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"Fabulous structure and theme in *Design* is the ultimate stage that is perfect for some thematic costume and narrative ideas for those inclined to try out."

—Wit Cetina

\$12.00 US

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A photograph of a classical interior. At the top, a circular ceiling medallion with intricate patterns is visible. A thin, vertical gold line runs down the center of the page. On the right side, a portion of a decorative column is visible, featuring a repeating pattern of stylized floral or sunburst motifs. The overall color palette is light and airy, with soft shadows.

ARTISTS OF THE FUTURE

ANITA AND POJU ZABLUDOWICZ celebrate 20 years
of innovative collecting with expanded
patronage and as always, an eye toward what's next.

BY MICHAEL WOLFSON

PHOTOGRAPHY BY DAVID BEBBER



Anita Zahladowicz with
artwork by Kelley Walker



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alter Lippmann may have presaged the prominent contemporary art collector Anita Zabludowicz when, in an address to the American Association of Museums in 1948, he discussed the chaos of modernity and articulated strategies for public museums to productively coexist with the private collections that were beginning to appear. Lippmann's concerns and ideas are more pertinent now than ever, with privately funded museums and collections opening regularly. If any attain the level of excitement, complexity and singularity that Zabludowicz and her Finnish husband Poju have managed, then we can look forward to less chaos, more appreciative understanding and more brilliant and publicly accessible art.

The U.K.-based collectors have created not only a private collection of cutting-edge contemporary works, but also public exhibition spaces for emerging artists in New York and London and a residency on the Finnish island of Sanisalo, their bucolic family retreat-turned-art park. Their reach will extend this year with the announcement of another U.S.-based residency, a show in London in April commemorating their 20-year history of collecting and a group show at their Times Square exhibition space.

"In the 1990s, my husband and I very quickly saw that we wanted to support the new whenever we could rather than collect the established," Anita says. "Every successful artist was emerging at one time. In our 20th year of collecting, we are supporting those that are already well known as much as those who are unfamiliar outside the professional art world. Supporting emerging artists means subsidizing those that might not have other means of survival. This is why we exist as a philanthropic collection."

With parallels drawn to private collections and museums such as Bernardo Paz's Inhotim in Brazil, Naoshima Island in Japan and home-grown examples such as the Margulies Collection in Miami, the Zabludowicz's project is a shining example of how to promote living artists' work while simultaneously creating exciting spaces for the public. "Miami is the place for fantastic private contemporary art collections," Anita says. "The Rubell Family Collection and the de la Cruz Collection are must-sees and very inspirational. But equally influential to me is the Soane Museum in London."

There is a contemporariness to what Zabludowicz is doing that comes from a heartfelt desire to embrace the future, a deft eye for the current moment and a willingness to take risks. "We want to make the best situation possible for an artist to work—be that toward a show in one of our spaces or just for themselves," she says. She demonstrates this commitment by allowing artists to experiment during residencies, commissioning work and continuing patronage.

At the opening of "Lizzie Fitch/Ryan Treacartin" this fall in London, the largely youthful crowd that gathered outside generated a sense of exhilaration that matched the pre-show buzz. The installation itself was an electrifying, futuristic blur—a visualization of electronic communication and faux street life inhabited by a cast of hyper-stylized characters representing queer culture, rebellion, flash fame and more. There was an incredible embrace of the mass of digital media that is integral to modernity as interpreted by Fitch and Treacartin in their Avant-Garde aesthetics. This is the contemporary age not only of Treacartin and Fitch, but of their facilitators that night: Anita and Poju.