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## ARTNET NEWS

Sept. 18, 2007

### BIG BUCKS FOR MUSEUM CHIEFS

The *Chronicle of Philanthropy* has issued its annual survey of nonprofit salaries, and the big news seems to be that **Metropolitan Museum of Art** director **Philippe de Montebello** received \$4.7 million in 2006 -- \$557,342 in salary and benefits, plus a \$4 million bonus, reportedly paid for guiding the museum through the post-9/11 period, overseeing a major expansion, and working past his 70th birthday (see *Artnet News*, Feb. 28, 2007) (faced with speculation in the press about his successor, de Montebello recently said that he had no plans to retire). At the Met, the chief investment officer, **Steven Berstler**, took home \$646,947 for 2005-06. The Met's annual income was put at \$466.6 million.

Typically, the heads of hospitals and major universities dominate the top of the list, but six-figure salaries are common for art-world leaders as well.

**Museum of Modern Art** head **Glenn D. Lowry** received \$901,766 in compensation, according to the report. MoMA chief operating officer **James Gara** -- a lower-profile position, to be sure -- is listed at \$475,000.

**Peter C. Marzio**, director of the **Museum of Fine Arts, Houston**, received \$850,000 in compensation, a sum that includes a \$400,000 bonus for overseeing the museum expansion. In 2005, **Timothy Potts**, then-director of the **Kimbell Art Museum** in Fort Worth, received \$591,510 in compensation. **Boston MFA** head **Malcolm A. Rogers** is listed at \$529,219, while **Los Angeles County Museum of Art** director **Michael Govan** is listed at \$468,850.

Among the women, **Anne d'Harnoncourt**, CEO of the **Philadelphia Museum**, received \$289,176, while **Joanne Heyler**, chief curator of the \$387-million **Broad Art Foundation** in Los Angeles, received \$220,000 for 2006.

### NEW STATUS SYMBOL: MY KIDS COLLECT ART

All but the youngest of supercollector **Peter Brant's** nine children collect art, according to "Small Collectors," a report in the Sept. 14, 2007, issue of the *Wall Street Journal* by **Kelly Crow** on the growth of art collecting among young children of the art-loving rich. Fourteen-year-old **Taylor Houghton** favors "candy-themed" art, Crow writes, while 11-year-old **Charlie Rosen** goes to art auctions with his father, art collector **Aby Rosen**. Some dealers frown on the practice, but most are happy to see yet another collecting group take part in the booming contemporary art market. For details, see [www.wsj.com](http://www.wsj.com)

### ARTISTS PRINT MONEY

With exchange rates for the U.S. dollar dropping to the lowest level in recent memory, is it any surprise that artists are launching their own alternative economies? As part of "Jamaica Flux: Workspaces & Windows 2007," a festival of contemporary art hosted by the **Jamaica Center for Arts & Learning (JCAL)** in Jamaica, Queens, Sept. 29, 2007-Jan. 12, 2008, artists **Athena Robles** and **Anna Stein** have created a custom currency for the area -- **Jamaica Bucks** -- redeemable at **G & L Cajun Grill at Food Market** (90-40 160th St), **Java's Brewin'** (153-01 Jamaica Ave), **Gallega Dell** (162-02 #4 Jamaica Ave), **Nubian Heritage** (155-03 Jamaica Ave) and **World Wide 99c Plus** (155-01 Jamaica Ave).

Part of a project called *Counter Culture Cash*, the Jamaica Bucks can be obtained at a public photo booth at the neighborhood's **165th Street Mall**, where Robles and Stein are paying willing participants five Jamaican Bucks for posing for a portrait. The portraits are to be exhibited in the JCAL gallery, along with works by about two dozen other artists, sited along Jamaica Avenue as part of the festival. For details, see [www.jcal.org](http://www.jcal.org).

### BARNETT NEWMAN STUDIO TO HARVARD

Abstract-Expressionist painter **Barnett Newman's** studio materials -- his tools and supplies, damaged and unfinished paintings and multiples, drawings, sketches, notes and models, as well as paint trials and canvas fragments -- have been given to the **Center for the Technical Study of Modern Art (CTSMA)** at the **Harvard University Art Museums**. The trove includes cardboard models of *Broken Obelisk* (1963) as well the artist's paint-splattered studio hat and shoes. The materials were donated by the **Barnett and Annalee Neuman Foundation**, and complement the CTSMA's existing archive of correspondence and other material.

### ARTFORUM TOO HOT FOR CHINA?

The recent **ShContemporary** art fair in Shanghai was meant to thrust the Chinese art scene into the international spotlight, but it has simultaneously put some attention on the paranoia of the ruling regime, which tends to require that exhibitions be both politically and sexually discreet. One particular problem was the current issue of *Artforum* magazine, which authorities apparently considered subversive because of a photo of **Ai Weiwei**, the undeniable star of the current **Documenta 12** exhibition in Kassel, flipping off the Tiananmen Square rostrum. Meanwhile, *Art Asia Pacific* magazine had to manually cut pages out of their magazine because of the censors. According to reports, dealers in the fair who felt the heat of censorship included **Urs Meile** -- which had to pull pieces by **Wang Xingwei**, apparently because one featured a "Chinese Hitler" character -- and **Continua**.

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