



## MOVERS+SHAKERS

LONDON

### Going Public

"German art from 1910 until the Second World War is one of the biggest Sleeping Beauties in the history of 20th-century art," says **Daniella Luxembourg**. But she's about to wake it up.

The Israeli-born Luxembourg, who sold her shares in **Phillips, de Pury & Luxembourg** (now **Phillips, de Pury & Company**) in 2004 to become a private dealer, has put together her first public selling exhibition. "Lonely

Prophets: German Art from 1910 to the 1930s" is on view from the third of this month through November 2 at London's venerable **Agnew's**, which is celebrating its 190th year in the gallery business. The show features painting, sculpture and drawings by such big names as **Otto Dix**, **George Grosz** and **Ernst Ludwig Kirchner**. But many who are represented are more obscure, like **Manfred Hirzel** and **Rudolf Schlichter**, both part of the New Objectivity movement. "You



Daniella Luxembourg, left, is mounting a show of pre-World War II German artists at Agnew's that includes Rudolf Belling's bronze *Dreiklang*, 1919.

will see the authenticity and fantastic quality of work by artists you didn't know," says Luxembourg, whose business is based in Geneva, London and New York.

Other little-known artists Luxembourg is hoping to introduce to the market are

Italians from the 1950s and '60s. They're "tremendously underappreciated," she says. If enough of her German "Sleeping Beauties" wake up in new homes, she will mount a show of Italian artworks at Agnew's six months from now.

PAULA WEIDEGER



Circa 1795 sofas (est. \$60-90,000) being sold at Sotheby's by Ariane Dandois, below.

PARIS/NEW YORK

### Adieu, Dandois

When, after 34 years in the antiques business, **Ariane Dandois** decided to call it quits, Paris lost one of its chicest, most outspoken and most imperious figures (she was notorious for turning away clients who don't know their art history). But **Sotheby's New York** gained an impressive consignment.

On October 25 and 26, the firm will auction 800 items from the varied inventory that filled her three-story gallery on **rue Faubourg Saint-Honoré**. Highlights of the sale, which is expected to fetch between \$12 million and \$16 million, include two circa 1795 Italian painted and parcel-gilt sofas (est. \$60-90,000) and a Spanish

Neoclassical ormolu-mounted mahogany bureau-coiffeuse from 1817 (est. \$200-300,000). Visitors can glimpse this opulence at Sotheby's from October 20 through 24.

But why did Dandois shut a going concern? Some observers point to the 2003 breakup of her long-term liaison with the late baron **Elie de Rothschild**, deducing that he no longer wanted to finance her gallery. She offers simpler reasons: Her daughter **Ondine de Rothschild**, 27, does not want to run the business, and, says Dandois, "I've been in the **Paris Biennale** 17 times and took the gallery to the best location in the city. So I decided, let's stop at that."

PHILIP HERRERA



DALLAS

### Pop Art

Former Dallas dealer **Kenny Goss** met pop star **George Michael** in 1995 at **Fred Segal**, in Los Angeles. Twelve years later, they're still shopping together—especially for art. They've amassed a collection of contemporary British works valued at more than \$200 million, and they recently formed the **Goss-Michael Foundation** in Dallas to show it off.

Their organization's official mission is to "educate and create a passion for art, with a global reach." It will host lectures and seminars in the United States and abroad and, starting this fall, sponsor an artist-in-residence program. "We want to invite young artists to come to Dallas and create new pieces while there," says Goss, who made a fortune in sporting goods before deciding to open a contemporary-art gallery in 2005. He gave up that endeavor after only two years, because, he claims, it had met—and exceeded—his expectations in terms of "success,

visibility and popularity."

Goss's space in uptown Dallas is now a public exhibition venue for the foundation's collection, curated by one of the couple's advisers, **Filippo Tattoni-Marcozzi**. On view until the 15th of this month is a selection of **James White's** photorealist black-and-white



Collectors **George Michael** and **Kenny Goss**.

paintings. The inaugural show was a tribute to **Tracey Emin**, and the next one will feature **Damien Hirst**—both Young British Artists and both personal friends of Goss's and Michael's. In fact, the highlight of Emin's exhibition was one of her signature neon text pieces, reading, "George Loves Kenny." "It's one of our favorites," says Goss.

JULIE BRENER