a maximum value of \$250,000, the grant will be available to institutions, curators and museum directors with ambitions to realise trailblazing, potentially landscape-changing, projects in the cultural field.

Nominees and the inaugural winner will be determined by a jury of esteemed art world figures representing a broad spectrum of cultures and disciplines, namely: Sir Nicholas Serota (Chair, Arts Council England), Connie Butler (Chief Curator at the Hammer Museum in Los Angeles), Okwui Enwezor (Director of the *Haus der Kunst* museum in Munich) and Donna de Salvo (Senior Curator at the Whitney Museum of American Art in New York).

The Prize has been developed by Robin Woodhead, Chairman of Sotheby's International, and Allan Schwartzman, Chairman and Executive Vice President of Sotheby's, who explains the reasoning behind it: *"While much of today's relatively limited cultural funding gravitates, by necessity, towards crowd-pleasing, 'sure sell' projects and exhibitions, the Sotheby's Prize aims to offer support for less obvious initiatives – ones that reexamine in illuminating ways important art and periods, whether known but ripe for reevaluation, or more obscure but ready for deeper examination. To my mind, while single-artist retrospectives and blockbuster thematic shows are important, it is nonetheless critical that the art-loving public has the opportunity to see and experience a full gamut of probing and paradigm-advancing shows."*

How it works

Candidates for the prize will be identified by the jury, consisting of a broad spectrum of leading figures, both from within Sotheby's and from across the broader art world, with distinguished individuals from the museum, curatorial and academic communities playing an important role. The ultimate winner will then be identified by the jury, chaired by Allan Schwartzman:

"I am thrilled that Nick, Connie, Donna and Okwui have chosen to serve on the selection jury. Their experience in their various fields is unrivalled, and each brings to the table their own unique – and incontrovertibly valid and informed – perspective. For all of us, this is not about identifying the next market or museum superstar. It's about broadening horizons and shining a light on things that are, in their own discreet way, critical to our art-historical understanding and future."

Why

Robin Woodhead, Chairman of Sotheby's International, said: *"While Sotheby's is a commercial enterprise, our staff and clients share a passion for art that goes far beyond business considerations. As a company, we are deeply engaged in a cultural conversation that includes curators, collectors, artists and museums – the people and institutions who are critical to the well-being of our societies. In launching this Prize, Sotheby's seeks to encourage ground-breaking work from museums and their curators in a way that will contribute to the all-important dialogues that art makes possible, today and into the future."*

This kind of broader interest and activity has been manifest for some time in Sotheby's engagement – at a variety of levels - with a panoply of museums and cultural intuitions from across the world. For the last ten years, it has been the lead sponsor for the prestigious Tate commission, an annual exhibition inviting a British artist to make new work in response to Tate's collection and to the grand spaces of the Duveen Galleries. At the same time, Sotheby's provides regular support for the Whitney Biennial, which represents the most important developments in contemporary American art; the Met Breuer, the Metropolitan Museum's new outpost for modern and contemporary art; for the Historic Houses Restoration award, celebrating exceptional restoration work on buildings of architectural importance in the UK; and for the Prix de la Demeure Historique, for the restoration of historic private chateaux. Having recently sponsored the new prints and drawings gallery at the chateau de Chantilly, Sotheby' is also currently sponsoring a major contemporary art commission by Vera Lutter at the Los Angeles County Museum of Art, while lending support to the Fitzwilliam Museum in Cambridge, England. Further afield, last year Sotheby's was involved in helping to bring first Giacometti exhibition to China. At the same time, Sotheby's is an ever-willing partner for charitable events and fundraising ventures, and, in more recent times, Sotheby's has launched the [Museum Network](#), an ever-expanding online portal that brings together content from many of the world's leading museums.

Who

The selection jury will consist of a number of key figures from the institutional world, namely:

Sir Nicholas Serota

"A great museum exhibition is one which really captures public imagination. Shows devoted to a single artist have become increasingly prevalent, and while of course they're valid and important, I think there is now a real need for parallel exhibitions that open up whole new areas of territory for consideration: shows that perhaps bring together artists who haven't been seen together before, or that focus on artists who've been disregarded. Those kinds of projects are often difficult to achieve because it can be hard to find sponsors or patrons to support them, but this Prize, I hope, will enable museums and curators to think more in these terms and to provide more revelatory moments for all of us. A Prize like this could really open up whole new territory."



Nicholas Serota has been Director of Tate from 1988 and will leave the Gallery at the end of May 2017. During this period Tate has opened Tate St Ives (1993) and Tate Modern (2000 and extension 2016), redefining the Millbank building as Tate Britain (2000). Tate has also broadened its field of interest to include twentieth-century photography, film, performance and occasionally architecture, as well as collecting from Latin America, Asia, the Middle East and Africa. Since 2010, the national role of the Gallery has

been further developed with the creation of the Plus Tate network of 35 institutions across the UK and Northern Ireland.

Between 1976 and 1988 he was Director of the Whitechapel Art Gallery where he curated numerous exhibitions including Robert Ryman (1977), Carl Andre (1978), Gerhard Richter, Eva Hesse (1979), Max Beckmann: The Triptychs (1980), Anselm Kiefer (1980), Philip Guston (1982), Georg Baselitz (1980 and 1983), Bruce Nauman (1987). In recent years he has curated or co-curated exhibitions of Donald Judd (2004), Howard Hodgkin (2006) Cy Twombly (2008), Gerhard Richter (2011) and Matisse: The Cut-Outs (2014).

Nicholas Serota has been a member of the Visual Arts Advisory Committee of the British Council, a Trustee of the Architecture Foundation and a commissioner on the Commission for Architecture and the Built Environment. He was a member of the Olympic Delivery Authority which was responsible for building the Olympic Park in East London for 2012. He is a member of the Board of the BBC and has recently become Chair of Arts Council England.

Connie Butler

Connie Butler is the Chief Curator at the Hammer Museum, Los Angeles where she has organized numerous exhibitions including *Made in LA* (2014); *Mark Bradford: Scorched Earth* (2015) and *Marisa Merz: The Sky Is a Great Space* which will open in June, 2017. Previously Ms. Butler was The Robert Lehman Foundation Chief Curator of Drawings at The Museum of Modern Art (2006-2013), where she co-curated the first major Lygia Clark retrospective in North America. Additionally, she co-organized the exhibitions *Alina Szapocznikow: Sculpture Undone 1955-1972* (2011) and *On Line: Drawing through the Twentieth Century* at MoMA (2010), and co-curated the survey *Greater New York* (2010) at MoMA PS1. She is the co-editor of *Modern Women: Women Artists* at the Museum of Modern Art, a groundbreaking examination of works by modern and contemporary women artists in MOMA's collection. From 1996–2006 she served as curator at MOCA, Los Angeles where she organized the internationally acclaimed exhibition *WACK! Art and the Feminist Revolution* (2007). Ms. Butler is currently a curator for *Adrian Piper: A Synthesis of Intuitions*, the artist's first North American retrospective that will open at MOMA and travel to the Hammer Museum in fall 2019.



Donna de Salvo

Donna De Salvo joined the Whitney in 2004 and was appointed the museum's first Chief Curator in 2006, a post she held until 2015. As Chief Curator and Deputy Director for Programs, Ms. De Salvo oversaw the museum's artistic program, was instrumental in the design of the Whitney's new building, and led the curatorial team for the museum's inaugural presentation, *America Is Hard to See* (2015).

With the opening of the new building, Ms. De Salvo assumed the role of Deputy Director for International Initiatives and Senior Curator, and is leading the museum's efforts to define and communicate an expanded notion of art in the United States, both domestically and internationally, through artistic and education programs and other initiatives. In addition,



she organizes exhibitions and collection displays, co-directs the Painting and Sculpture Acquisition Committee, and oversees the Andy Warhol films catalogue raisonné project. Recent exhibitions she has curated or co-curated include: Hélio Oiticica: To Organize Delirium (2017), Open Plan: Michael Heizer (2016), and Open Plan: Steve McQueen (2016). Presently, she is working on a thematic retrospective of the work of Andy Warhol, scheduled to open at the Whitney in November 2018. Notable past thematic exhibitions include: Open Systems: Rethinking Art c. 1970 (2005), Tate Modern; Hand-Painted Pop: American art in Transition, 1955-62 (1992), MOCA, Los Angeles; A Museum Looks at Itself (1995), The Parrish Art Museum; and Success is a Job in New York: The Early art and Business of Andy Warhol (1989), Grey Art Gallery, NYU.

Ms. De Salvo has organized exhibitions of the work of Robert Irwin, Roni Horn, Lawrence Weiner, Anish Kapoor, Gerhard Richter, Ed Ruscha, John Chamberlain, Barbara Kruger, Barnett Newman, and Cy Twombly, amongst others, and has lectured and written on modern and contemporary artists and cultural subjects. She has served as senior curator at Tate Modern; Curator-at-Large, Wexner Center for the Arts; Adjunct Curator, The Andy Warhol Museum; Robert Lehman Curator, The Parrish Art Museum; and Curator, Dia Art Foundation. She is a recipient of the Alfred H. Barr Jr. Award from the College Art Association.

Okwui Enwezor

Since his 1996 breakthrough as a curator of *In/Sight: African Photographers, 1940 to Present*, an exhibit of 30 African photographers at the Guggenheim Museum, Enwezor has alternated between ambitious international exhibitions that seek to define their moment—biennials in Johannesburg, Gwangju and beyond, along with the Paris Triennale in 2012—and historically driven, encyclopedic museum shows centered on topics such as African liberation movements in the 20th century, the arc of apartheid and the use of archive material in contemporary art. Enwezor is the first curator of his generation and the second ever to command two of Europe's most precious cultural territories—Documenta 11, the five-yearly exhibition in Kassel, Germany, and, most recently, the last



the Venice Biennale—and the first African to direct either one. Enwezor has curated numerous exhibitions in many other distinguished museums around the world, including Museum of Contemporary Art, Chicago, Guggenheim Museum, Tate Modern and Museum of Contemporary Art, Barcelona, to name a few. In 2016-2017, Enwezor directed *Postwar Art between the Pacific and Atlantic, 1945-1965*, a major exhibition at the Haus der Kunst exploring the complex histories of art of the postwar era, examining the vibrant and turbulent postwar period as a global phenomenon in which artistic perspectives were intertwined with social, political, cultural, and technological interests. As a writer, critic, and editor, Enwezor has been a regular contributor to numerous exhibition catalogues, anthologies, and journals. He is founding editor and publisher of the critical art journal *NKA: Journal of Contemporary African Art*.

Allan Schwartzman

Trained as an art historian with a B.A. from Vassar College, Schwartzman was a founding staff member of the New Museum of Contemporary Art in New York City and served as curator from 1977 to 1980. He has written extensively about art for publications including *The New Yorker*, *The New York Times*, *Vogue*, *Harper's Bazaar*, *Elle*, *Artforum* and *Art in America* and was a contributing editor of *Connoisseur*. Schwartzman is also widely respected as an independent curator, most notably for Instituto Inhotim, and has been central to developing the collection and commissioning its signature site-specific works by artists including Chris Burden, Giuseppe Penone, Matthew Barney, Doris Salcedo and Doug Aitken. Known equally as a tastemaker in contemporary art and an authority on the art market, Schwartzman is a frequent guest speaker and panelist at notable art events around the world. He has been the Chairman of Fine Art Division at Sotheby's since January, 2016 and serves as its Head of Art Agency and Partners Advisory Services.



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Sotheby's has been uniting collectors with world-class works of art since 1744. Sotheby's became the first international auction house when it expanded from London to New York (1955), the first to conduct sales in Hong Kong (1973), India (1992) and France (2001), and the first international fine art auction house in China (2012). Today, Sotheby's presents auctions in 10 different salesrooms, including New York, London, Hong Kong and Paris, and Sotheby's BidNow program allows visitors to view all auctions live online and place bids from anywhere in the world. Sotheby's offers collectors the resources of *Sotheby's Financial Services*, the world's only full-service art financing company, as well as the collection advisory services of its subsidiary, *Art Agency, Partners*. Sotheby's presents private sale opportunities in more than 70 categories, including S|2, the gallery arm of Sotheby's Global Fine Art Division, and two retail businesses, Sotheby's Diamonds and Sotheby's Wine. Sotheby's has a global network of 80 offices in 40 countries and is the oldest company listed on the New York Stock Exchange (BID).

*Estimates do not include buyer's premium. Prices achieved include the hammer price plus buyer's premium and are net of any fees paid to the purchaser where the purchaser provided an irrevocable bid.

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