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Overcompensating for Regret



Jeff Koons *Balloon Dog (Red)* (1994-2000), mirror-polished stainless steel with transparent colour coating © Jeff Koons. Photo credit: Fanis Vlastaras & Rebecca Constantopoulou

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I went early to see Jeff Koons' "[Statuary](#)" series at a group exhibition at the [Sonnabend Gallery](#) in 1986 to choose a work. I'd first seen Jeff's work at "[Equilibrium](#)", his show at International With Monument the year before and had been fascinated by it all: especially the [One Ball Total Equilibrium Tank](#) (1985), a very powerful and memorable image.

I wanted to meet the artist, so I went and met Jeff. That's how it all started. We've spent a lot of time together over the years and became good friends.



Jeff Koons, *Rabbit* (1986), stainless steel © Jeff Koons

During the Sonnabend exhibition, everybody was saying that *Rabbit* (1986) was the piece to get but, at that time, I felt that *Louis XIV* (1986) was more within the context of the show. I opted for Louis. I was especially happy to see it on the cover of *Art in America*. Of course, in terms of market value, I was wrong—as we now know, the bunny took a giant leap. Nevertheless, I still think I was right in terms of the context.



Jeff Koons, *Louis XIV* (1986), stainless steel © Jeff Koons

Anyway, I overcompensated by getting the red *Balloon Dog* (1994-2000). By that time, I was close with Jeff. I was in New York frequently and was spending time with him at the studio. The red *Balloon Dog* did not get away!