

POWER 2012

WHO IS UP, DOWN, OR READY TO MAKE A MOVE?

This year has been, to a large extent, about the consolidation of power—witness the debut of two new Frieze fairs, the addition of Art HK to the Art Basel fold, the opening of new Gagosian branches in Rio and outside Paris, the hegemony of brand names like Warhol and Richter at auction, and the forging of such super-alliances as Connery, Pissarro, Seydoux.

The art fair, for better or worse, is now the reigning transactional format for the international collecting class. Yet that hasn't quelled the drive for expansion by leading dealers around the globe. As New York titans like David Zwirner and Pace size up the territory across the pond, Emmanuel Perrotin forges westward to New York, and Pearl Lam retakes Hong Kong, the gallery world grows more bifurcated between international behemoths and striving independents who bring us fresh talent. In auctions, aside from continued growth in the East and the nosebleed heights achieved by masterworks ever dwindling in supply, the main story is the consolidation of market power within the houses via private sales.

But the surge toward certain loci leaves interesting vacancies—and opportunities—in its wake. Among this year's most compelling powers are those already aiming to fill those voids. After all, the most interesting moments in the art world come when the balance of power shifts, exposing cracks and rifts. This list catalogues the people, be they dealers, directors, curators, auctioneers, or patrons, who are effecting and exploiting these changes. —THE EDITORS

TOP 10

- 1 **Steven Murphy**
- 2 **Sheikha Al-Mayassa
Bint Hamad Bin
Khalifa Al-Thani**
- 3 **Larry Gagosian**
- 4 **Matthew Slotover
& Amanda Sharp**
- 5 **Kevin Ching**
- 6 **Marc Glimcher**
- 7 **David Zwirner**
- 8 **Christian Deydier**
- 9 **Emmanuel Perrotin**
- 10 **Eli Broad**



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Beginning last year, *Art+Auction*'s long-running annual power list was prefaced by a select ranking of the industry's leaders across all categories. Top-10 lists are inherently subjective, but they are perennial conversation starters. So we empaneled a jury of advisers who know more than a little about the ways of power to help order the names. Let the debate begin.

AUCTION POWER

OLIVER BARKER

After famously jettisoning his post in the Imp/mod department at Sotheby's London in 2001 to embrace contemporary art, the charismatic auctioneer earned almost instant cred by organizing the impressive 2004 sale of items from Damien Hirst's restaurant, Pharmacy. Barker also oversaw the \$200 million Beautiful Inside My Head Forever auction on the same day Lehman Brothers crashed in September 2008. Since then, as the deputy chairman of Sotheby's Europe, Barker has sourced and sold important works by Frank Auerbach, Francis Bacon, and Lucian Freud.

OLIVIER BERMAN

Formerly a specialist in 19th-century painting at the Paris auction house Artcurial, Berman helped launch its four-year-old Orientalist department, which he now heads. The niche category quickly found traction with an eager class of buyers from the Middle East, and after successful sales in the summers of 2010 and 2011, Berman expanded the department to include a

second sale in the winter, beginning last December, making room to promote lesser-known 20th-century Orientalists.

JULIEN-VINCENT BRUNIE

The international director of private sales in Christie's jewelry and gems department since making the jump from jeweler Boucheron in 2010, Paris-based Brunie presides over an ever more important arm of the business. His discreet transactions contributed to the \$661.5 million in revenue that Christie's announced from private sales last year—landmark growth of 53 percent over the previous year.

AMY CAPPELLAZZO

Under Cappellazzo's joint leadership with Brett Gorvy, the postwar and contemporary department at Christie's substantially outpaced rival Sotheby's. On the heels of that success, Christie's last year announced that Cappellazzo would assume an expanded role in fast-growing private sales. Among her first innovations were a selling exhibition of the work of Forrest Bess—who was simultaneously featured at the Whitney Biennial—and the recent deal with the Warhol Foundation to liquidate its inventory through a multiyear string of online auctions and private sales valued altogether at \$100 million.

KEVIN CHING

The CEO of Sotheby's Asia has overseen a long-awaited push onto the Chinese mainland. The house announced in September that it had finally broken into the auction market there with a joint venture with the state-owned Beijing GeHua Art Company to create Sotheby's Beijing Auction Company. The deal, which makes Sotheby's the first foreign house with mainland access, grants exclusive rights, including sales of modern and contemporary Chinese art, inside the future Tianzhu Free Trade Zone in the capital city.

FRANCOIS CURIEL

Curiel knew Asia was emerging as a major player when he moved to Hong Kong two years ago to preside over Christie's Asia. Still, he says, "the growth of the market has been beyond my imagination." In 2011 Christie's sales in the region totaled \$835 million, up 126 percent from 2009, an increase that Curiel calls "incredible but not sustainable." What's next? "China," says Curiel, who joined the house in 1969 as a jewelry specialist.

WANG YANNAN





ALEX ROTTER



OLIVIER BERMAN



JIM HALPERIN



KEVIN CHING



MICHAEL MCGINNIS



FRANCOIS CURIEL

JIM HALPERIN

The numismatist-turned-cochair of Dallas-based Heritage Auctions has spent the last four decades transforming his small coin company into one of the largest auction houses in the U.S., which under his guidance has branched out to sell art, wine, jewelry, comics, and memorabilia as well, all to the tune of \$800 million in annual revenue—much of that online. Halperin is also a novelist and puts his money back into his business as a collector of coins, comics, and 20th-century American art.

MICHAEL MCGINNIS

The founding head of contemporary art at Phillips de Pury & Company was promoted to CEO in October, having ably guided the house's key category through recent ups and downs. Under McGinnis, Phillips has conquered the market for Basquiats, setting a new record in May when an untitled 1982 painting of a skeletal, Christ-like figure sold for \$16.3 million.

STEVEN MURPHY

Since his surprise appointment in September 2010 by Christie's head François Pinault, Murphy, the first non-British CEO in the firm's 246-year history, has aggressively invested in technology, creating powerful online platforms to grow the business further. That approach, akin to the digital transformations in the music and publishing fields, where Murphy was formerly a top executive, is making Christie's more agile and potentially attractive as an online shopping site for younger collectors. Steeped in American corporate culture, Murphy has also streamlined the firm and promoted the stronger emphasis on private sales.

ALEX ROTTER

Since becoming head of contemporary art at Sotheby's New York in 2008, the Vienna-born Rotter has accelerated the department's private sales, which doubled last year; he also oversees the 15-month-old S2 gallery that presents curated private selling shows. Even more critically, Rotter is the quintessential business-getter, especially for coveted Warhols and Basquiats. In May, for example, Rotter took the winning telephone bid for the Pop star's *Ten-Foot Flowers*, 1967–68, which fetched \$10,722,500.

SIMON SHAW

Shaw took over the Sotheby's Imp/mod fiefdom in New York in 2008, just in time for the global financial crash, but pushed the house to new heights this year by bringing in the record-shattering \$120-million version of Edvard Munch's *The Scream*, a dream

STEVEN MURPHY



deal that had been in the works since at least February 2006. This fall the U.K.-born specialist nailed a \$30 million consignment from the estate of George Embiricos.

EDWARD WILKINSON

The former head of the Indian, Himalayan, and Southeast Asian department at Sotheby's New York struck out on his own with a private art advisory and appraisal service in 2003. In 2011 he rejoined the auction world as a consultant to Bonhams in the Southeast Asian, Indian, and Himalayan department and has helped the small house gain significant market share in the niche category. He presided over the New York Asia Week sale in March, which set records for two artists as well as for Thai sculpture. He also serves as cochair for the Southern Asian Art Council at the Los Angeles County Museum of Art.

WANG YANNAN

Daughter of the ousted Chinese Communist Party leader Zhao Ziyang, the director and president of the auction house China Guardian is far removed from her family's past. Over the past two decades, Wang has helped China Guardian become a player in the international auction game. Once confined to the mainland, the house now has offices in London and New York, and this fall, it moved to challenge the hegemony of Western houses in Hong Kong by holding a sale there that netted \$58.6 million—not bad for a trial run.

POWER OF TRADITION

THE ACQUAVELLA FAMILY

Since Acquavella Galleries' founding in 1921 by the late Nicholas Acquavella, the art-dealing enterprise has been a family affair, with son William Acquavella now heading the firm. The younger generation, namely Eleanor, Nicholas, and Alexander, has reenergized the 91-year-old gallery and assured its stability for decades to come. The Acquavellas stand out among family art dynasties, maintaining a kind of old-world atmosphere in their East 79th Street town house while sharpening that blue-chip profile with newer blood, representing contemporary painters alongside midcentury icons like James Rosenquist, long a member of the stable.

CONNERY, PISSARRO, SEYDOUX

A new enterprise that aroused instant Rolodex envy in the world of private advising sprang up this past summer following the departures of Impressionist/modern rainmakers Stephane Connery and Thomas Seydoux from Sotheby's and Christie's,

respectively. Paris husband-and-wife dealers Lionel and Sandrine Pissarro, fresh from the recently disbanded private dealership Giraud Pissarro Ségolot, joined the duo to create arguably the dream team of private-sale professionals, with unparalleled access to the elite and secretive club of billionaire collectors, from Gulf region sheikhs to Russian oligarchs.

EMMANUEL DI DONNA

Since teaming up with Harry Blain in late 2010 to form the secondary-market art dealership Blain Di Donna, the 40-year-old former vice chair of the Impressionist and modern department at Sotheby's has mounted a series of specialty solo exhibitions by a host of Surrealist masters in the gallery's elegant Carlyle Hotel space. But these carefully researched and difficult-to-source exhibitions are accessory to the larger mission of crafting private sales to international clients who by and large prefer the assured anonymity of discreet buying and selling.

SAM FOGG

The veteran British Old Masters dealer kicked off the year in New York, where he presented a rare American exhibition of late 15th-century panel paintings at Richard L. Feigen & Co. Accompanied by one of the first English-language catalogues on the subject, the show spotlighted artists working outside the better-known medieval centers of Italy and the southern Netherlands. Fogg also drew widespread praise at Frieze Masters in October for his booth, which included three monumental 13th-century gargoyles that once clung to the roof of the Haguenau cathedral in Germany; the display helped him sell five works within the fair's first three hours.

JONATHAN GREEN

The latest chapter in the tale of the Richard Green British art empire is a six-story building on Bond Street next to Sotheby's—a purpose-built temple for modern British art—that opened in fall 2011. Green's son Jonathan, deputy executive chairman of the galleries, spearheaded the expanded focus on works by artists such as Frank Auerbach and Patrick Heron, who he says have been undervalued for some time. The expansion comes after five decades of specializing in works ranging from Old Masters to 19th-century sporting art and Impressionism.



EMMANUEL DI DONNA



LIONEL PISSARRO, STEPHANE CONNERY, SANDRINE PISSARRO, & THOMAS SEYDOUX



BEN JANSSENS



SAM FOGG



ALEXANDER, NICHOLAS, & WILLIAM ACQUAVELLA & ELEANOR ACQUAVELLA DEJOUX



JONATHAN GREEN



FABRIZIO MORETTI



BOB HABOLDT

BOB HABOLDT

Neophytes interested in Old Masters could do worse than to place themselves under the tutelage of Haboltd, whose track record is documented in a tome chronicling 30 years of sales from his venues in Amsterdam, New York, and Paris. His keen eye has led him to handle works from such diverse talents as Rembrandt pupil Samuel van Hoogstraten and Jackson Pollock. A promoter of Old Masters among the emerging generation of collectors, Haboltd cofounded the Paris Tableau fair as yet another outlet for sharing his discoveries with an ever broader audience.

BEN JANSSENS

The owner of Ben Janssens Oriental Art, London, has been a major force in expanding the annual TEFAF Maastricht. Having paved the way for younger dealers to exhibit at the fair in 2008, the Chinese antiquities specialist and TEFAF chairman introduced a section for 20th-century design in 2009 and one for works on paper in 2010. For this year's edition, Janssens led the effort to attract more Asian buyers to the well-established fair, embarking on what he says was a successful "mission to China, to bring Chinese to Maastricht."

ROBERT LANDAU

Since launching his Montreal space in 1987, Landau has focused on works by early to mid 20th-century masters such as Picasso, Dubuffet, and Giacometti. As the sources for top examples by such artists grow thinner, Landau Fine Art maintains its place in the upper echelons by snapping up works for inventory at upwards of \$25 million a pop. In 2012 Landau and his wife, Alice, emigrated to Switzerland, where they plan to open a private gallery in Meggen, near Lucerne.

FABRIZIO MORETTI

As the youngest member of Maastricht's executive committee and an early champion of the inaugural Frieze Masters, 36-year-old Moretti is working hard to find a place for Old Masters in the contemporary art-dominated fair landscape. He recently formed TEFAF's young dealers committee, which seeks to usher up-and-coming galleries into the ranks of the traditional fair. And the dealer, with spaces in Florence, London, and New York, gets around: he also participated in the Shanghai Fine Jewellery and Art Fair, testing the Asian market for European Old Masters; and the Biennale des Antiquaires in Paris, where he sold a 15th-century panel depicting the Virgin and Child for \$1.2 million.

POWER COLLECTORS

LAWRENCE BENENSON

A recently recruited MOMA board member, the real estate scion is an executive vice president at Benenson Capital Partners who aids various charitable groups, including the community-based North Star Fund; his father was storied modern-art collector Charles Benenson. Decidedly eclectic and untainted by advisers, Benenson's collecting taste ranges from important American historical documents, including a copy of the Emancipation Proclamation signed by Abraham Lincoln, to major blue-chip artworks like the Henri Matisse bronze *Le Serf*, 1900–03, and a wide-ranging roster of emerging and recently lionized artists, from Mark Lombardi to Kehinde Wiley.

LEON BLACK

The New York private-equity giant continues to make headlines as the buyer of record-pulverizing masterworks of art. The latest: that 1895 pastel version of Munch's *The Scream*, acquired at Sotheby's in May for a staggering \$120 million; it is currently on view at MOMA, where Black serves on the board of trustees. This year, Black threw his considerable fortune

behind other facets of the art world as well. Last spring he and his wife, Debra, announced a gift of \$48 million toward a new arts center at Dartmouth College, and in October Black acquired art-book publisher Phaidon Press.

LEN BLAVATNIK

The London-based Russian-American billionaire who heads Warner Music Group is a major benefactor to many of the world's largest museums, including the British Museum, Tate, Britain's National Portrait Gallery, and MOMA, in New York. That and his taste for top-of-the-market material has led him to appear on lists of rumored buyers whenever a significant anonymous sale takes place at auction, as was the case earlier this year when the hammer came down on Munch's *The Scream*—though, for once, the story turned out to be untrue.

GEORGE ECONOMOU

Known for his impeccable timing and risk-taking deals in the world of dry-bulk shipping, the M.I.T.-trained engineer and CEO of Dry-Ships has followed a similar pattern in collecting art. Since amassing more than 2,500 largely Austrian and German figurative works primarily from the late 19th and early 20th centuries, Economou has shifted aesthetic gears to embrace postwar and contemporary art, joining the exclusive club of Tate Foundation trustees and hiring Skarlett Smetana, formerly of L&M Arts, as his full-time adviser.

HECILDA AND SERGIO FADEL

In the '60s, the recently graduated lawyers Hecilda and Sergio Fadel spent a lot of time in the studio of artist and art educator Augusto Rodrigues in their native Rio de Janeiro. Financial difficulties led the painter to sell some pieces, among them a seascape by modernist painter José Pancetti that the young couple bought. And that's how, by chance, one of the most important colonial, modern, and contemporary art collections began. Since 2002 the Fadels, with their daughter, Marta, have been dedicated to organizing exhibitions from their collection—which now numbers around 3,800 works—at museums in Brazil and abroad.

DIMITRI MAVROMATIS

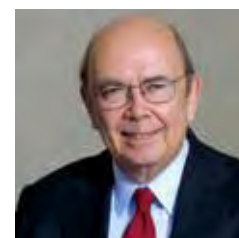
The Paris-based collector has an insatiable appetite for high-end lots at auction, as confirmed by his October phone purchase, at Sotheby's London, of Yves Klein's blue monochrome *RE 9-1*, from 1961, for £3.7 million (\$6 million), or the even pricier top-lot Picasso



FRANCOIS PINAULT



LAWRENCE BENENSON



WILBUR ROSS



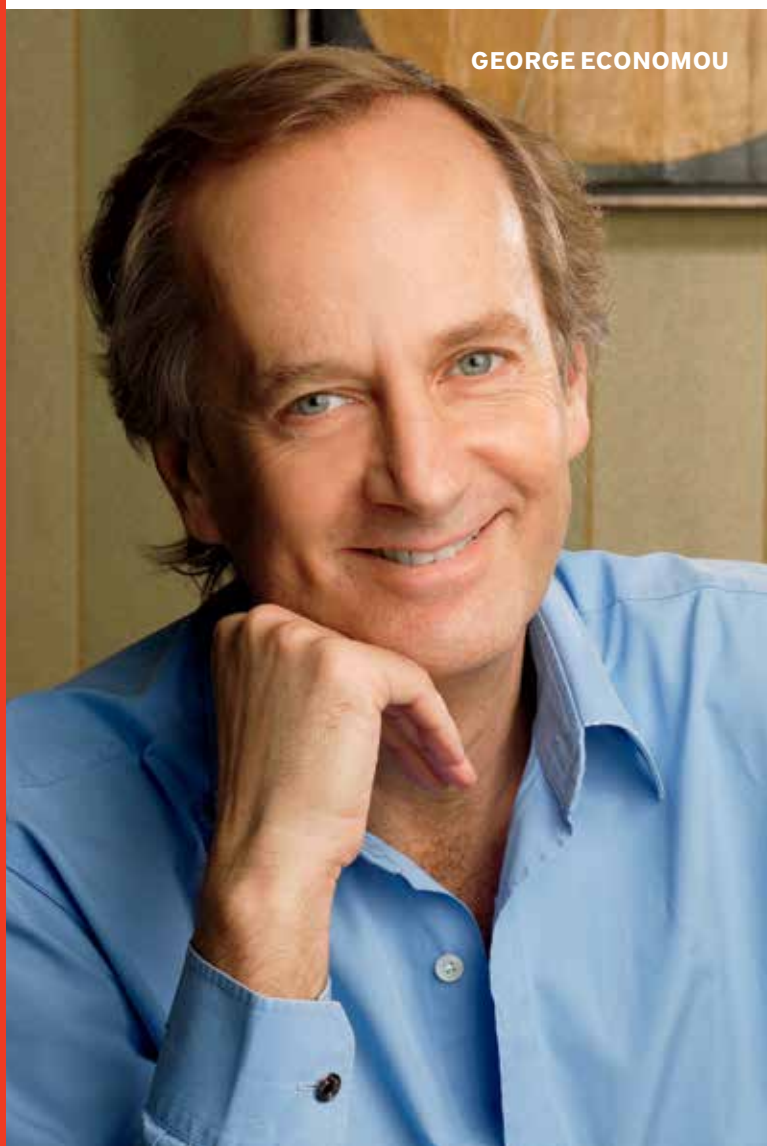
LEON BLACK



DEAN VALENTINE



SERGIO & HECILDA FADEL



GEORGE ECONOMOU

CLOCKWISE FROM LEFT: GEORGE ECONOMOU COLLECTION, ATHENS; PALAZZO GRASSI, MILAN; BENENSON CAPITAL PARTNERS, LLC, NEW YORK; WL ROSS & CO. LLC; PATRICK McMULLAN; JOSHUA WHITE; MARTA FADEL

A photograph of Kiran Nadar, a woman with dark hair, smiling and sitting on a throne made of numerous brass pots. She is wearing a colorful, patterned sari with a blue shawl draped over her shoulders. The background is a simple wall with a framed picture.

KIRAN NADAR

portrait *Femme assise, robe bleue*, 1939, bought for £18 million (\$29 million) at Christie's London in June 2011. Though he bids anonymously, word of his purchases always gets out through various dealer friends who understand his amusement at being tagged as a somewhat mercurial buyer at auction.

KIRAN NADAR

In June 2010 Nadar made headlines when she bought S.H. Raza's 1983 painting *Saurashtra* for a record-breaking £2,393,250 (\$3.5 million) at Christie's London. Earlier this year the New Delhi-based Nadar unveiled her most ambitious acquisition yet—Subodh Gupta's 26-ton, 30-foot-high *Line of Control*—at the Kiran Nadar Museum of Art (KNMA), India's first privately owned museum, and certainly the only one located in a mall. KNMA, which opened in January 2011, has an illustrious collection of some 700 modern and contemporary works.

FRANCOIS PINAULT

The omnivorous collector, Christie's owner, and French luxury-goods tycoon is ever active: Take, for instance, his reported purchase of the \$3 million Rudolf Stingel from Paula Cooper at the Art Basel VIP preview in June. So, too, are his duo of Venice museums, the Punta della Dogana and Palazzo Grassi, the latter of which recently expanded its programming to include two exhibitions each year to cater to non-Biennale-bound visitors and locals. Last August it debuted a group show titled "Voice of Images," featuring works by Zoe Leonard, Bruce Nauman, and Erin Shirreff, among others.

WILBUR ROSS

The billionaire modern-art collector turned heads in June when he paid \$11.3 million for René Magritte's *Les jours gigantesques*, 1928, at Christie's Impressionist and modern sale in London. He augments his Surrealist collection with modern Chinese art and is a fan of photographer Liu Bolin and Chinese ink painter Liu Guosong. He also serves on the boards of the Whitney Museum and the Japan Society.

DEAN VALENTINE

Though the Los Angeles media mogul and Hammer Museum trustee went to court to dispute royalties claimed by Mark Grotjahn—this past February he settled the case regarding the sale of the artist's *Blue Face Grotjahn* at Phillips de Pury in 2008 for more than \$150,000, 5 percent of the profit plus legal fees—he remains a staunch advocate for L.A. art. In 2011 Valentine opened the 7,000-square-foot Bowmont Art space in the Pacific Design Center to exhibit pieces from his collection and support artists and their work.

DESIGN POWER

PAOLA ANTONELLI

As senior curator of architecture and design at New York's Museum of Modern Art, Antonelli has organized some of the museum's most talked-about exhibitions and is currently reinstalling the contemporary design collections for a debut early next year. Antonelli has also encouraged MOMA to expand into new collecting categories, including video games, of which the museum acquired a dozen this year. In October the Italian-born design expert was appointed the first-ever director of research and development at the institution.

JEANNE GANG

The 2011 MacArthur "Genius" Fellow and principal of Chicago's Studio Gang Architects has had a banner year among artier quarters: A midcareer retrospective of her work opened this fall at the Art Institute of Chicago, and her sleek, airy design for the city's newly launched Expo Chicago art fair is sure

to bring the art world to her door again. She will be making her New York debut with a Meatpacking-district high-rise.

FRANCOIS LAFFANOUR

This year the Paris-based, Algerian-born design dealer celebrated 30 years at his location on the Rue de Seine in the St.-Germain-des-Prés neighborhood. Laffanour's Downtown Gallery specializes in the avant-garde, and through the years he has championed the work of 20th-century architects and designers such as Carlo Mollino, George Nakashima, Charlotte Perriand, and Jean Prouvé, raising them to blue-chip rank.

PEARL LAM

In May the Chinese contemporary-art dealer returned to her native Hong Kong to open a gallery in the city's prestigious Pedder Building. The homecoming—which she inaugurated with an exhibition of Chinese contemporary abstract painting curated by scholar Gao Minglu—was a signal of both Lam's wide influence and Hong Kong's booming art market. Lam also runs three Shanghai venues along with an arts foundation in New York, and conducts considerable business for her artists out of her apartment in London. Next year she'll inaugurate a new gallery in Singapore.

YVES MACAUX

Since moving his gallery to London in 2007, the Belgian dealer has gained increasing notice for exhibiting top-notch early 20th-century Viennese design. Among the most successful design dealers at this year's Maastricht fair, Macaux sold a 1903 Josef Hoffmann lime-oaked table (for \$1.4 million) that hadn't been seen publicly since the early 1980s. This September Macaux set up temporary shop in Paris, mounting an exhibition of Viennese design on the Rue de Seine that featured masterworks by Koloman Moser, Josef Hoffmann, Carl Otto Czeschka, and Adolf Loos.

ZESTY MEYERS & EVAN SNYDERMAN

R 20th Century, the 15-year-old gallery that specializes in post-1945 international design, has stepped up to fill the void left by the recent closure of Moss. Founders Meyers and Snyderman have contributed to some of the field's major recent museum exhibitions—MOMA's "Century of the Child" among them—and the duo is also charging headlong into emerging markets, participating in Design Days Dubai and cornering the market on 20th-century Brazilian design.



JEANNE GANG



ANNABELLE SELLDORF



FRANCOIS LAFFANOUR



PEARL LAM



YVES MACAUX



PAOLA ANTONELLI



KULAPAT YANTRASAST

CLOCKWISE FROM LEFT: ESTEBAN SCHIMPF; SALLY RYAN; DEAN KAUFFMAN; MARIE CLERIN AND GALERIE DOWNTOWN, PARIS; ZHU JINSHI; BENEDICTE MAINDIAUX; ROBIN HOLLAND



ZESTY MEYERS & EVAN SNYDERMAN

RUDY RICCIOTTI

The cigar-smoking, proclamation-making French architect plays up his enfant-terrible reputation, but the substance of his designs for cultural centers across Europe is undeniable. Ricciotti's preferred medium is concrete and he favors a kind of romantic brutalism exemplified by the recently opened Musée Jean Cocteau—Collection Séverin Wunderman in Menton, France. The exterior canopy of the pavilion he designed with Mario Bellini for the Louvre's new Islamic galleries, which opened in September, shimmers like a sand dune. His Musée des Civilisations de l'Europe et de la Méditerranée, framing the port of its namesake sea, opens next year in Marseille.

ANNABELLE SELLDORF

The art world's go-to architect (Selldorf's clients include Hauser & Wirth, Gladstone Gallery, David Zwirner, Michael Werner, Haunch of Venison, and Acquavella Galleries) had a hot year across the pond. Frieze tapped

the New Yorker to strike the right balance of old and new with a tent layout and design for the inaugural edition of the historically oriented Frieze Masters in October. Selldorf also handled Zwirner's new London flagship—an elegant, tri-level, 3,300-square-foot series of white cubes installed seamlessly within a stately 18th-century Georgian town house.

KULAPAT YANTRASAST

The Bangkok-born principal of wHY Architecture has carved out a specialty in master-planning museum projects, with the Clark Art Institute, the Grand Rapids Art Museum, and numerous new and renovated galleries at the Art Institute of Chicago among his credits. Current cultural clients include the Harvard Art Museums; the Tyler Museum of Art, in East Texas; and the Speed, in Louisville. This past summer saw the completion of Perry Rubenstein's Los Angeles gallery, featuring distinctive cutouts that brought light inside.

POWER DEALERS

MANFREDI DELLA GHERARDESCA

The Florence-born Count Manfredi heads the London-based art advisory MDG Fine Arts. With impressive credentials ranging from a long stint as a Citigroup private-banking art adviser to serving as chairman of Sotheby's Italy, della Gherardesca is both aristocratic jet-setter and hardworking consultant. And he's not lacking a sense of humor: Last May, after paying \$1,650,500 for Damien Hirst's *Awakening*, 2007, a butterfly-encrusted and gloss-paint tondo, at Sotheby's New York, he characterized it as "playroom decoration."

MOLLIE DENT-BROCKLEHURST

The gallerist and art adviser has long been regarded as one of the most powerful people on the London art scene. After working at Gagosian for 10 years, Dent-Brocklehurst took a job in Moscow advising billionaire Roman Abramovich on his collection and curating Dasha Zhukova's Garage Center for Contemporary Art. In 2010 she returned to London to lead Gagosian rival Pace's U.K.

expansion, overseeing its October launch of a showy new venue located in the west wing of the Royal Academy.

PASCAL DE SARTHE

The dealer and his wife, Sylvie, started a small gallery in Paris in 1977; they moved to New York in 1981. Two years ago they decamped to Hong Kong after having built up considerable business in that region for 30 years. With eclectic tastes ranging from Impressionism to postwar masters to contemporary photographers like David LaChapelle, the de Sarthes have not quit New York entirely—son Vincent now represents the family business stateside.

EYKYN MACLEAN

Once they departed Christie's as co-heads of the firm's Impressionist and modern art department in 2005, Christopher Eykyn and Nicholas Maclean instantly became familiar figures on the other side of the auction podium, bidding for a few top clients. They opened their eponymous gallery in New York





PASCAL DE SARTHE



KARSTEN GREVE



VICTORIA GELFAND-MAGALHAES



MARC GLIMCHER



MOLLIE DENT-BROCKLEHURST



LARRY GAGOSIAN

in 2006 and launched a London space in Mayfair in February. Organizing mostly loan exhibitions, the private dealers in Impressionist and 20th-century European and American art have attracted clients with their studiously composed exhibitions of art-market giants, including Matisse, Twombly, and Warhol.

LARRY GAGOSIAN

The dealer has said the sun never sets on his empire, and this year may prove him right: Gagosian Gallery confirmed its place as the largest art dealership in the world this fall when the gallerist opened his 12th space, a sprawling Jean Nouvel-designed venue at Le Bourget airport, outside Paris. And despite controversy surrounding his global Damien Hirst spot-painting exhibition, as well as legal trouble over allegedly illegitimate sales, the art-market titan is poised for another big year: He has hinted at plans for three new venues, in Hong Kong, London, and Brazil.

VICTORIA GELFAND-MAGALHAES

When it comes to pioneering new markets, the Belarus-born, New York-based Gagosian director is the megadealer's strong right hand. After mounting successful pop-up shows in Moscow in 2007 and 2008, Gelfand-Magalhaes spent much of this year preparing for the gallery's splashy September debut in Brazil, a sprawling \$130 million presentation at ArtRio. The venture was, by all accounts, among the gallery's most successful to date, and if Gagosian follows through on his rumored plans to open a permanent space there, Gelfand-Magalhaes would be the logical choice to lead it.

MARC GLIMCHER

The son of Pace founder Arne Glimcher represents the super-gallery's future. Now president, Marc has overseen the acquisition of seemingly endless new talent (conceptual artist Adam Pendleton and photographer Lee Friedlander are two big names who joined this year), as well as growth at home and around the globe. With the four-year-old Beijing space going strong, the gallery expanded this fall to London and to a fourth New York location, under the High Line in Chelsea.

KARSTEN GREVE

In the business since his 20s, Greve opened his first gallery in Cologne in 1973 with an exhibition of Yves Klein. The German dealer now operates galleries in Cologne, Paris, and St. Moritz. Along the way he picked up top-quality postwar artists, among them Louise Bourgeois, John Chamberlain, and Jean Dubuffet, as well as younger, midcareer artists such as Adam Fuss, Yiorgos Kordakis, and Claire Morgan.

EMMANUEL PERROTIN



SEAN KELLY

After 12 years in Chelsea, the British-born dealer moved in October to a 22,000-square-foot, two-floor gallery smack in the middle of New York's developing Hudson Yards area. The new venue—three times the size of Kelly's former space—easily accommodates the gallery's rapidly growing stable of 24 artists, six of whom were added in the last year. Among the newcomers are painter Kehinde Wiley and photographer Alec Soth. Also, Terrence Koh is joining the roster of illustrious performance artists, which includes Tehching Hsieh and Marina Abramović, cementing the dealer's reputation as a market-maker in the field. Kelly is a pioneer in making the ephemeral medium both collectible and profitable.

ATSUKO KOYANAGI

The longtime Tokyo gallerist—who represents Western art stars like Sophie Calle, Olafur Eliasson, and Marlene Dumas in Japan, in addition to homegrown talents like Ryoji Ikeda, Hiroshi Sugimoto, and Tabaimo—continues to dominate the national art scene from her perch in Ginza. Lately, her profile is growing elsewhere in the region too: Koyanagi was a much-touted first-time exhibitor at this year's ever-growing Art HK.

**DOMINIQUE LEVY**

The Swiss-born, New York-based dealer, who for seven years has been half of L&M Arts (with Robert Mnuchin), will strike out on her own once again next year. (She ran her own art advisory from 2003 to 2005, after leaving the private-sales division of Christie's.) Opening in New York in the spring, Dominique Lévy Gallery will feature primary- and secondary-market works, mixing modern masters with a younger, contemporary roster. Lévy will continue to partner with Mnuchin at their California location, L&M Arts Los Angeles.

NICHOLAS LOGSDAIL, ALEX LOGSDAIL

What a 45th birthday gift for the Lisson Gallery, in London: No fewer than 6 of its 40 artists were selected for this year's edition of Documenta. The contemporary art gallery—England's oldest—also inaugurated a gallery in Milan and an office in New York. Founder Nicholas Logsdail, meanwhile, oversaw projects for a number of his artists, including Ai Weiwei's first U.S. retrospective, at the Hirshhorn Museum in Washington, D.C., and Anish Kapoor's Orbit tower, which was unveiled to considerable fanfare (and criticism) in conjunction with the London 2012 Olympics. Nicholas's son Alex, now a director at Lisson, oversaw the gallery's participation in eight art fairs this year, including, for the first time, SP-Arte in Brazil, as well as Frieze New York and Frieze Masters.

MATTHEW MARKS

Since opening his own gallery in New York in 1991 after stints at Pace and the Anthony d'Offay Gallery in London, Marks has earned a reputation for placing dedication to artists ahead of narrow commercial interests. One of the founders of the Gramercy International Art Fair (now the Armory Show), he represents a host of well-known postwar and contemporary artists, including Jasper Johns, Nan Goldin, and Ellsworth Kelly. Marks maintains four exhibition spaces in New York and, after expanding to the West Hollywood area of Los Angeles in January, he announced plans this fall for a second Los Angeles space.

VICTORIA MIRO

Almost 30 years after opening a tiny gallery on Cork Street, Miro is one of London's most influential contemporary-art dealers, showing such artists as Sarah Sze, Doug Aitken, Alice Neel, and Yayoi Kusama. Autumn brought Miro a typically strong slate of offerings, including an exhibition of never-before-seen photographs by William Eggleston at Frieze Masters, in cooperation with New York-based gallery Cheim & Read. The gallery played host at the same time to Elmgreen & Dragset's playful "Harvest" installation and Chris Ofili's "to take and to give" in its 9,000-square-foot Islington space.

MARC PAYOT

The sprightly Swiss-born Hauser & Wirth partner and VP will see his dominion grow exponentially in January, when the venerable megagallery expands beyond its modest Upper East Side town house to a 24,700-square-foot homebase in the building that once housed Chelsea hot spot the Roxy. New artists have joined the fold during the planning process (rising stars like Rashid Johnson, of New York, and L.A.-based Thomas Houseago among them), and the Payot-run downtown outpost will play a significant role in the gallery's international programming.

EMMANUEL PERROTIN

The ambitious French gallerist is launching two new locations on as many continents in fewer than 18 months. This past May, Perrotin unveiled an 8,000-square-foot gallery in Hong Kong in the sleek high-rise that also houses White Cube's Asia venue. In October the 44-year-old Perrotin—who represents contemporary-art giants Maurizio Cattelan and Takashi Murakami and recently supplemented his program with rising emerging-market stars like Chiho Aoshima and Bharti Kher—announced plans to expand to New York's Upper East Side in 2013.



CHRISTOPHE VAN DE WEGHE



VICTORIA MIRO



THADDAEUS ROPAC



ANDREA ROSEN



MATTHEW MARKS



DOMINIQUE LEVY

SHAUN REGEN

A fixture in L.A.'s contemporary-art scene for the past 20 years, Shaun Caley Regen of Regen Projects opened a vast new 20,000-square-foot space this fall, renovated by architect Michael Maltzan, in a grittier part of Hollywood that has nonetheless been a popular choice for gallerists in the last few years. The dealer has built an impressive international roster that includes Matthew Barney, Anish Kapoor, Raymond Pettibon, Elizabeth Peyton, and Lawrence Weiner, all of whom contributed to the new gallery's inaugural show in September.

THADDAEUS ROPAC

The Austrian-born dealer, one of the first to colonize the now-chic Marais district in Paris back in 1990, opened a second space in the city this fall, the same day that the new Gagosian Gallery debuted at the French capital's private Le Bourget airport. Blazing a path again in situating his gallery outside city limits in the neighborhood of Pantin, Ropac's new 50,000-square-foot site is in five buildings that once served as a wrought-iron workshop. While the debut exhibition featured works by Anselm Kiefer and Joseph Beuys, Ropac continues to innovate, promising to make performance art a key component of the new space's program.

ANDREA ROSEN

A pioneer who forged the careers of such artists as Felix Gonzalez-Torres and Wolfgang Tillmans before setting up shop on New York's 24th Street as one of the first SoHo-to-Chelsea transplants, Rosen could be resting on her laurels after more than 20 years in the business. Instead, this year alone she signed up such diverse young talent as Josephine Meckseper, Mika Rottenberg, and Ryan Trecartin (who brings along a performance practice in collaboration with Lizzie Fitch). With the addition of a second space down the block this fall, Rosen proves that staying fresh can bolster business as well as a reputation.

ALLAN SCHWARTZMAN

A former museum curator and art critic, Schwartzman treats his art-advisory role as more of a curatorial practice than anything else, building collections to suit the sophisticated taste of Dallas art patron Howard Rachofsky and the wilder preferences of Brazilian mining magnate Bernardo Paz. Perhaps unsurprisingly, it was Schwartzman's hard-hitting art criticism that first attracted the attention of Rachofsky, now one of the adviser's most loyal clients.

CHRISTOPHE VAN DE WEGHE

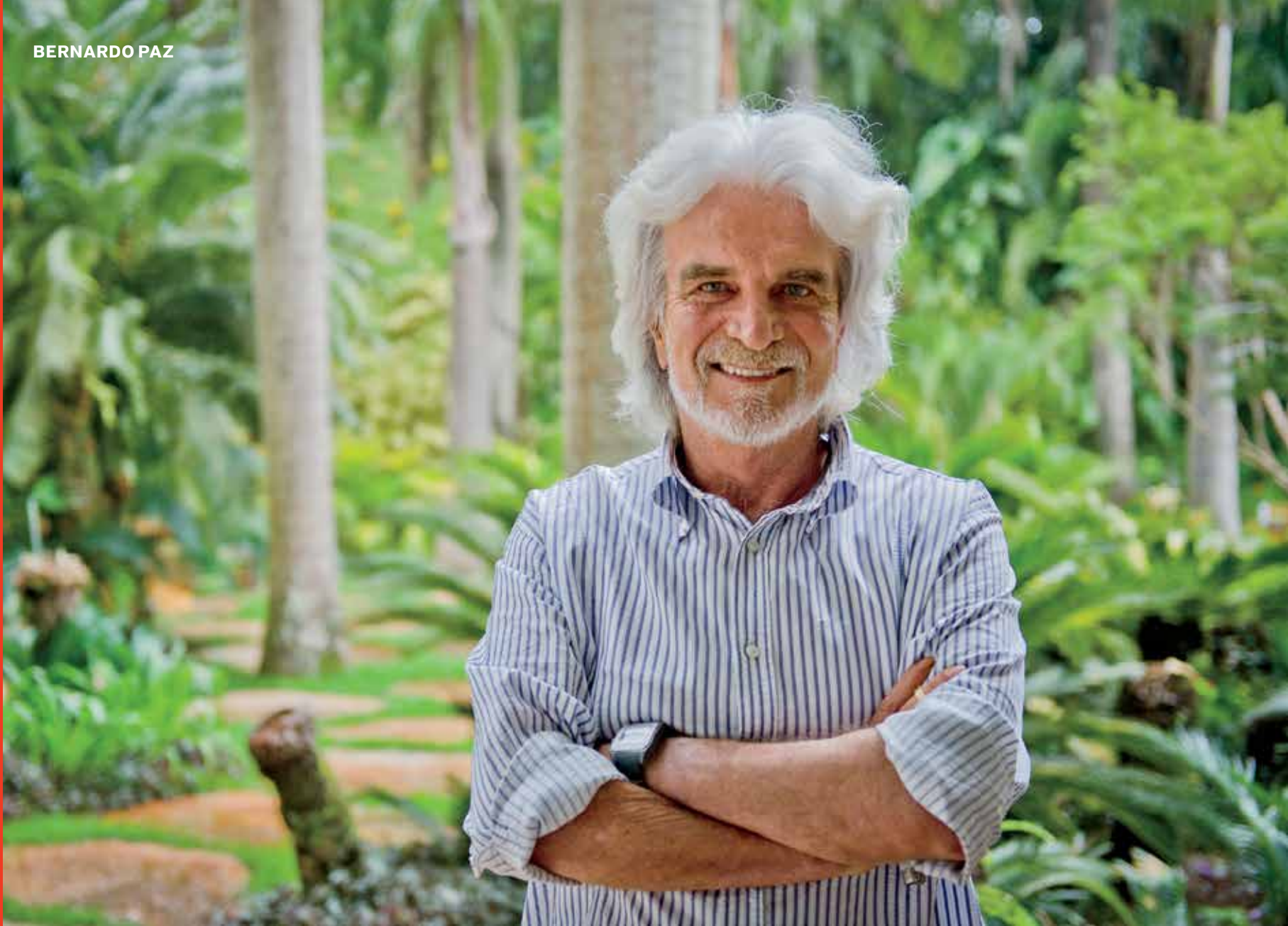
Van de Weghe is a regular on the modern and contemporary auction circuit, and 2012 has been no exception. This year the New York secondary-market dealer made a number of big-ticket purchases on behalf of clients, particularly Francis Bacon's stellar *Study for a Self-Portrait*, 1964, for which he paid £21.5 million (\$33.5 million) at Christie's London in June. Lately, Van de Weghe has been boosting the markets for Jean-Michel Basquiat and Gerhard Richter—works by both artists were his booth's highlights at the Pavilion of Art+Design in London in October.

DAVID ZWIRNER

The New York dealer made headlines several times this year, demonstrating the ambition behind both his gallery program and his expansion plans. First, there was the acclaimed "Infinity Environment" by Light and Space artist Doug Wheeler that attracted an hours-long queue for entry in January. That was followed in October by his first overseas location, in London's Mayfair district, and, now slated for early next year, the unveiling of a purpose-built 30,000-square-foot building on West 22nd Street in New York.



SHAUN REGEN



POWER PATRONS

SHEIKHA AL-MAYASSA BINT HAMAD BIN KHALIFA AL-THANI

Being outed earlier this year as the buyers of the last version of Cézanne's *Card Players* still in private hands (for a record-shattering \$250 million) confirmed the Qatari royal family's standing as the world's leading collectors of art—an endeavor to which Sheikha Al-Mayassa is critical. The 29-year-old daughter of the emir of Qatar and chair of the emirate's Qatar Museums Authority (QMA) has been called by *Forbes* "the most powerful woman in the art world today" as she steadily pushes the QMA toward its Tate-meets-Smithsonian aspirations.

ELIBROAD

Los Angeles MOCA's safety-net donor has taken his big, bold brand of patronage to the Midwest this year with the November opening of the Zaha Hadid-designed Eli and Edythe Broad Art Museum at Michigan State University. Broad, an MSU alum, also

announced his intention to donate more of his contemporary holdings to museums in the coming years. He started with an 18-piece gift to the Michigan museum this fall and is said to have LACMA and MOCA firmly in his charitable sights as well. Not to worry: there will be plenty of art left to fill his own Diller Scofidio+Renfro-designed museum when it opens in downtown Los Angeles in 2014.

YVON LAMBERT

The French gallerist and collector has at last successfully donated his contemporary-art collection—valued at upwards of €90 million (\$121 million)—to the nation of France, following his threats to remove it from the museum in Avignon that had housed it since 2000, because he was unhappy with conditions there. The donation, reminiscent of dealer Anthony d'Offay's sale of his personal collection to Tate and the National Galleries of Scotland at a steep discount back in 2006, became official in late 2011.



ULI SIGG



SHEIKHA AL-MAYASSA
BINT HAMAD BIN
KHALIFA AL-THANI



ELI BROAD



BUDI TEK



LIBING



JORGE M. PEREZ

LIBING

The Chinese collector is one of a growing class of Asian tastemakers taking it upon themselves to enrich the region's arts infrastructure. Li's private-collection museum, the Beijing He Jing Yuan Art Museum, features Chinese contemporary art by the likes of Yue Minjun and Tang Yi acquired over the last 20 years. Recently Li has become more active on the global circuit, joining the advisory committee for the forthcoming London fair Art13, which debuts in March, and launching an international collector's club in Beijing. His club, the first of its kind, invites foreign patrons, artists, journalists, and curators to meet and collaborate with collectors across China.

BERNARDO PAZ

An aggressive patron of the arts with a taste for the picturesque, in 2006 the Brazilian mining magnate created the Instituto de Arte Contemporânea e Jardim Botânico, an art complex otherwise known as the Inhotim Cultural Institute. Once considered an extravagant whim in the small town of Brumadinho, the museum now houses a 600-piece contemporary-art collection featuring renowned artists such as Hélio Oiticica, Cildo Meireles, Chris Burden, and Janet Cardiff. On track to double its attendance since opening, the Institute had 157,000 visitors in just the first half of this year; an inn is under construction to accommodate out-of-town visitors.

JORGE M. PEREZ

This year the real-estate developer and collector of modern Latin American masters donated \$35 million—\$15 million in art and \$20 million in cash—to the Miami Art Museum, which in turn promised to change its name to the Jorge M. Pérez Art Museum of Miami-Dade County. The museum's decision ruffled the feathers of some board members, four of whom resigned in protest. But Pérez's name will remain, and an exhibition of highlights from his collection will inaugurate the new Herzog & de Meuron-designed building when it opens next fall.

ULI SIGG

The former Swiss ambassador to China and megacollector of contemporary Chinese art announced this summer that he will turn over the vast majority of his holdings to the M+ museum, slated to open in 2017 in Hong Kong. The 1,500-work gift-and-sale is reportedly valued at some \$163 million and includes iconic pieces by Geng Jianyi, Ai Weiwei, and many others. Sigg is heavily involved in other facets of the museum, too, including the selection process for its yet-to-be-announced architect.

BUDI TEK

In just eight years, the Chinese-Indonesian agricultural magnate has amassed a staggering collection of contemporary art that leans heavily toward China's rising stars. This year he threw considerable funds at work destined for his De Museum in Shanghai—on track to open next year—including more than \$10 million for contemporary pieces by Fang Lijun, Song Ling, Wang Guangyi, and Zhang Xiaogang at Sotheby's Hong Kong in April. De Museum is a follow-up of sorts to Tek's Yuz Museum, which opened in Jakarta in 2008. The collector is reportedly looking to increase his holdings of contemporary Indonesian art as well.

THEA WESTREICH AND ETHAN WAGNER

The veteran New York art adviser and her husband and business partner, Ethan Wagner, promised this year to donate some 800 works from their extensive personal collection of contemporary art to the Whitney Museum of American Art and the Centre Pompidou. The cache includes standout examples by the likes of Diane Arbus, Robert Gober, Cady Noland, Simon Starling, and Christopher Wool. A curated selection will go on view at the Whitney's new building in 2015.



YVON LAMBERT

POWER PLAYERS

MAXWELL ANDERSON

A museum director for 25 years, Anderson is one of the profession's most visible innovators and outspoken advocates, known for his statements and op-eds articulating positions on the illicit trade in antiquities, transparency in deaccessioning, tax benefits for artists' donations, and the need to encourage young people of color to enter the museum field. Stellar appointments have marked his first year as director of the Dallas Museum of Art. Anderson is claiming the spotlight again as the museum closes in on two big decisions: adopting a full free-admission policy and acquiring a painting by Leonardo da Vinci reportedly valued at \$250 million.

SANDY ANGUS

The cofounder of Art HK—which, come May, will be rebranded as Art Basel Hong Kong—has cast his prescient, profit-turning eye on another burgeoning art center: Istanbul. This fall Angus went public with his plans for Art-International Istanbul, a new art fair seeking to tap into the region's creative energy and growing collector base. The inaugural edition will open September 2013, in conjunction with the 13th Istanbul Biennial. Angus is also a driving force behind Art13, a new young-gallery-centric London fair debuting in March.

KLAUS BIESENBACH

The MOMA PS1 director's tightly organized, eight-night Kraftwerk retrospective in April was as much a showcase for Biesenbach's establishment-ribbing, interdisciplinary curatorial approach as it was for the German electro-pop band's oeuvre. Biesenbach suavely maintains his status as the art world's intrepid man-about-town as well: With Hurricane Sandy approaching New York, he cohosted a PS1 Halloween costume party and parade with none other than Courtney Love.

MICHAEL BRUNO

The founder of 1stdibs.com, Bruno presides over one of the most profitable online sales enterprises in the art and antiques market. The global luxury platform, founded in 2001, spent the year expanding its inventory, adding several new dealers, and acquiring the site of an English competitor, OnlineGalleries.com. In April Bruno helped launch NYC20, a fair exclusively showcasing 1stdibs dealers that proved so popular that the closing time was extended on the last day to satisfy demand.

CHRISTIAN DEYDIER

The influential Paris-based Asian art dealer and president of the Syndicat National des Antiquaires spiced up France's oldest art fair, the Biennale des Antiquaires, this past fall by bringing in fashion designer Karl Lagerfeld to add scenery and star power. Meanwhile, Deydier also presided over an expansion of the Biennale to New York, where a satellite fair took place in November. He is contemplating Hong Kong and Istanbul editions for 2013, should the economic climate be right.

MASSIMILIANO GIONI

The visual-arts director of the 2013 Venice Biennale seems to have navigated a direct course to the prestigious post: He curated a section of the Venice show (2003), cocurated Manifesta (2004) and the Berlin Biennial (2006), and headed the Gwangju Biennial (2010). Gioni is a prolific and influential curator with a redeeming renegade streak. At the New Museum since 2006 and now associate director there, Gioni has favored outliers (Klara Lidén, Gustav Metzger, Rosemarie Trockel) and organized meaty thematic shows.

TONY KARMAN

Since his start in the art world as a security guard and runner at the Chicago International Art Exhibition in 1983, Karman has moved up the art-market ladder. In September he



BRENDA VALANSI &
ELISANGELA VALADARES



SANDY ANGUS



NANCY SPECTOR



MAXWELL ANDERSON



MASSIMILIANO GIONI



TONY KARMAN



CHRISTIAN DEYDIER

CLOCKWISE FROM TOP: SERGIO GREIF; OSSJ; JALKANEN; LINA BERTUCCI AND THE SOLOMON R. GUGGENHEIM FOUNDATION, NEW YORK; DALLAS MUSEUM OF ART; DALLAS; MARCO DE SCALZI; AUDIA PHOTOGRAPHY; GALERIE CHRISTIAN DEYDIER, PARIS



AMANDA SHARP & MATTHEW SLOTOVER

launched his own modern and contemporary art and design fair, Expo Chicago. Its inaugural edition attracted a range of blue-chip galleries, including Pace and David Zwirner, alongside a bevy of local dealers.

MATTHEW SLOTOVER AND AMANDA SHARP

The indomitable duo behind London's Frieze Art Fair jumped the pond this year, debuting the highly anticipated Frieze New York in May, which marked the first time that Gagosian has ever exhibited in a New York fair. A mere five months later, they were back in London to debut yet another fair, Frieze Masters, directed by Victoria Siddall, the organization's former head of development. The event presented art from before 2000 and earned comparisons to TEFAF Maastricht for its sophisticated pairings of art from across the centuries.

NANCY SPECTOR

Empty, full, unforgettable—three befitting adjectives describing the Guggenheim Museum during two precedent-setting exhibitions organized by deputy director and chief curator Spector. Following her 2010 Tino Sehgal show, which allowed visitors and performers

to move through the vacant interior of what looked like a museum caught between exhibitions, she organized Maurizio Cattelan's 2011–12 retrospective, featuring a rotunda choked with the artist's entire oeuvre dangling from metal beams. Spector's shows read like an A-list of artists: Matthew Barney, Louise Bourgeois, Felix Gonzalez-Torres, Richard Prince. On the horizon is Fischli/Weiss, and the Swiss duo's own engagement with strategies of display might just elicit another expectation-shattering installation from Spector.

**BRENDA VALANSI
AND ELISANGELA VALADARES**

When in 2009 visual artist Valansi and arts journalist Valadares joined forces to create ArtRio, they didn't expect the immediate success they enjoyed. The four-day event's 2011 debut attracted 83 galleries—nearly half of them international—and reached a sales total of R\$120 million (\$59 million) and 46,000 visitors. By 2012 their goals were more ambitious: With 120 galleries participating, including heavyweights Gagosian and White Cube, the fair brought in an estimated 60,000 visitors and R\$150 million (\$74 million).



CECILIA ALEMANI

POWER TO WATCH

CECILIA ALEMANI

Milan-born Alemani is an expert at organizing the unexpected and unprecedented. In the seven years since her curatorial debut, she has spearheaded shows and initiated programs for MOMA PS1, the Performa biennial, Artissima, the Victor Pinchuk Foundation, Frieze New York, and X Initiative. As curator for the High Line since October 2011, Alemani oversees art at New York's hottest public art site.

EMRE BAYKAL

The director since 2010 of the Vehbi Koç Foundation's *kunsthalle*, Arter, Baykal presides over a highly regarded program of exhibitions and commissions, alternating between homegrown talents like Deniz Gül and international stars like Mona Hatoum. His acclaimed years helming the Istanbul Biennial, from 2000 to 2005, should come in handy for his next project: curating the Turkish pavilion at the 2013 Venice Biennale, featuring video artist Ali Kazma.

ANGELA CHOON

A partner at the David Zwirner gallery since 2004, Choon has been there since the beginning, in SoHo in 1993, rising with the tide of Zwirner's extraordinary success in the primary and secondary markets. A British citizen, Choon oversaw the birth of Zwirner's new London outpost and now heads that operation.

HEATHER FLOW

The North Carolina native opened Flow Advisory in 2008, quickly establishing a program focused exclusively on emerging artists and relatively modest price points, from \$2,000 to \$100,000. Flow represents the new wave of sophisticated advisers, inspired by the game plan Leo Castelli established long ago: Connect new artists with younger collectors.

SHEIKHA HOOR AL-QASIMI

The president of the Sharjah Art Foundation (and daughter of the emir of that conservative emirate) took some flak when her father fired Sharjah Biennial curator Jack Persekian last year. But the sheikha is determined to put the controversy behind her, and the 11th edition opens in March with commissions from Francis Alÿs and Gabriel Orozco, among others.

HEATHER HUBBS

Since taking over the New Art Dealers Alliance in 2005, Hubbs has grown the increasingly influential nonprofit from 150 to 300 members and helped reconceive the scrappy NADA Art Fair as a down-to-earth alternative in Miami. This year she partnered with Art Cologne to launch a parallel fair in the German city, and, shortly thereafter, debuted a new fair in New York during the city's first Frieze Week.

BROOKE LAMPLEY

The media-ready and personable Lampley is on the fast track, having been elevated in January to head the Imp/mod department for Christie's Americas. Brief curatorial stints at the Fogg, the Hirshhorn, and the National Gallery helped groom this Harvard- and Yale-trained art historian for success at Christie's, where she has pulled in major material for the biannual New York evening sales.

JOSH LILLEY

The plucky British dealer has earned a reputation for identifying promising talents early, pricing their works smartly, and then selling them swiftly to heavyweight collectors like Charles Saatchi and Donald and Mera Rubell. Lilley has close ties to the L.A. art scene and has also been a key player in establishing London's Fitzrovia neighborhood, where he has been based since 2009, as a trendy address.

NAGUIB SAWIRIS

An Egyptian telecom mogul and art collector—he has plans to build a museum to house his extensive holdings of modern Egyptian art—Sawiris has turned political player as well. The founder of the post-Mubarak Free Egyptians Party has personally funded a six-figure reward for a Van Gogh stolen from a Cairo museum.



HEATHER HUBBS



ANGELA CHOON



HEATHER FLOW



JOSH LILLEY



SHEIKHA HOOR AL-QASIMI

POWER PERSONALITIES



KATED LEVIN



KYLE DEWOODY



JEANNE GREENBERG ROHATYN



GERHARD RICHTER



DASHA ZHUKOVA

CAROLYN CHRISTOV-BAKARGIEV

Christov-Bakargiev's well-reviewed 2012 edition of Documenta in Kassel, Germany, managed to be both the best-attended in history, welcoming more than 800,000 visitors, and the most expansive. In addition to a monumental exhibition in Kassel that featured over 300 participants, the curator organized related events in Kabul, Cairo, and Banff, Canada.

THOMAS AND CHARLES DANZIGER

For nearly 25 years, the "Brothers in Law," partners in the New York law firm Danziger, Danziger & Muro, have quietly handled big purchases and private sales, including a \$100-million-plus sale of Jasper Johns's *Flag* last year. They untangle legal issues for a Who's Who of the art world and are known as the go-to attorneys for collectors with problem works and dealers with problem clients.

KYLE DEWOODY

Less than two years after its inception, DeWoody's Grey Area—an e-commerce site launched with partner Manish Vora that stakes out its territory in the shifting borderland between art and design—opened a SoHo showroom, giving the pair a brick-and-mortar platform for their artist-designed wares.

THEASTER GATES

Chicago has a tendency to breed great artists—and then lose them to Berlin, L.A., and New York. Not so with Gates. The Windy City native, who rehabilitates and repurposes dilapidated urban spaces to enhance and engage the community around them, remains deeply committed to his hometown, even after a year that included a stint as the Armory Show's guest artist, a must-see presentation at Documenta, a solo debut at White Cube, in London, and near-universal critical acclaim.

JEANNE GREENBERG ROHATYN

Over the past few years, the art world fixture has turned her Upper East Side living room-cum-gallery into a mini-empire, adding two locations downtown and taking on skyrocketing newcomers like YouTube star Jayson Musson, while moving into the booming field of design as well, pushing furniture and objets d'art by the likes of architect David Adjaye.

KATED LEVIN

New York City's commissioner of the department of cultural affairs (who also happens to be married to sculptor Mark di Suvero) has bestowed more than \$1.8 billion on cultural

organizations in the city during her decade-long tenure, advocating vigorously for those smaller organizations that are typically overlooked.

GERHARD RICHTER

The esteemed 80-year-old German iconoclast is nothing less than a market force, earning the auction record for a living artist this fall. Yet despite the fanfare, Richter remains utterly devoted to his work—and to his work alone. This fall, in a rare interview, he went so far as to call the art market "daft."

CALUM SUTTON

Formerly head of communications for the Saatchi Gallery, Sutton has built an art- and culture-PR empire in London, with a new outpost in Hong Kong. With past and current clients including the Frieze Art Fair, Art HK, and Art Basel, Sutton PR also represents international galleries like Hauser & Wirth and institutions like the Royal Academy of Arts.

DASHA ZHUKOVA

The increasingly prominent Russian patron of the arts announced plans this year to reboot her Garage Center for Contemporary Culture. Rem Koolhaas is spearheading the transformation, which launched in October with a series of exhibitions in a Shigeru Ban-designed temporary pavilion. ▣



THEASTER GATES

COUNTERCLOCKWISE FROM TOP: PATRICK MCMULLAN; CARLTON DEWOODY; RYAN MCCUNE; HUBERT BECKER AND MARIAN GOODMAN GALLERY; SCOTT MORGAN AND PATRICK MCMULLAN; SARA POOLEY AND KAVI GUPTA, CHICAGO