



60th Anniversary Scrapbook:

*Featuring texts by REYNER BANHAM,
HENRI MATISSE, LAWRENCE ALLOWAY,
JOHN BERGER, GRAHAM HUGHES,
DAVID SYLVESTER, AARON BETSKY,
ELISABETH LEOVICI, ENRIQUE
JUNCOSA, LINDER, MATHIEU
COPELAND, PETER SAVILLE,
VIVIENNE GASKIN, GUY BURN,
KARL STOECKER, JANET
DALEY, MICHAEL SHEPHERD,
JOHN GAINSBOROUGH,
DAVID LEE, CHARLES HALL,
PETER FULLER, KENNETH
FRAMPTON and self-portraits
by ALEKSANDRA MIR,
ALLORA & CALZADILLA,
ARI MARCOPOULOS, BEN
SANSBURY, CARSTEN HOLLER,
CARTER, COLBY BIRD,
ANTOINE D'AGATA, HIROMIX,
IAN MONROE, JAAP SCHEEREN,
ADRIAN GHENIE, JACK PIERSON,
JUERGEN TELLER, LEIGH JOHNSON,
LORIS GREAUD, MALERIE MARDER, MARCEL
DZAMA, MARK TITCHNER, MILES ALDRIDGE,
NAOMI HARRIS, ORI GERSHT, SARAH MORRIS,
TARYN SIMON, THOMAS HIRSCHHORN,
TIERNEY GEARON, TOM BURR,
WALTER PFEIFFER...]*

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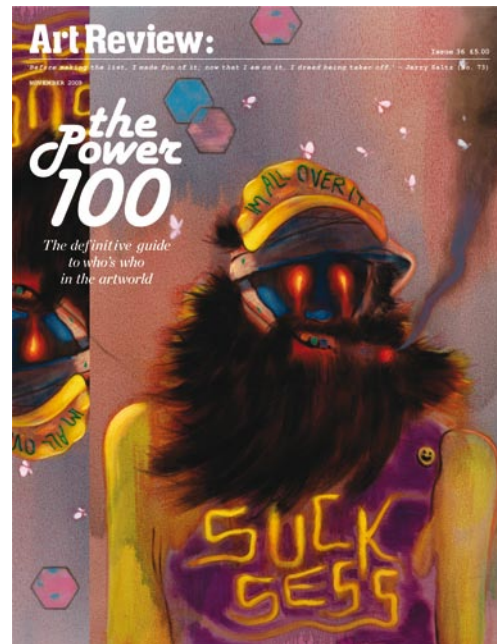
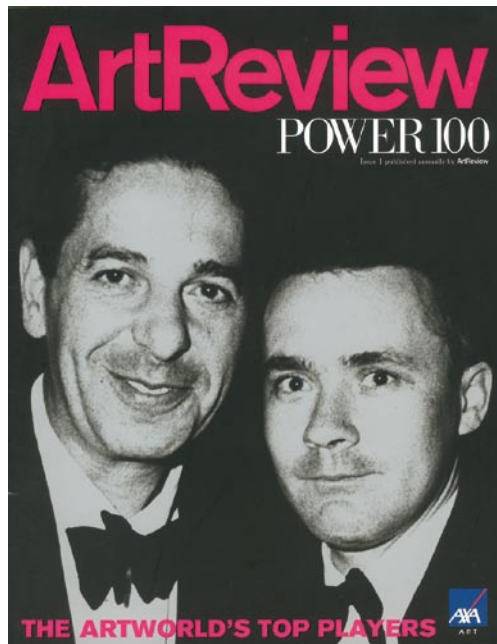


Relaunch

In July 2006 *ArtReview* changed again, to its current format. A new logo, new editorial team and fresh art direction characterised its latest incarnation. The relaunch cover, of the Serpentine Gallery's Hans Ulrich Obrist (No. 1 on this year's Power 100), underlined the growing significance of curators in the artworld. Shot by Juergen Teller (profiled in an earlier issue of *ArtReview*, pictured above left), it would be the first of several covers by the photographer.

Power 100

ArtReview magazine went through no less than five editors in the first half of the noughties, but with Meredith Etherington-Smith (2001–3) came the Power 100, the magazine's yearly rundown of the most powerful people in the artworld. Charles Saatchi, Larry Gagosian and Damien Hirst are just some of the powerbrokers to make first place over the years (Hirst has been No. 1 twice). A telling barometer for where the artworld is at, year in, year out, it was the magazine's most attention-getting innovation of the decade.



facing page, clockwise from top left:



For this picture I am wearing a negligee a prostitute from Rotterdam gave me as a parting gift. Over a period of three years I climbed vertiginous staircases, inhaled lurid scents and faced down an implacable fear. My sheer good luck had kept me from being on the other side of the camera.



In some cases I'm in a picture when something needs to be tested, and it might be too dangerous for someone else. Actually I go further in my pictures than in life. Regarding this picture: my sister and I had a problem trusting each other. Now it's better.



I like confusing honest, casual gestures with prethought, deliberate ones. The moment captured in the smaller photo was extremely casual, while the moment captured in the larger photo is not. But the contrivance of the larger photo rubs off on the smaller photo, and vice versa, so that the end result is uncertainty of intent. I reckon an image of me with no shirt on needs a bit of mediation anyway.



