

## BOOKMARK: COLLECTING CONTEMPORARY

It's hard out there for a contemporary art collector. Consider these conundrums: Is that Tracey Emin bedspread going to go well with your Richard Serra ellipse installation? How many John Currins can one feasibly have in a single room? Will your treasured Jeff Koons balloon dog sculpture complement an Andreas Gursky? And, goddamn it, is Takashi Murakami over-rated or not? (We've all been there.) Yes, managing a contemporary art collection can be tough. Indeed, it's a hard field to break into at all. When I first started, some 10 years ago, I had the same concerns as everyone else. Would all these new Chris Ofilis works offset the delicate balance of my Rococo drawing room? Could I really install a Damien Hirst shark next to my Raphael altarpiece in the study? If only I had had *Collecting Contemporary* (Taschen) sitting on my original Chippendale side table—I would never have bought that ugly-ass Richard Prince, for one. Bringing together some of the most influential figures in today's contemporary art market, including dealers such as Larry Gagosian and Andrea Rosen, collectors like Charles Saatchi, Museum curators, consultants, and even those pesky auction house experts *Collecting Contemporary* is an essential (and engagingly designed) guide for those of us who have to worry about the resale value of a Jasper Johns, and, I'm sure, an entertaining look at how the other half live for those that don't. Mexican collector Eugenio Lopez perhaps says it best on page 193: "I think it's not just about collecting art. I mean, in the end, how many pieces can one have?" My thoughts exactly. LUKE CRISELL

