

What the World's Top Collectors Bought in 2022, From Warhol Digital Works to Dazzling Abstractions

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A recent acquisition by Mato Perić, a new addition to this year's list, is *overdose* (1997) by Michel Majerus, who will be the subject of a major survey at the ICA Miami later this year. PHOTO ROBERT GLOWACKI/ 2022 MICHEL MAJERUS ESTATE/COURTESY PERIĆ COLLECTION

The collectors who rank on *ARTnews*'s annual Top 200 list are often avid travelers, heading to various locales around the world to see—and buy—great art. While the pandemic's lockdown in 2020 brought all that to a halt, this summer's loosening of travel restrictions in many countries saw these collectors go on the move once again.

Many collectors, both those based in the U.S. and Europe, headed to the Venice Biennale—and a chorus of them reported that seeing Simone Leigh's U.S. Pavilion installation was a highlight of the trip. (Indeed, many of them are collectors of the artist's work.)

On their treks, collectors often hit up major museums exhibitions, gallery shows, and fairs to make their purchases. A handful of them are also known to compete for blue-chip works at the major evening sales put on by Sotheby's and Christie's each May and November, where they're bound to spend millions of dollars on art.

Each year, as *ARTnews* prepares its latest edition of the Top 200 Collectors list, we survey our collectors to gain greater insight to their collecting habits over the past 12 months. Popular artists this year include Amanda Williams, Reggie Burrows Hodges, Shara Hughes, Rick Lowe, Alvaro Barrington, and Igshaan Adams, whose reputation in the U.S. was only bolstered by a widely acclaimed survey at the Art Institute of Chicago. Perennial favorites of the Top 200 include Jean Dubuffet, Rashid Johnson, Cecily Brown, Alicja Kwade, Vaughn Spann, and Amoako Bofo.

Many collectors are also sensitive to the shifts within the art world, and this year, some said they had focused—or in some cases continued to focus—on historically significant artists who had gone under-recognized. Among the ones collectors said they bought this time were Hughie Lee-Smith, Grace Hartigan, Norman Lewis, Jewad Selim, and Claude Cahun.

Below, a look at what our Top 200 Collectors recently purchased.

Anita Blanchard and Martin Nesbitt

Anita Blanchard and Martin Nesbitt, two new additions to the list, collect around the theme of friendship, with a focus on the connections forged among artists in their hometown of Chicago. Works by Dawoud Bey, Kerry James Marshall, Theaster Gates, and Nick Cave highlight their holdings. The spirit that animates the collection, however, is “artists of African descent and their excellence acknowledging our rich history from origins in Africa.” This year they acquired three works by Hughie Lee-Smith, including 1987's *Duet*, and one by Igshaan Adams, who this year had a survey at the Art Institute of Chicago and an appearance in the Venice Biennale.

Estrellita and Daniel Brodsky

Though Estrellita and Daniel Brodsky are better known for their deep holdings of Latin American art, they also collect the work of artists from around the world, like Yaacov Agam, an Israeli sculptor who made his name in Paris in the 1950s. The couple is interested in telling a fuller version of art history, specifically within their own holdings, and Agam fits in because he was included in “Le Mouvement,” an important Kinetic art survey held at the Galerie Denise René in 1955 that also included the work of Jesús Rafael Soto, Victor Vasarely, Robert Jacobsen and Alexander Calder, whom the couple also collects.

Troy Carter

Troy Carter said he was glad “to see the world finally paying attention” to Ernie Barnes, whose 1976 painting *The Sugar Shack* sold for a record-breaking \$15.2 million at Christie's New York. Carter has been collecting Barnes's work for years. “He's one of the most culturally significant artists in the history of Black art,” he explained. “There are so many overlooked artists in this class.” With recent acquisitions of works by Genevieve Gaignard and Austin Uzor, Carter said he's on the lookout for another Barnes to add to his holdings.

Trudy and Paul Cejas

“What keeps us going is there’s always more to discover—collecting is endless,” Trudy and Paul Cejas told *ARTnews*. “Our collecting style embraces the past and the future; we plan to continue mixing younger art with historical art pieces to build out a well-rounded collection.” Recent purchases include works by Latifa Echakhch, Cecily Brown, Reggie Burrows Hodges, Jiang Cheng, and Julia Rommel’s *Red Nude* (2021).

Isabel and Agustín Coppel

A recent addition to the holdings of Mexican collectors Isabel and Agustín Coppel is *Positive Negative Bar Graph #1* (2022) by Buenos Aires-born, Los Angeles-based artist Analia Saban. “This image that symbolizes how organization and the systematization of data, in this case, is reinterpreted and produced manually by the artist,” the Coppels told *ARTnews*. “With the acquisition of this piece, the work of Analia Sabans finally joins the collection, after a research of more than three years on her work.”

Eduardo F. Costantini

Last November, Eduardo F. Costantini paid a record-breaking \$34.9 million at Sotheby’s New York for Frida Kahlo’s *Diego y yo* (1949), shattering the artist’s previous auction record of \$8 million. “It is very difficult for this type of superlative works to appear in the open market and when they do, I try to buy them because it can take fifty years to see them again,” Costantini **said** in a statement at the time.

Basel Dalloul

With the passing last year of his father, Ramzi, Basel Dalloul has taken over the helm of his family’s eponymous collection and continued to grow it, adding some 40 works this year alone, including pieces by Ayman Baalbaki, Mohamed Melehi, Mahmoud Saïd, Serwan Baran, Abdulrahman Katanani, and Shafic Abboud. One of them was a masterpiece by Jewad Salim, “the grand master of Iraqi modernism,” who was previously not represented in the collection. Dalloul told *ARTnews* that he paid “a cool million dollars” for the 1950s canvas *Good and Evil, An Abstraction*, beating out “world-renowned museums and foundations.” The painting was included in the exhibition “Picasso et les Arabs Avant Garde,” organized by the Musée national Picasso-Paris and the Institut du monde arabe (Paris).

Beth Rudin DeWoody

A regular sight at fairs that lean toward emerging artists is prodigious collector Beth Rudin DeWoody, roaming the aisles looking for young talent to support. Among those she took on this year was Tiffany Alfonseca, whose floorwork *Enganchando Ropa* she recently bought. Other works acquired this year include Jaxon Demme, *The Feeding*, 2021, and Gerald Jackson, *Untitled (Skid Painting)*, 1980s.

Rosa and Carlos de la Cruz



Xaviera Simmons, *Sundown (Number Fifty-Three)*, 2022.
Photo : Courtesy the de la Cruz Collection

Each December, timed to Art Basel Miami Beach, Rosa and Carlos de la Cruz mount a new exhibition at their private museum in Miami's Design District. This year's "Together, at the Same Time" will bring together "moments in the collection's history and revisit works that are foundational to its development within the context of the present moment." A new acquisition that will feature in it is Xaviera Simmons's *Sundown (Number Fifty-Three)*, 2022.

Yan Du

"Being a young female collector in this zeitgeist," Yan Du told *ARTnews*, has led her to focus on artists, both Sinophone and international, who "provoke questions [and] operate outside a largely Western-centric and heteronormative perspective. I'm especially interested in themes of intersectionality, techno-orientalism and post-futurism." Recent acquisitions include pieces by Timur Si-Qin, Ana Mendieta, Claude Cahun, and Marianna Simnett, the last of which she scooped up at this year's Art Basel Unlimited. Above is another recent purchase: Shuang Li, *The Guillotine*, 2022.

Rebecca and Martin Eisenberg

During the opening hours of New York's Independent art fair in May, one of the most crowded booths was that of Nicola Vassell Gallery, who devoted her entire space to Somalia-born artist Uman. Among the collectors to nab a work there were Rebecca and Martin Eisenberg, who purchased the dazzling painting *Wild, Wild Bitch in The Country* (2022), below.

Nicola Erni

Nicola Erni said one of her best art-viewing experience in the past 12 months was seeing Rashid Johnson's solo show at Hauser & Wirth's outpost on Menorca, which is set in a former hospital dating to the 18th century. (That location also hosts a residency for the gallery's artists, and Johnson had recently completed his stay there.) She loved the show so much, she bought his *Surrender Painting* (2022).

Michael C. Forman and Jennifer Rice

In addition to acquisitions of pieces by Carmen Herrera, Rashid Johnson, Barbara Kruger, and McArthur Binion, Michael C. Forman and Jennifer Rice have recently begun collecting the work of Deborah Roberts, whose art they described as using "collage to capture and question the identity of her subjects and in so doing elevates and illuminates their beauty."

Barbara and Michael Gamson

Houston-based Barbara and Michael Gamson, two new additions to the list, recently bought *Eclipse* (2020) by Shara Hughes, whom they've had their eye on since the 2017 Whitney Biennial. "We are persistent but patient in waiting for the right piece for our collection," they told *ARTnews*.

Denise and Gary Gardner

Denise and Gary Gardner first learned about Igshaan Adams's work a few years ago and purchased the artist's *By Die Venster (In Through The Window)* after his 2021 show at Casey Kaplan Gallery in New York. But after seeing Adams's major survey at the Art Institute of Chicago, where Denise is board chair, they were mesmerized by his "dust cloud" works: "Hung from the ceiling and made of wire and beads, these copper sculptural clouds represented the red dust he so vividly remembers being made by dancers performing in his grandparents' community when he was a child. We realized they were important to his story, and happily we were able to add the work *Cloud* (2022) to our collection."

Janine and J. Tomilson Hill

Known for a collection that spans centuries, Janine and J. Tomilson Hill added works to their holdings that bookend their interests: a 14th-century painting by Sienese artist Luca di Tommè and a 2022 tapestry by Igshaan Adams. "The beauty of collecting so widely is that there are always new works to consider, and I can acquire works organically as they become available," Tomilson said. "This mindset often gives rise to exciting and unexpected juxtapositions, something I try to cultivate in my personal collection and at the Hill Art Foundation."

Pamela J. Joyner and Alfred J. Giuffrida

Among the works Pamela J. Joyner and Alfred J. Giuffrida have added to their collection are recent ones by Rachel Jones, Lucia Laguna, Martin Puryear, and Amanda Williams, the latter work, *CandyLadyBlack*

(*Even When You Talk It Takes Over Me*), 2022, from Williams's solo show in June at Gagosian Gallery's Park & 75 space in New York, organized by Antwaun Sargent.

Grażyna Kulczyk

For her Switzerland-based Muzeum Susch, Grażyna Kulczyk has long focused on acquiring the work of pioneering women artists who have gone under-recognized. "Grace Hartigan is an ideal protagonist," she said. "Her exposure was unprecedented at the time for a woman artist. But who knows her name today but specialists?" This year, Kulczyk bought Hartigan's 1965 painting *Skin Deep* (left).

Barbara and Jon Landau

Barbara and Jon Landau already owned five works by Jacopo Bassano, "who is one of the most underrated of all 16th-century Italian artists," they said. So when *The Adoration of the Shepherds* (ca. 1563–64), right, came to market, they "snapped it up the moment we saw it."

Alec Litowitz and Jennifer Leischner Litowitz

For Jennifer Leischner Litowitz's most recent birthday, "Alec was able to track down a stunning 1948 Jacob Lawrence drawing [above] of his lifelong muse, Gwendolyn Knight," she said of her husband. "One can truly sense the playful intimacy of their relationship and the artist's tender regard for this very special woman."

Bernard Lumpkin and Carmine Boccuzzi

"I'm meeting more and more young collectors who share my passion for artists of African descent," Bernard Lumpkin told *ARTnews*. "Their enthusiasm inspires me, and I'm excited to bring them into the conversations I'm having with museums and institutions." Among his recent purchases was Gerald Sheffield's 2022 painting *approaching twilight*.

Martin Z. Margulies

Bolstering his deep holdings of Arte Povera artists, Martin Z. Margulies recently purchased an untitled painting by Pier Paolo Calzolari that has a lit flame element. It "needs to be periodically filled with olive oil, and then a floating wick is lit, activating the work," he said. "I almost bought a [Jannis] Kounellis with a fire flame element many years ago, but my children were too young at the time."

Cheech Marin

Just because Cheech Marin opened a center dedicated to his collection in Riverside, California, over the summer doesn't mean he has slowed down when it comes to buying art. This year, two of his biggest acquisitions were a 2022 painting, *Mina with Palms*, by Shizu Saldamando from Charlie James Gallery

and a large-scale, accordion-like 2009 lithograph by Enrique Chagoya from Ruiz-Healy Art. “What I’m really looking for in these purchases is to illustrate the storyline that I’m laying out ... the narrative of the progression and the evolution of Chicano art,” Marin said.

Susan and Larry Marx

Like many collectors, Susan and Larry Marx like to surround themselves with beautiful things. Two recent additions to their deep holdings of postwar and contemporary art are Norman Lewis’s *Untitled* (1950) and Reggie Burrows Hodges’s *Reclining Nude: Capacity for Resilience* (2021), above.

Rodney Miller

Rodney Miller has long respected Houston’s Project Row Houses, which was cofounded by Rick Lowe, but it wasn’t until he saw Lowe’s work in the Antwaun Sargent–curated “Social Works” exhibition at Gagosian that he came to know the artist. “The more I learned, the more his work resonated with me and my collection,” Miller told *ARTnews*. “He was creating world-class work for decades, giving back to his community, and still had so much more to say. *Black Wall Street Journey #16*”—a recent acquisition (above)—“in addition to being beautiful, brings attention to an important part of the history of Black Americans that isn’t as well-known as is warranted.”

Julie and Edward J. Minskoff

Julie and Edward J. Minskoff recently decamped from their Park Avenue apartment on the Upper East Side to their new development at 17 Jane Street. A highlight for the couple this year was reinstalling some 100 artworks in their new digs, among them KAWS’s 7½-foot-high *WHAT PARTY* from 2018.

Jarl and Pamela Mohn

Jarl and Pamela Mohn recently bought two works by recent winners of a prize the collectors endowed for the Hammer Museum’s biennial, *Made in L.A.*: Lauren Halsey and Kandis Williams, who took the award in 2018 and 2021, respectively. (The latter’s four-part work was recently shown at David Zwirner’s 52 Walker space.) The Mohns have also been longtime supporters of Michael Heizer, having helped fund LACMA’s acquisition of *Levitated Mass*. They recently scooped up *Scoria Negative Wall Sculpture*, which they had first seen in 2008 when visiting Heizer’s *City* in Nevada. There were some logistical difficulties that went into installing the 5¼ tons sculpture, which “required removing a fireplace, an exterior wall, closing our street for 3 hours and craning into our property,” they told *ARTnews*.

Andrea and José Olympio Pereira

Two of Brazil’s most important collectors, Andrea and José Olympio Pereira have over the past few years begun to turn their attention to Indigenous artists. Among those are artists like Acelino Sales Tuin and Cleiber Bane, who are part of the Mahku Collective and are of the Huni Kuin ethnicity, from Acre State in the Amazon. “The works are visual representations of songs that narrate their lives, environment, and experiences, related to the Ayahuasca ceremonies,” the Pereiras told *ARTnews*.

Darlene and Jorge M. Pérez

“Our collection is always expanding, so acquiring new works is something that happens almost every day,” Jorge M. Pérez told *ARTnews*. “I have always admired Frank Stella, who I consider one of the most important living American artists. We have several of his works in the collection, but the minute I saw *Hagmatana I*, I knew I had space for it.” Pérez, who paid a cool \$2.2 million for the work at a Christie’s auction in May, decided to place the piece in the lobby of Related Group’s headquarters in Miami’s Coconut Grove neighborhood, where it joins the company of another newly acquired sculpture by Jean Dubuffet.

Mato Perić

With a collection that includes Cory Arcangel, Louise Lawler, Cosima von Bonin, and Jacqueline Humphries, Mato Perić focuses on what he calls “popular conceptual”: artists who “think responsively about art-making, using its history as a departure point for critical conversations about popular culture that can engage with the viewer on a multitude of levels,” he said. That also extends to his support of projects like Tomo Savić-Gecan’s for the Croatian Pavilion at this year’s Venice Biennale, a roving work that was often staged inside other countries’ exhibitions. Two recent additions to the Perić collection include Michel Majerus, *overdose*, 1997 (featured image) and Louise Lawler, *Untitled (Reflection)*, 2021 (above).

Sultan Sooud Al Qassemi

In the past few years, Sultan Sooud Al Qassemi has dedicated himself to gender parity within the collection of his Barjeel Art Foundation. “This has been an exciting journey of discovery, through which I was introduced to the work of several prolific artists whose practices I had not been previously aware of, including figures like Khadiga Riad, Fatma Arargi, Suad Malhas, and others,” he said. Among the year’s highlights was acquiring *The Eyes of Night* (1961) by Iraqi artist Madiha Umar, who “is often credited as ... the first one to articulate in writing the principle of using the Arabic letterform as a generative element in modern art.”

Bob Rennie

Bob Rennie has long been on the hunt for a cut-out work by Lubaina Himid, so it was serendipitous when the artist recently came across *Harriet Tubman* (1995) in her storage. “She had believed [the work] lost or destroyed,” Rennie said. He made sure to buy it right away.

César and Mima Reyes

On the art calendar of César and Mima Reyes this year are two exhibitions opening in November dedicated to contemporary art from the Caribbean, one at the Museum of Contemporary Art Chicago, the other at the Whitney Museum. The latter exhibition, “no existe un mundo poshuracán: Puerto Rican Art in the Wake of Hurricane Maria,” is of particular importance to them, as it will feature one of their recent acquisitions: Gabriella Torres-Ferrer’s 2018 sculpture *Untitled (Valora tu mentira americana)*.

Jen Rubio and Stewart Butterfield

“We love collecting bold works by women artists,” Jen Rubio and Stewart Butterfield told *ARTnews*. Among those artists are Marina Perez Simão, Simone Leigh, Claire Tabouret, and Alicja Kwade, whom they are collaborating with on a project in New Mexico. Of special note to the collectors, though, was their recent acquisition of Mickalene Thomas’s *La Leçon d’amour* (2008). “It’s an earlier work of hers that left the studio in 2008. She hadn’t seen it since, and we felt lucky to be able to show Mickalene and let her reconnect with it when we put it up on our walls,” they added.

Elham and Tony Salamé

For Elham and Tony Salamé, their best art experience in the past 12 months was “visiting the studio of Joan Semmel and reviewing the works with her. It was a beautiful moment to spend with her,” they said. That eventually led to their acquisition of two of Semmel’s works: *Red Floor* (2020) and *Red Hand* (2019), both of which debuted at her 2021 exhibition at Alexander Gray Associates.

Nadia and Rajeeb Samdani

When buying art, Nadia and Rajeeb Samdani look for the works they “feel connected to.” One such purchase this year was *A Study in Qualification 98.5 22mm/97.6 Glock 48mm/96.7 Smith + Wesson 9mm* (2022), left, by Tiona Nekkia McClodden, whose “critique of social issues through her films [and] paintings” made the collectors feel an “immediate connection.”

Emile Stipp

Though his collection focuses primarily on photography and video, Emile Stipp has recently become interested in collecting the work of pioneering modernists from Africa, like South African-born artist Ernest Mancoba, a member of CoBrA who lived in exile because he married fellow artist Sonia Ferlov, who was white. “He never received the recognition he deserved in Europe, and was forgotten in South Africa—even though his contribution to art history is unique,” Stipp told *ARTnews*. “He painted and drew a single figure over and over again for most of his life, always on the margin between abstraction and figuration, as if to capture the essence of humanity, and investigate it from all angles.” Because his work comes to market “only very rarely,” Stipp jumped at the opportunity to buy a 1958 untitled drawing when it was shown at Stevenson in Cape Town in 2021. He added, “I now see it at the vanguard of the collection.”

Julia Stoschek

Long a supporter of video art, Julia Stoschek recently added three new works—one by Cauleen Smith, two by Jacolby Satterwhite—in the medium to her collection and quickly put them on view at her Berlin exhibition space in a show titled “at dawn.” Of the latter artist, Stoschek told *ARTnews*, “The CGI-generated worlds Jacolby Satterwhite’s series *Birds in Paradise* (2019) as well as *Shrines* (2021) confront us with feel reminiscent to the worlds Hieronymus Bosch created, only in a faraway future. They are fantastic!”

Hiroshi Taguchi and Miwa Taguchi-Sugiyama

New acquisitions by Hiroshi Taguchi and Miwa Taguchi-Sugiyama include works by Ryan Gander, Yinka Shonibare, Kader Attia, and EUGENE STUDIO (Eugene Kangawa), the youngest ever artist to have an exhibition at the Museum of Contemporary Art Tokyo. The Gander work, titled *Time Well Spent* (2019), is of particular interest to the collectors as it consists of a vending machine that “sells the artist’s edition works,” Miwa told *ARTnews*. “Each piece should be sold for 29,999 yen. (In Japan, there is a legal limit of less than 30,000 yen for items sold in vending machines.) We thought it would be interesting to sell the artist’s works in this vending machine here and there during collection exhibitions at art museums around Japan.”

Carl and Marilynn Thoma

Two of the world’s top collectors of digital art, Carl and Marilynn Thoma recently acquired *nine animated digital works*, by Andy Warhol, dating from 1985. These “incredibly rare” floppy disc artworks are “perhaps the only [ones] known in existence,” they said. Purchased “right as the NFT market began to crash,” they made a “good deal” with the original owner. A documentary film is now in the works.

Francesca Thyssen-Bornemisza

This past year, Francesca Thyssen-Bornemisza supported a multidisciplinary Wu Tsang project that took *Moby-Dick* as a starting point. She made sure to acquire one of the works, *Of Whales*, a video that figured in the main exhibition of this year’s Venice Biennale. With its beautiful images of ocean environments generated using a technology known as extended reality, or XR, the work entranced Thyssen-Bornemisza. “The immensity of the ocean becomes a symbol of the unknown,” she told *ARTnews*. The piece will travel next spring to Madrid’s Museo Nacional Thyssen-Bornemisza, which her family founded.

Robbi and Bruce E. Toll

Always on the hunt for “something new,” Robbi and Bruce E. Toll said their best art experience in the past 12 months was attending auctions at Sotheby’s. That’s a given, since they purchased six works from the house this year, including those by Lichtenstein, Léger, Dubuffet, Signac, and a recent piece by Amoako Boafo, as well as Sean Scully’s 1985 *Song* (above) for \$2 million, a record for the artist.

Josef Vascovitz and Lisa Goodman

Over the past 12 months, the Seattle-based couple Josef Vascovitz and Lisa Goodman acquired expeditiously, with works by Leslie Martinez, Carolina Caycedo, Beatriz Cortez, Betye Saar, and Caroline Kent entering their collection. But they said the artwork that was most personal for them was Qualeasha Wood’s *Circle the Drain, Tufted* (2021). “Her perspective on this world is striking,” the couple said. “Who hasn’t had that moment sitting in a bathtub reflecting on life as the water swirls down the drain?”

Mei and Allan Warburg

In August, Mei and Allan Warburg inaugurated a new site-specific commission by Olafur Eliasson at their Donum Estate in Sonoma, California. The idea for *Vertical Panorama Pavilion* came about, they said, in 2019 during a tour of the grounds with Eliasson: “During our walk, the sun gave contrast to a spectrum of colors, we took a sip of our pinot noir, and at that moment, *Vertical Panorama Pavilion* was born.”

Jenny Yeh

After seeing Nairy Baghramian’s work at the 2019 Venice Biennale, Jenny Yeh began to research the artist’s practice avidly, and ultimately acquired *Maintainers* (2019), left, which she said “emphasizes the sense of stability in instability, which is related to the world’s current situation and my life experience.” The piece recently went on view at her Winsing Art Place in Taipei.

