

POWER 1000

SOFT POWER, WALL POWER, PURCHASING POWER, POWER ALLIANCES, PERENNIAL POWER, EMERGING POWER, POWER PLAYS: THERE ARE AS MANY DIFFERENT WAYS TO WIELD INFLUENCE IN THE ART WORLD AS THERE ARE PERSONALITIES WHO DO SO. HEREWITH, ART+AUCTION'S ANNUAL LIST OF THE TOP PLAYERS— FROM THE RENAISSANCE TO THE CONTEMPORARY CUTTING EDGE— IN AUCTIONS, GALLERIES, COLLECTING, PATRONAGE, MUSEUMS, FAIRS, AND MORE. READ ON TO FIND OUT WHO MADE THEIR MARK THIS YEAR.

Our list, which encompasses nine facets of the art world, was put to a jury—four art world insiders—who used their combined expertise to determine the top-10 most powerful figures in the business.



Josh Baer
Art adviser and author, since 1995, of the Baer Fax art industry newsletter



Nadine Johnson
Founder of Nadine Johnson & Associates Inc., a leading PR firm



Scott Reyburn
Art market journalist for Bloomberg News



Benjamin Genocchio
Editor in chief of Art+ Auction

FROM LEFT: JOSH BAER; NADINE JOHNSON; SCOTT REYBURN; INKWELL MANAGEMENT; NEW YORK

TOP 10

THE PLAYERS WITH THE MOST PULL IN 2013

1



JEFF KOONS
Artist

2



DAVID ZWIRNER
Dealer

3



STEVEN P. MURPHY
CEO, Christie's

4



IWAN + MANUELA WIRTH
Dealers

5



MASSIMILIANO GIONI
Curator

6



LARRY GAGOSIAN
Dealer

7



WANG YANNAN
President, China Guardian

8



LEON BLACK
Collector

9



SHEIKHA AL-MAYASSA BINT
HAMAD BIN KHALIFA AL-THANI
Chair, Qatar Museums Authority

10



DAVID BENNETT
Chair, Europe & Middle East,
International Jewelry, Sotheby's

IN NUMERICAL ORDER: LINDA NYLIND; DIRK EUSTERBROCK AND DAVID ZWIRNER; NEW YORK AND LONDON: CHRISTIE'S; FELIX CLAY; MARCO DE SCALZI; THOS ROBINSON/GETTY IMAGES ENTERTAINMENT/GETTY IMAGES AND GAGOSIAN GALLERY; NEW YORK: CHINA GUARDIAN; PATRICK McMULLAN; BRIGITTE LACOMBE; SOTHEBY'S

AUCTION POWER

- **HENRY ALLSOPP**

The once-wayward son of Lord Hindlip, former chairman and ace auctioneer of Christie's, has buckled down and found success, first as a London-based art dealer, now as worldwide head of Phillips's Latin American department. Since 2010, Allsopp has made inroads with more abstract and conceptual sectors in the burgeoning field, bypassing the Boteros and Mexican muralists in favor of pieces like Lygia Clark's *Contra Relevo (Objeto N. 7)*, 1959, which sold for an artist-record \$2,225,000 in New York in May.

- **DAVID BENNETT**

This nearly 40-year Sotheby's veteran—currently chair of the Swiss office and head of jewelry for Europe and the Middle East—is known around the office as “the 100-carat man,” owing to a particular sale of three perfect white diamonds of that weight. His counterpart in Asia, Chin Yeow Quek (with whom Bennett works in perfect trinity with Americas head Lisa Hubbard), gave

him a run for his money in October with the house's record-breaking \$30.8 million sale of a 118-carat flawless white. Still, Geneva was where Sotheby's, in November, offered the jaw-dropping 60-carat fancy vivid Pink Star on a stratospheric estimate of \$60 million plus. Fancy indeed.

- **CRISTIANO BIERRENBACH**

Heritage Auctions began in 1976 as a coin clearinghouse, and this Rio-born numismatist will see that it remains a 21st-century giant in the field. Brought on in 2008 to increase the house's coin presence in Asia and Latin America, Bierrenbach nearly tripled the house's haul at its New York International Numismatic Convention auction within two years, instituted monthly sales, and initiated a partnership with the Chicago International Coin Fair. In April he brought one of three known dot-cent Canadian pennies (minted during the abdication of Edward VIII to George VI) to the block to realize \$248,750, reestablishing currency's value beyond dollars and cents.

- **JINQING CAROLINE CAI**

Appointed to the newly created role of managing director of Christie's China in June 2012, Cai was front and center this fall for a monumental moment in the house's nearly 250-year history: the first-ever auction by an international house in mainland China. Cai called the Shanghai sale “an unforgettable milestone.” Though the overall \$25.1 million total pales next to results from Hong Kong and New York, bidding was fierce and there were a few high notes: a new record for Singaporean artist Cheong Soo Pieng and the first Picasso to be auctioned on the mainland. Cai, founding partner in Beijing of the art PR juggernaut Brunswick Group, said the house will continue to build “on the positive momentum” in its next sale of fine art, wine, watches, and other luxury goods.

- **DAVID GOODING**

Since his company's inaugural sale, in 2004, Santa Monica-based Gooding & Company has become a sterling name in the classic car market and a serious competitor for Canadian auto powerhouse RM Auctions, where Gooding served a three-year term as president after 11 years at Christie's. His 10th sale at Pebble Beach this past August achieved a 91 percent sale rate with an average price of nearly \$1 million on 116 lots sold, including several model and make record-breakers: a 1957 Ferrari 250 GT 14-Louver Berlinetta that brought \$9,460,000; a 1997 McLaren F1 that sold for \$8,470,000; and a 1937 Bugatti Type 57SC Atalante, which roared to \$8,745,000. These are just three of the 50 world records Gooding achieved in 2013.



HENRY ALLSOPP



JINQING CAROLINE CAI



CRISTIANO BIERRENBACH

KOJI INOUE





- **BRETT GORVY**

Known for his mastery of art-historical detail melded with marketing flair, Gorvy, the international head of postwar and contemporary art at Christie's, has assiduously tilled the postwar masterpiece turf, persuading collectors to dig deep and pay what were once thought to be outlandish prices in order to snare outstanding pieces, such as Roy Lichtenstein's *Woman with Flowered Hat*, 1963, which was chased to an artist record of \$56,123,750 in May. He also snagged collector Peter Brant's monumental *Balloon Dog (Orange)*, 1994–2000, by Jeff Koons, as a headliner this past November.

- **KOJI INOUE**

Head of New York evening sales of postwar and contemporary art since 2011, Inoue led Christie's to realize an incredible \$495 million at its May 2013 evening sale—the highest total for any category in the house's history and the third consecutive world record for the category. Ten years earlier that would have been the overall haul for a typical two-week cycle of auctions, including both Impressionist and contemporary sales. In addition to his key role winning major consignments of works by Diebenkorn, Pollock, De Kooning, and Lichtenstein, this fast-rising star is also active in private sales. His background in finance—including five years on Wall Street at Citigroup and Barclays Capital—and fluency in Japanese gives him a further competitive edge.

- **TOBIAS MEYER**

Worldwide head of contemporary art for Sotheby's since 1997, as well as its principal auctioneer in both the contemporary and Imp/mod arenas, Meyer remains one of the most powerful figures in the company, even as activist investor Daniel Loeb attempts to unseat the firm's CEO and chairman. The trilingual, German-born specialist leads an international team that is currently running an uncomfortable second to Christie's, but Meyer still manages to score choice lots. From the November sales alone, these included Warhol's *Silver Car Crash (Double Disaster)* from 1963, sourced from Europe, and Jean-Michel Basquiat's two-panel *Untitled (Yellow Tar and Feathers)*, 1982, from an older New York couple who made their consignment after faithfully watching the specialist's auction videos.

- **CHARLES S. MOFFETT**

It might have been the ultimate high note on which to end his career in May 2012 when the seasoned vice chairman of Sotheby's worldwide Impressionist and modern department took the winning bid for the most expensive piece of art ever to sell at

an auction, Edvard Munch's 1895 pastel *The Scream*. But the former senior curator of paintings at the National Gallery of Art and onetime director of the Phillips Collection is still going strong, sourcing pictures from and offering advice to his wide network of international collectors, who include some of Wall Street's heaviest hitters. His unparalleled knowledge of French Impressionism and crossover familiarity with works from the postwar period and beyond make him an unusual double threat in the industry.

- **RICHARD WRIGHT**

Since 2000, when he opened his Chicago auction house, the modernist guru has carved out a niche in 20th-century design sales by cornering the appealing and lucrative mid-range market. Familiar to patrons of his eponymous former showroom, his knack for object selection—be it Italian glass or Scandinavian textiles—pushes the limits of the midcentury field without veering into kitsch, and Wright has reaped the rewards. Now he makes the leap to Manhattan, with a new salesroom at 980 Madison Avenue, where the well-heeled foot traffic is likely to kick up his sales.



RICHARD WRIGHT



DAVID GOODING



TOBIAS MEYER



DAVID BENNETT

(AUCTION POWER)• **ZHAO XU**

At 44, Zhao is executive director of Poly International and also heads its Hong Kong operation. This year marks only the second in which the mainland-based house, part of a state-owned corporation, held sales on the island, and the house's figures from the most recent series topped \$125 million, up from just under \$70 million in autumn 2012. Zhao is credited with establishing Poly's distribution outside China and setting up offices around the globe. According to reports, the house—the largest in China and third-largest in the world—is planning an IPO, with shares to be listed on the Hong Kong market.

• **WANG YANNAN**

Often referred to as China's auction "queen," Wang, daughter of former Communist Party official Zhao Ziyang, cofounded the China Guardian auction house in 1993 and has overseen its growth to become the second-largest in China and the fourth-largest in the world. In 2012 the Beijing-based Guardian and rival Poly International each opened their first salesroom in Hong Kong; at the most recent fall auction series there, Guardian's overall sales jumped to more than \$100 million from some

\$60 million in its initial outing. Most of that growth was in the Chinese paintings and calligraphy department. Perhaps most important, Wang is confronting the intractable problem of fakes on the market head-on: "This is the challenge right now," she told the *New York Times*.

• **ALEXANDER ZACKE**

Since launching the Berlin-based online auction house Auctionata in February 2012, the Asian art expert and Dorotheum veteran, who was instrumental in eBay's expansion into Europe, has hit the cloud running, growing the business into a 135-person operation that attracted more than \$20.2 million in investment this year. Auctionata began broadcasting sales live from its own television studio in May to an audience of 7,000 registered users, and has made a number of stellar sales, most notably in June, when Egon Schiele's 1916 watercolor *Reclining Woman* sold for €1,827,000 (\$2.4 million), setting a record for a work of fine art sold in an online auction. Most recently, Zacke established international partnerships with Chrono24 and Ruby Lane to expand the range of goods on offer. London and New York offices are expected to open this month.



BRETT GORVY



WANG YANNAN



ALEXANDER ZACKE

POWER OF TRADITION

JONATHAN GREEN

• **THE ACQUAVELLA FAMILY**

Being behind the times has never been so desirable as at Acquavella Galleries, which, since its founding in 1921 by Nicholas Acquavella, has made a pretty penny brokering million-dollar deals on the new classics to successive generations. Headed up today by Nicholas's son, William, the New York gallery's sterling reputation rests on its rich inventory of European masters, as well as American Pop artists like James Rosenquist. In recent years the gallery has surprised some clients by signing living painters such as Enoc Perez and Zeng Fanzhi, a move many credit to the increasing involvement of William's sons Alexander and Nicholas, and daughter Eleanor Dejoux. This year the gallery opened its doors even wider when it invited Vito Schnabel to curate "White Collar Crimes," featuring Dan Colen and the Bruce High Quality Foundation, at its tony 79th Street town house.

• **GIUSEPPE ESKENAZI**

A legend in the world of ancient Chinese art and artifacts, the proprietor of Eskenazi Ltd. in London has proved nearly impossible

to unseat as the field's leader. Even as the white-hot salesroom action in Beijing, New York, and Hong Kong delivers millions for Tang bronzes and Ming ceramics, the cognoscenti know that the true rarities will be found on a pedestal on Clifford Street. Those looking to hone their eye could do worse than to consult Eskenazi's memoir, *A Dealer's Hand*, published by Scala last winter.

• **JONATHAN GREEN**

The deputy executive chair of the Richard Green British art empire—for nearly six decades a must-stop for Old Masters through 19th-century art on New Bond Street—is helping nudge the august gallery's offerings into the modern era. Recent exhibitions have promoted the works of 20th-century British painters, as well as pieces by sculptor Barbara Hepworth. And should you be curious about the current Richard Green offerings and past sales, there's an app for that.

• **JOHNNY VAN HAEFTEN**

Though a founding member of TEFAF Maastricht, where he does brisk business from his enviable inventory of 17th-century Dutch and Flemish masters, Van Haeften signed on for the second edition of Frieze Masters with an ace up his sleeve: a 400-year-old painting by Pieter Brueghel the Younger. Testament to the London dealer's power in the field is that until he laid eyes on it in a home in the Rift Valley in East Africa, the canvas had reportedly not been shared outside the family that bought it from the painter's Antwerp studio in 1611. Van Haeften was asking £6 million (\$9.6 million)—and got it.

• **CHRISTOPHER EYKYN + NICHOLAS MACLEAN**

Eykyn and Maclean, once the dynamic duo of the Impressionist/modern department at Christie's, have gone from strength to strength with scholarly thematic exhibitions that could shame a museum—and loans of major works from European and American associates acting as a dog whistle to potential new clients. On view through December 13 in their New York gallery, "Surrealism and the Rue Blomet" is an inventive look at the site of so much creative ferment in Paris in the 1920s, through paintings, sculpture, and films by Miró, Man Ray, and Masson.

• **ACHIM MOELLER**

The Berlin- and New York-based Moeller, of Moeller Fine Art, has long been a reliably discreet source for masterworks of German Expressionism and its offshoots, particularly Lyonel Feininger: In the second half of 2013, Moeller sold four paintings by Feininger for \$12.5 million, and he is at work on the artist's catalogue raisonné. Museum curators and high-end finance clients seek him out for coun-



JOHNNY VAN HAEFTEN



NICHOLAS MACLEAN + CHRISTOPHER EYKYN



OTTO NAUMANN



ACHIM MOELLER



GIUSEPPE ESKENAZI



DINO + RAFFAELLO TOMASSO

sel on 19th- and early 20th-century European masters, from to Daumier to R.B. Kitaj.

• **OTTO NAUMANN**

The distinguished Old Masters dealer enjoyed notable sales at TEFAF in Maastricht this year. Among them were an altarpiece commissioned by the German national church in Rome, Santa Maria dell'Anima, which depicts the birth of the Virgin, circa 1684, by Carlo Maratta and carried a \$5 million price tag, and the largest known painting by Emanuel de Witte, *The Interior of a Catholic Church*, circa 1670, listed at \$1,950,000.

• **DINO + RAFFAELLO TOMASSO**

After two decades operating out of Bardon Hall in Leeds, Tomasso Brothers Fine Art has expanded its franchise, setting up shop in early May in London's posh St. James's district. Since opening the new gallery, the brothers, known for their penchant for Renaissance bronzes, have seen a significant uptick in their already robust trade, with some 50 percent of their 2013 sales—many to international clients—taking place in London. Still, they make the rounds to fairs and placed an important marble bust of the Roman emperor Caracalla by Joseph Claus with the Saint Louis Art Museum following the Masterpiece fair this past summer.

POWER COLLECTORS

- **STAFFAN AHRENBORG**

The most studious collectors acquire not only artworks but also the ephemera that surround their creation and history. The Paris-based Ahrenberg, who inherited a shipping and commodities empire as well as an impressive art collection from his Swedish father, certainly falls into that category. In 2011 he purchased the *Cahiers d'Art*, the renowned Parisian art journal, publishing house, and art gallery founded in 1926 by Christian Zervos, for a cool \$9.5 million. Ahrenberg's first act was to revive the magazine and this fall, he republished Zervos's exhaustive Pablo Picasso catalogue, featuring more than 16,000 works in 33 volumes, with a staggering price tag of \$20,000.

- **LEON BLACK**

"Masterpieces only" might as well be Black's motto: Already famous for buying the most expensive artwork ever sold at auction, Edvard Munch's \$120 million pastel *The Scream*, the

New York billionaire private equity mogul (and nephew of storied postwar dealer Grace Borgenicht) has also scored *Head of a Young Apostle*, paying \$48 million for the drawing at Sotheby's London last December. His second Raphael, it only recently entered the United States after months in limbo due to the U.K.'s strict laws regulating the export of national treasures. Luckily for the museum-going public, the consummate works-on-paper connoisseur doesn't mind sharing, as he immediately and anonymously lent *The Scream* to MOMA, where it was on view for much of this past spring.

- **PIERRE T.M. CHEN**

The Taipei-based founder and CEO of electronics company Yageo is frequently spotted in international auction rooms bidding on an eclectic range of material, from Bacons and Richters to Chinese modern and contemporary pieces. Of course, he is probably also checking on how lots for which he helped finance a third-party guarantee are doing. In the post-2008 landscape, Chen harvested handsome profits from these gambles, most notably in November 2010 at Sotheby's New York, when a Modigliani nude from 1917 notched a still-standing artist record of \$68,962,500 against an unpublished estimate in excess of \$40 million.

- **J. TOMILSON HILL III**

The Blackstone Group's alternative-asset honcho is already legendary from the copious name-checks in the now classic (and true) Wall Street saga *Barbarians at the Gate*. Now he is making a name for himself as a world-class collector of Renaissance and Baroque bronzes, 32 of which will be on view at the Frick Collection in New York starting January 28. But insiders say he has an equally passionate eye for postwar artists, ranging from Bacon and Warhol to De Kooning and Wool. Though he wound up as the underbidder, Hill showed his auction mettle and discipline at Christie's in May when he chased Jackson Pollock's *Number 19, 1948*, which fetched a record \$58,363,750.

- **ZHENG HUAXING**

Zheng, based in Zhongshan, China, is the owner of the Wujuezhai culture and art company. He's also a devout follower of Tibetan Buddhism, with a strong interest in religious sculptures. At Hanhai Auction's spring sale he dropped tens of millions of renminbi on nine statues and three incense burners. But that was merely a warm-up for the autumn sale of Chinese ceramics and works of art at Sotheby's Hong Kong, where he snagged a Yongle gilt-bronze Shakyamuni Buddha statue for a record \$30.5 million. Although Zheng began collecting devotional pieces



ALICE WALTON



DON + MERA RUBELL



PHILIP S. NIARCHOS



STAFFAN AHRENBORG

CLOCKWISE FROM LEFT: CAHIERS D'ART; PARIS; DERO SANFORD; PATRICK MCMULLAN AND CLINT SPAULDING; BILLY FARRELL AGENCY

only four years ago, he now owns hundreds of works spanning the 6th to 18th centuries. Word is he is on the lookout for an appropriate home, perhaps a temple, in which to place his most valuable acquisitions.

• **SHEIKHA AL-MAYASSA BINT HAMAD BIN KHALIFA AL-THANI**

Thanks to past buys like Cézanne's *Card Players*, which she reportedly acquired privately for a stunning \$250 million, the sister of the emir of Qatar and chair of the Qatar Museums Authority has been pegged as one of the most powerful forces in the international art market. Now that the QMA is transitioning to a non-state entity, the sheikha, with a team of advisers that includes ex-Christie's executives Edward Dolman and Jean-Paul Engelen, is focusing squarely on contemporary art. Days before the opening of the Damien Hirst survey at Al Riwaq Doha (the artist's largest, and his first in the Arab world), the QMA unveiled a monumental work by Hirst that was placed in front of a planned women's and children's health center. Consisting of 14 large bronze fetuses, it was commissioned for a reported \$20 million. In her blurred role as both collector and patron, the sheikha continues to explore new contemporary names, such as Adel Abdessemed, now showing at Mathaf, the Arab Museum of Modern Art.



SHEIKHA AL-MAYASSA

• **PHILIP S. NIARCHOS**

The eldest son of Greek shipping magnate Stavros Niarchos may not be as flashy a buyer as his countrymen George Economou or Dakis Joannou. But his collection may best be thought of as an iceberg just out of sounding range. "No one knows what he has," comments one New York private dealer—apart, of course, from such sensational inherited works as Van Gogh's *Self-Portrait with a Bandaged Ear*, 1889, and Picasso's 1901 self-portrait *Yo, Picasso*. It is whispered that Niarchos, who sits on the MOMA board, has also acquired important contemporary works at auction, including a large-scale Basquiat self-portrait.



ANDREA PEREIRA + JOSE OLYMPIO

• **FRANCOIS ODERMATT**

The eccentric and gruffly mannered Montreal collector—son of famed Parisian modern-art dealer Hervé Odermatt—has stepped up an already fierce game, as evidenced by recent acquisitions of large-scale sculptures by Giuseppe Penone from Marian Goodman and Gagosian, as well as challenging outsize works by Rudolf Stingel and Anselm Kiefer sourced at Art Basel in June. With pals Pierre and Anne-Marie Trahan, Odermatt opened Arsenal, a huge warehouse in his home city, which he is gradually filling with art. This month he'll



FRANCOIS ODERMATT



J. TOMILSON HILL III

PIERRE T.M. CHEN



present a tight edit of his holdings at the M Building in the Wynwood section of Miami during Art Basel Miami Beach.

• **JOSE OLYMPIO + ANDREA PEREIRA**

Besides art, Olympio also collects seats at the most influential institutions: He holds posts on the boards or international councils of São Paulo's Pinacoteca do Estado, New York's MOMA, London's Tate Modern, and the Fondation Cartier in Paris. In the 1970s Olympio, CEO of Credit Suisse Group's Brazilian unit, and his wife, Pereira, started buying pieces by modernists like José Pancetti and Alfredo Volpi, then shifted to contemporary art. Today their collection has more than 1,000 works, including many examples by Brazilian artists they helped launch as bona fide stars: Beatriz Milhazes, Ernesto Neto, Adriana Varejão, and Luiz Zerbini. They are especially enthusiastic about new Brazilian painters like Marina Rheingantz and Patricia Leite; their most recent purchases include pieces by Sandra Cinto, Lia Chaia, and Janaina Tschäpe.

• **THE RUBELL FAMILY**

While Don and Mera Rubell may have followed the snowbird trail by moving to Miami from New York, the Eastern seaboard is not the only place that felt the reach of these übercollectors in 2013. Besides hosting the Emerge art fair in Washington, D.C., in

(POWER COLLECTORS)

October and running their impressive foundation and museum in Miami's Wynwood district, "Beg Borrow and Steal," an exhibition at the Palm Springs Art Museum, featured California artists from their own holdings, such as Mike Kelley, Charles Ray, and Paul McCarthy. Their ahead-of-the curve taste is also on display in "28 Chinese," opening December 4 at their Miami space.

- **ALICE WALTON**

This heir to a major American institution—Walmart—also holds the reins on another: the two-year-old Crystal Bridges Museum of American Art in Bentonville, Arkansas. Having snapped up the choicest works of the country's 18th-, 19th-, and early 20th-century artists—including the emblematic Edward Hopper painting *Blackwell's Island*, 1928, for \$19,163,750 at Christie's New York this past spring—Walton is now shifting toward the

postwar and contemporary realm. This evolving sector of the collection includes a Donald Judd stack from 1989, which Walton picked up for a record \$10.2 million at Christie's New York in November 2012, and Andy Warhol's *Hammer and Sickle*, 1977, bought at Sotheby's New York for \$3.44 million that same month.

- **QIAO ZHIBING**

The Shanghai nightclub impresario, a frequent client of dealer Pearl Lam, Boers-Li Gallery, and Hauser & Wirth, dots his upscale karaoke joints with contemporary artworks more befitting a museum. His collection includes pieces by blue-chip Chinese artists like Ai Weiwei, Yang Fudong, and Zeng Fanzhi, alongside Western names, including Olafur Eliasson, Antony Gormley, and Thomas Houseago. Not too shabby, considering Qiao has only been in the game since 2007.



LEON BLACK



ZHENG HUAXING

DESIGN POWER

DAVID ADJAYE

- **DAVID ADJAYE**

The architect is known in culture circles for his Museum of Contemporary Art in Denver, for Venice Biennale pavilions for Chris Ofili and Olafur Eliasson, and for a conceptual public library plan for London's East End, which earned him an OBE. The Tanzanian-born, U.K.-raised Adjaye's London firm, Adjaye Associates, has nevertheless lacked a true showpiece project. The Smithsonian's National Museum of African American History and Culture, a commission he won over Foster + Partners, Pei Cobb Freed + Partners, and Diller Scofidio + Renfro, will undoubtedly change that, with a dark bronze-sheathed glass-and-steel box rising amid the National Mall's dominion of white marble.

- **STEVEN LEARNER**

While his Steven Learner Studio boasts successful commercial and residential projects for Sean Kelly Gallery, Haunch of Venison, and Barnaby Furnas, Learner looked around, saw there was no New York equivalent of Design Basel and Miami or the Pavilion of Art and Design fairs, and set about filling that hole. This year, with the advice of a coterie of trusted colleagues, he launched the Collective Design Fair during the art-fair week anchored by Frieze New York. The 23 international exhibitors drew 5,000 visitors, Michael Stipe and Richard Prince among them, and sparked buzz that New York finally had a boutique design showcase.



STEVEN LEARNER



THOMAS WIDDERSHOVEN



AMBRA MEDDA



BORIS + AXEL
VERVOORDT



ISAY WEINFELD

• **AMBRA MEDDA**

It takes gumption to walk away from a flourishing self-created venture. But Medda, who cofounded and directed Design Miami, struck out on her own again by launching L'Arco-Baleno in June. The e-commerce site, which touts an advisory board of David Adjaye, Tom Dixon, Reed Krakoff, Pharrell Williams, and Stavros Niarchos, offers insightful cultural content as well as thoughtfully curated objects for sale, mostly limited or unique editions from such partners as Galerie Kreo, Demisch Danant, and Galerie Patrick Seguin. Medda maintains offices in New York and Berlin, all the better for keeping her finger on the pulse.

• **AXEL + BORIS VERVOORDT**

Since founding his tastemaking fine art and design business in 1968, Axel Vervoordt has built bridges across time and culture. The next bridge comes in the form of son and protégé Boris, who is on what he terms a "quest to foster greater dialogue between East and West." The eponymous Belgian company, which boasts some \$50 million to \$70 million in annual revenue from its sale of exquisite, century-spanning works of art and custom designs, now sets its sights on Hong Kong, where it will launch a new gallery next spring. It's familiar ground for the Vervoordts, whose patronage of contemporary Asian artists runs deep, having long supported such Gutai luminaries as Kazuo Shiraga.

• **ISAY WEINFELD**

An invitation to tour Casa Cubo, a display case-slash-urban retreat that Weinfeld designed for an anonymous São Paulo collecting couple, is a sign of one's status in the art world. Melding spare but luxe finishes with inventive flourishes, the sought-after neo-Modernist architect in the best of the Brazilian tradition of Niemeyer et al created the perfect backdrop for works by Donald Judd, Isa Genzken, Tom Friedman, and Mona Hatoum. Weinfeld followed it up with the 360° Building, São Paulo's first luxury residential tower to offer a sweeping view from every unit. Weinfeld also was asked to judge the 2013 World Architecture Festival—a fitting choice, since he's won more than a few awards himself.

• **THOMAS WIDDERSHOVEN**

Could Widdershoven be the savior of Dutch design? The industry may be doing just fine, but turmoil at the Design Academy Eindhoven—the renowned school that produced such luminaries as Tord Boontje, Maarten Baas, and Marcel Wanders—has led some to speculate that the premier farm team for function wrapped in formalist cool is losing



MARIA WETTERGREN

its way. Widdershoven, whose 20-year-old studio, Thonik, specializes in communication design and created the graphic identity for the city of Amsterdam, has been a stalwart proponent of education. His appointment in March into the Design Academy's long-vacant creative director slot brings confidence to those who had been fretting over the future of avant-gardism.

• **MARIA WETTERGREN**

Wettergren cut her teeth at Copenhagen's Dansk Møbelkunst gallery, which soon dispatched her to France to run a satellite, championing high-modern classics from the likes of Arne Jacobsen and Hans Wegner on the Paris scene. In the ensuing eight years, Wettergren developed an affection for contemporary designers like Mathias Bengtsson who are moving the Danish tradition forward. Her three-year-old eponymous enterprise does just that, promoting a new generation of innovators she has brought to the attention of arbiters at MOMA and the Centre Pompidou.

CLOCKWISE FROM RIGHT: PHILIPPE LEVY; FERNANDO GUERRA; LAZIZ HAMANI; MARTIEN MULDER; AUKE VLEER; COLLECTIVE DESIGN FAIR

POWER DEALERS

- **TIMBLUM + JEFF POE**

It's been a big year for the Los Angeles dealers, who announced plans to open outposts of their Blum & Poe gallery in both Tokyo and New York in 2014. Aside from an L.A.-centric stable, the gallery was an early champion of Takashi Murakami and Yoshitomo Nara, and last year mounted the landmark "Requiem for the Sun: The Art of Mono-ha," one of the first exhibitions of the postwar Minimalist movement outside Japan. It's a chicken-or-egg question whether the gallery's shows or recent Guggenheim and MOMA exhibitions of work by the Japanese avant-garde are driving interest toward this sector—but Blum, with deep ties to Tokyo, certainly stands to profit.

- **LARRY GAGOSIAN**

When the boldest of marquee names on the gallery roster jumps ship and certain others start exhibiting elsewhere, it leaves some to wonder if the sun is setting on the Gagosian empire. Yes, there was some change-up

in 2013 for the megawatt dealer, but nothing that suggests Gagosian's grip on the market has slipped. His husbandry of the Warhol and Basquiat markets remains top-drawer, and with a new space in London and his fair booths netting big bucks—he reportedly took \$130 million in Serras and Gurskys to ArtRio in 2012, though mum's the word on final sales—Larry will assuredly laugh last.

- **MARC GLIMCHER**

Glimcher, CEO of Pace, likes to recite the gallery's creation myth: from his mother and father sitting in a storefront on Newbury Street in Boston to some 150 employees in 250,000 square feet of gallery space in Beijing, London, and New York. It's hard to argue with growth like that, even harder to dismiss a stable that includes 13 artists who participated in this year's Venice Biennale, plus James Turrell, who has had an epic year with major installations from Las Vegas to New York's Guggenheim. Perhaps most exciting is Glimcher's decision to throw Pace's estimable weight behind newer names like Adrian Ghenie and Indian painter Raqib Shaw, whose U.S. debut currently fills three of the gallery's New York locations.

- **KARSTEN GREVE**

With 2013 marking the 40th anniversary of his gallery, which operates locations in Cologne, Paris, and St. Moritz, Greve, the go-to for blue-chip postwar artists like De Kooning and Dubuffet, along with more contemporary names like Claire Morgan and Adam Fuss, has plenty to celebrate. Greve was an early and ardent supporter of such artists as Yves Klein, Louise Bourgeois, Jannis Kounellis, and Cy Twombly, sales of which have allowed him to continue on without any backing partners. He says, "I always think of my clients as my secret resources, to find and look after great quality work, and sell it at prices that are good for both sides."

- **KAVI GUPTA**

The former investment banker has been a fixture on Chicago's West Loop scene for 15 years, and the addition this fall of a new, 8,000-square-foot space made him the owner of the largest commercial gallery in the Windy City. He inaugurated the new Elizabeth Street location (his third; he also has one in Berlin) with a pair of monumental dioramas by the recently signed Roxy Paine. Gupta's reputation rests on a roster that includes market darling Angel Otero, Glenn Kaino, and the politically minded, post-studio practitioner Theaster Gates.

- **JAY JOPLING**

When Damien Hirst announced last December that he was leaving Gagosian Gallery after 17 years, the art world wondered: Would he part



DAVID ZWIRNER



DANIELLA LUXEMBOURG



CHRISTOPHE VAN DE WEGHE



EMMANUEL PERROTIN

HYUN-SOOK LEE



CLOCKWISE FROM LEFT: YONG-KWAN KIM; DIRK EUSTERBROCK AND DAVID ZWIRNER; NEW YORK AND LONDON; LILLIAN BIRNBAUM; VAN DE WEGHE FINE ART, NEW YORK; GUILLAUME ZICCARRELLI AND GALERIE PERROTIN, PARIS

ways with his London gallery, too? He did not. Now in its 20th year, White Cube and its owner, Jopling, rose to fame introducing YBAs like Hirst and Tracey Emin, and stayed on top by keeping them. Jopling has since signed other major market players, including Andreas Gursky—the top-selling photographer at auction—and Julie Mehretu. With two London spaces, Jopling has since expanded on the international front, opening satellite galleries in Hong Kong and, at the end of last year, São Paulo.

- **PAUL KASMIN**

With a stable that includes Kenny Scharf and David LaChapelle, it isn't difficult to draw attention. Still, the bespectacled dealer seemed especially omnipresent this year for all the right reasons, clocking million-dollar sales for Walton Ford at Frieze New York, seeing Robert Indiana through his major survey at the Whitney Museum, and organizing the François-Xavier Lalanne installation "Sheep Station" with real-estate mogul Michael Shvo. Kasmin only gathered steam in the year's final quarter, announcing a show of Brancusi sculptures.

- **HYUN-SOOK LEE**

Since opening Kukje Gallery in conservative 1980s Seoul, Lee has seen her small space on Insa-dong grow into a sprawling operation, and a roster once restricted to Korean masters has expanded to include a star-studded mix of local and international contemporary artists. The gallery's award-winning third building, K3, was inaugurated in 2012 with Paul McCarthy's "Nine Dwarves" and has since housed shows by the Egyptian artist Ghada Amer and Brazilian artist Carlito Carvalhosa. But at this year's Art Basel HK, pieces by Korean artists, including Yeessookyung and Haegue Yang, sold exceptionally well, bringing Lee full circle to her roots.

- **DOMINIQUE LEVY**

Forget TomKat: In the art world, the most notorious split of 2012 was that of Lévy and Robert Mnuchin, partners in the bicoastal L&M Arts galleries for the past seven years. Lévy struck out on her own in September, and her new space, in a Manhattan building she shares with Galerie Perrotin, debuted with an exhibition of work by Yves Klein, Cy Twombly, and Lucio Fontana—a selection representative of her serious secondary-market prowess. She brought L&M director Leila Saadai with her and recruited Emilio Steinberger, formerly of Haunch of Venison, for her new endeavor.

- **NICHOLAS + ALEX LOGSDAIL**

"All in the family" is a sentiment Lisson Gallery founder Nicholas Logsdail has apparently taken to heart. Although the



MICHAEL WERNER



IWAN + MANUELA WIRTH



JACK SHAINMAN



JAY JOPLING

London gallerist remains at the top of his game after 46 years, flaunting artists like Cory Arcangel, Carmen Herrera, Anish Kapoor, and Liu Xiaodong, he has elevated son Alex to a directorial role in New York. Logsdail fils has dealership in his blood, and stints at Deitch Projects and Team Gallery ensured he learned a thing or two beyond paternal tutelage. They also enabled the formation of local contacts—which may come in handy should the gallery expand from its appointment-only venue on the Lower East Side to a full-on venue at some future date.

- **DANIELLA LUXEMBOURG**

Luxembourg nails the mix of fresh faces like Bjarne Melgaard with fresh takes on historical artists like Michelangelo Pistoletto and Martial Raysse. The founder of Sotheby's Israel (and a former name over the Phillips door), Luxembourg now favors the nuanced presentation she offers with partner Amalia Dayan in Luxembourg & Dayan's London and New York venues. Beyond their cozy uptown salon, she's testing what the grassroots gallery scene has to offer with Oko, a new pop-up collaboration with curator Alison Gingeras in Manhattan's East Village.

(POWER DEALERS)

● **MONIKA SPRUETH + PHILOMENE MAGERS**
In Europe, if you want to score a work by a major Pictures Generation artist like Cindy Sherman or John Baldessari, there's one gallery to go to. And if you want to get up to speed on the latest international video-art star, you go to the same place: Sprüth Magers. For 30 years the cofounders have ably piloted a gallery operation that supports highfliers like Rosemarie Trockel and George Condo as it builds up-and-comers like Cyprien Gaillard and Ryan Trecartin. Last year their Berlin retrospective of works by Robert Morris marked a step into the rarefied world of museum-quality exhibitions. Going forward, the strength of their stable should ease the task.

● **VICTORIA MIRO**
One of the few female dealers to give the London boys' club a run for its money, Miro holds the power of conviction. In a gallery landscape that increasingly resembles the corporate world, she laments the investment mentality and the reluctance of collectors to take risks, something seemingly foreign to her character. She stuck by her long-standing artists, like Peter Doig and Yayoi Kusama, until the rest of the world caught up. She also gave onetime staffer Jake Chapman and his lesser-known brother Dinos a shot—a bet that has paid off hand-

somely. Still, Miro isn't one for complacency. To her 8,000-square-foot former furniture factory space on the border between Hoxton and Islington, she's added a Mayfair location in a converted bank for more intimate exhibitions.

● **ROBERT MNUCHIN**
After a formidable seven years in partnership with the former head of Christie's private sales, Dominique Lévy, at their New York and Los Angeles L&M Arts galleries, the Wall Street vet and blue-chip collector finally emblazoned his own name on the East 78th Street town house where some might say the museum-quality gallery show was born. Mnuchin christened his new enterprise in April with a 40-year survey celebrating Ellsworth Kelly's birthday, curated by the nonagenarian himself.

● **EMMANUEL PERROTIN**
Having pioneered two galleries in Paris and one each in Miami and Hong Kong, it was about time the exuberant French dealer with a penchant for all things bright, pricey, and post-Pop made his way to New York. This fall Perrotin opened shop in a landmark former bank building on Madison Avenue with a debut exhibition of life-size, neon-feathered polar bears by Paola Pivi; at the same time, a carnival-themed party at the Russian Tea Room, complete with booths manned by gallery artists such as JR, KAWS, and Daniel Arsham, heralded the ringleader's arrival in Manhattan.

● **THADDAEUS ROPAC**
This past summer the ever-expanding European dealer celebrated the 30th anniversary of his Salzburg space with two shows that speak to his gallery's history: a performance by Erwin Wurm and a Robert Mapplethorpe exhibition curated by French actress Isabelle Huppert (the latest in a series of Mapplethorpe exhibitions curated by guests, including Cindy Sherman, David Hockney, and Sofia Coppola). In August Ropac added a fourth floor to his existing space in the Marais in Paris, and in September he organized a show of Georg Baselitz's works at his cavernous new gallery in Pantin, outside of Paris. Word is Ropac, who already represents more than 60 artists from around the world, is now eyeing the East.

● **ESTHER SCHIPPER**
Many Berlin gallerists opt to run compact spaces in order to push their artists out to institutional shows, and Schipper has had a banner year in this respect. She snapped up Tomás Saraceno in January and saw him through an ongoing show at Düsseldorf's K21. She followed it up with Ugo Rondinone's exhibition at the M-Museum Leuven and



VICTORIA MIRO



KARSTEN GREVE



LARRY GAGOSIAN



MARC GLIMCHER



ESTHER SCHIPPER



PHILOMENE MAGERS + MONIKA SPRUETH

a trio of fall exhibitions surrounding FIAC: Gabriel Kuri's French debut at the Parc Saint Léger, Pierre Huyghe's critically acclaimed retrospective at the Centre Pompidou, and what has been dubbed the largest solo show by any living artist, the Palais de Tokyo-spanning survey of work by Philippe Parreno.

• **JACK SHAINMAN**

What he started as a small outpost in Washington, D.C., 30 years ago, Shainman has grown into a thriving New York operation with a finger firmly on the pulse. Several in his stable of sought-after artists (El Anatsui, Nick Cave) saw major museum shows this year, while Lynette Yiadom-Boakye was nominated for the Turner Prize and Carrie Mae Weems got the nod for a MacArthur "genius" grant. With no sign of slowing down, Shainman added a second, 2,400-square-foot Chelsea location this year and announced plans for a 30,000-square-foot upstate space tentatively titled the School in Kinderhook.

• **CHRISTOPHE VAN DE WEGHE**

Van de Weghe doesn't dominate headlines the way his former employer, Larry Gagosian, tends to. But having run his own gallery, now on New York's Upper East Side, for nearly 15 years, the silver-haired Belgian former tennis pro routinely brokers newsworthy deals for his blue-chip slate of secondary-market stars like Warhol, Lichtenstein, and Calder. His clientele is equally top drawer: At TEFAF in Maastricht last March, he sold Picasso's *Homme au chapeau*, 1964, to Ronald Lauder for \$8 million.

• **MICHAEL WERNER**

Fifty years since he opened his first gallery in Berlin, the powerhouse German dealer known for launching the careers of Georg Baselitz and A.R. Penck recently revealed his clout as a collector as well. Last year Werner donated 127 paintings and sculptures to the Musée d'Art Moderne de la Ville de Paris, where he staged an exhibition of nearly 900 works from his personal collection this past spring. Today, Werner operates a network of galleries in London, New York, Cologne, and Trebbin, Germany. One of his secret weapons is globetrotting managing partner Gordon VeneKlasen, who unloaded a handful of half-million-dollar pieces by James Lee Byars and Sigmar Polke at Frieze London in October.

• **IWAN + MANUELA WIRTH**

Already operating a leading international gallery, the Swiss power-dealing couple's accomplishments of 2013 are downright mind-boggling. While other New York galleries were still scraping the effects of Hurricane Sandy from their walls, Hauser & Wirth opened a sprawling 25,000-square-foot



JEFF POE + TIM BLUM



ROBERT MNUCHIN



THADDAEUS ROPAC

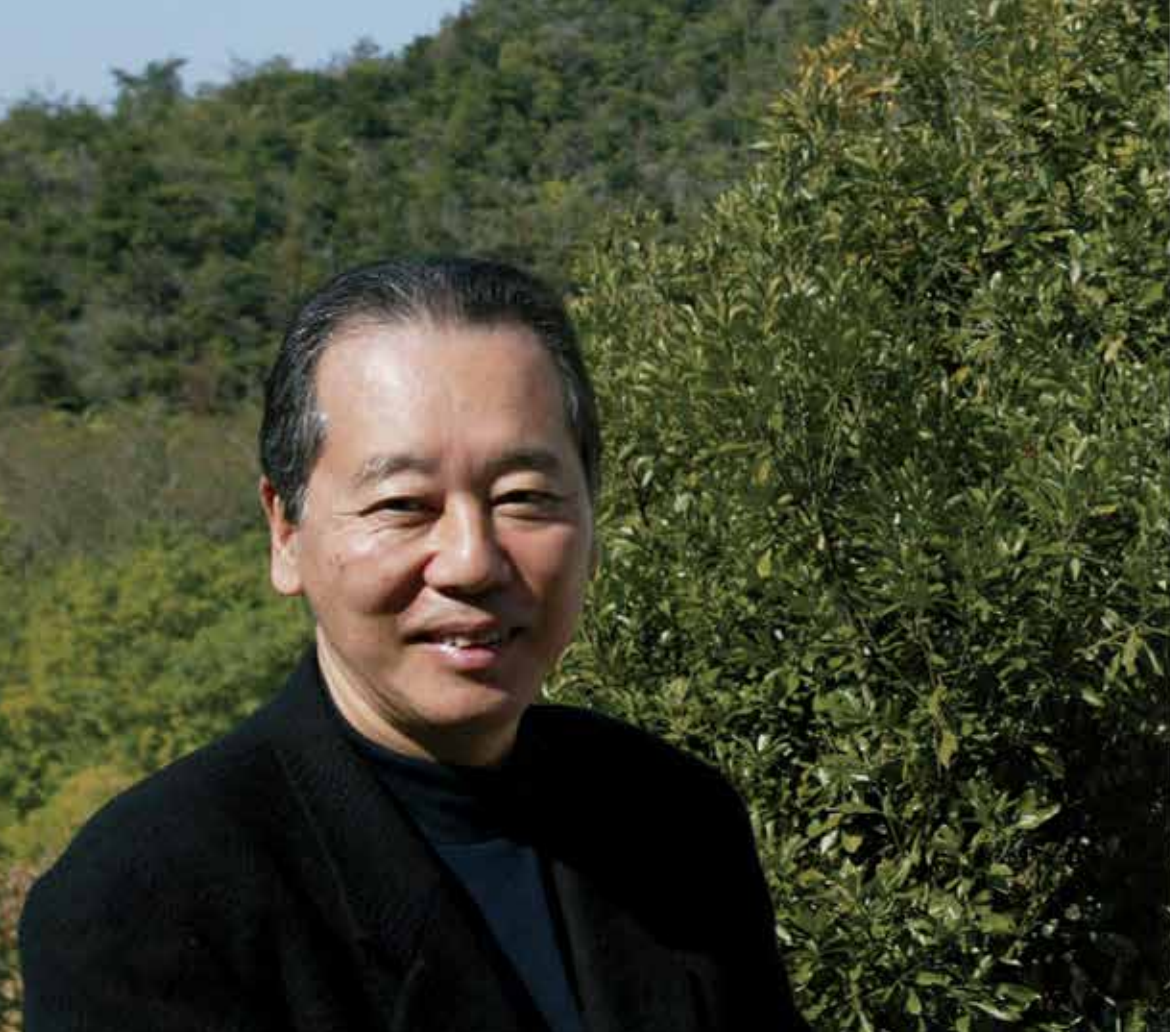


NICHOLAS LOGSDAIL

space in the old Roxy nightclub in Chelsea, which they deployed for a dual-generational survey of Dieter and Björn Roth. For their next act, they snapped up former MOCA Los Angeles curator Paul Schimmel to leverage his invaluable contacts for a West Coast launch, and in 2014 the operation will open an exhibition and education center in Somerset, England. Think what you will of the spatial chutzpah; none of this expansion would be possible without routine seven-figure sales for the gallery's stable of blue-chip names.

• **DAVID ZWIRNER**

Partnerships between leading gallerists and architects are nothing new, but Zwirner's work with Annabelle Selldorf has turned more than a few heads. After renovating the dealer's inaugural gallery in London in February, Selldorf and Zwirner christened a 30,000-square-foot, five-floor building on 20th Street in New York, his second in the city. This year, with a packed fair calendar and exhibitions of Christopher Williams, Michael Riedel, and John McCracken, Zwirner proffered a new sculpture series by Jeff Koons and saw the Judd Foundation, which the gallery represents, open the doors of Donald Judd's long-awaited house museum, 101 Spring Street in SoHo.



SOICHIRO FUKUTAKE

POWER PATRONS

- **MEHRIBAN ALIYEVA**

As president of the Heydar Aliyev Foundation, the first lady of Azerbaijan—wife of Heydar’s son, Ilham—has spent the better part of the year championing her country’s contemporary art at home and abroad. For starters, the foundation funded the Baku Museum of Modern Art, which opened in 2009. In the first half of 2013 the foundation sent the exhibition “Fly to Baku: Contemporary Art from Azerbaijan” on a European tour, with showings in Vienna and Moscow and at MAXXI in Rome. Last year Aliyeva’s grandest achievement to date, the state-built, Zaha Hadid-designed Heydar Aliyev Cultural Center, was inaugurated in Baku.

- **ELIZABETH + WILLARD CLARK**

Informed aficionados of Japanese art will have made a pilgrimage to Hanford, California, home of the Clark Center for Japanese Art and Culture. The Clarks are well known for their hospitality, not only sharing the substantial collection throughout their home and freestanding private museum, but offering quiet contemplation in their expertly manicured Japanese garden. This year the couple donated some 1,700 works valued at \$25 million to the Minneapolis Institute of Arts, endowing the museum with one of the most significant Japanese collections

in the country. Their library and their curator, Andreas Marks, also made the move; Marks now serves as the head of MIA’s Japanese and Korean art department. But the Clarks got something in return: Shows curated in Minneapolis will occasionally travel to Hanford, to be savored by a savvy few.

- **VIRGINIA DWAN**

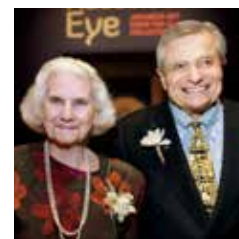
Some collection gifts overwhelm with their sheer dollar value; others leave one breathless due to their quality and the astute eye that assembled the grouping. Dwan, a former dealer who championed conceptual movements like Earthworks and Light and Space, has the rare holding that impresses on both levels. Soon 250 works by the likes of Carl Andre, Dan Flavin, Michael Heizer, Yves Klein, Sol LeWitt, and Robert Smithson will take up residence at the National Gallery of Art in Washington, D.C. The museum will honor her by inaugurating a newly renovated East Wing with “From Los Angeles to New York: The Dwan Gallery, 1959–71” when the renovation is complete in 2016.

- **SOICHIRO FUKUTAKE**

Over the course of its 108-day run, the second Setouchi Triennale brought waves of visitors to Fukutake’s legendary Naoshima art island, where the billionaire collector continues to shape an archipelago dedicated



VIRGINIA DWAN



ELIZABETH + WILLARD CLARK



MARGUERITE HOFFMAN



JIM MURREN



OPRAH WINFREY



ANN + RON PIZZUTI



MEHRIBAN ALIYEVA

to the examined life, using contemporary masterworks as a catalyst. New this year are the Ando Museum, devoted to local history and carved from a hundred-year-old traditional wood house, and Miyanoura Gallery 6, a venue intended for new media and photography, designed by Taira Nishizawa in a former pachinko parlor.

• **INGVILD GOETZ**

One of Germany's largest private collections of contemporary art went public in September when Goetz signed away her nearly 5,000-work assemblage—plus her Herzog & de Meuron-designed museum—to the Bavarian government. Heiress to a German mail-order company and a former gallerist, Goetz began collecting in the 1980s, with a particular focus on video art. The building, currently valued near \$10 million, was given directly to the state along with 375 of the artworks; an additional 4,000 or so pieces were placed on permanent loan. Goetz may be turning to philanthropy, but she is not spurning the salesroom: In February she put up 128 high-value works at Christie's London, with proceeds going to charity.

• **MARGUERITE HOFFMAN**

This year Hoffman, who with her late husband, Robert, has been an ardent supporter of the Dallas Museum of Art, gave the institution another major boost with a \$17 million endowment to enhance its collection of European art from before 1700. But her interest runs equally to the contemporary: personal acquisitions include works by Gerhard Richter, Robert Gober, and Willem de Kooning. She is also a major lender to a much-lauded show titled "Parallel Views: Italian and Japanese Art from the 1950s, '60s, and '70s," curated by Allan Schwartzman and displayed at fellow patron Howard Rachofsky's private Dallas exhibition space, the Warehouse.

• **JIM MURREN**

Art is one thing that Las Vegas is certainly not famous for. But Murren, the CEO of MGM Resorts International, who took the reins of the hotel group in 1999, has been slowly raising the bar. This year the fruits of his vision bloomed, in particular when James Turrell installed a four-part oeuvre in the Shops at Crystals, part of MGM's Citycenter. With additional public commissions from Claes Oldenburg, Jenny Holzer, and Maya Lin, contemporary art is now giving the strip a run for its money. Murren, an avid collector who studied urban planning and art history as an undergrad, sees art as a solid investment—even an insurance policy—for a city that was hit hard by the 2008 recession.

• **ANN + RON PIZZUTI**

The number of people able to lure New York museum directors, auction-house department

heads, Berlin dealers, and Cuban artists to Columbus, Ohio, is very slim. During 30 years of collecting, developer Ron (whom Ann credits as being the true visionary) has served on the boards of SITE Santa Fe, New York's Madison Square Park, and the drawing committee of the Whitney Museum. This past fall he turned his attention inward by unveiling the Pizzuti Collection, an 18,000-square-foot stand-alone exhibition space that is currently showing works by John Chamberlain, Jean Dubuffet, Darío Escobar, Guillermo Kuitca, and Louise Nevelson. It's just part of the Pizzutis' push to bring world-class culture to Columbus's Short North district.

• **OPRAH WINFREY**

In June the media mogul committed a whopping \$12 million to the Smithsonian's National Museum of African American History and Culture, currently on track to open in its new Washington Monument-adjacent building by 2015. Combined with a \$1 million gift in 2007, the donation made her the top supporter of the institution, whose 350-seat theater will be named in her honor. It's more than lip service, as Winfrey is also known to collect such artists as Clementine Hunter, John Kramer, and Allen Stringfellow.

INGVILD GOETZ



CLOCKWISE FROM RIGHT: THOMAS DASHUBER AND SAMMLUNG GOETZ, MUNCHEN; MEHRIBAN ALIYEVA; PIZZUTI; PATRICK McMULLAN AND DAVID CROTTY; WIKIMEDIA COMMONS

POWER PLAYERS

• **SANDY ANGUS**

The odds were stacked against Angus this past fall when he debuted his new ArtInter-national Istanbul to a city rife with protests and in direct competition with the more established Contemporary Istanbul fair. But the events impresario is used to pioneering uncertain markets: He rose to prominence in 2008 as the cofounder of ArtHK, the thriving Hong Kong fair that has since had its majority stake sold to Art Basel, and in March he and Tim Etchells unveiled the new London fair Art13, with a focus on underrepresented nations. Come January, he'll be off to India for the sixth edition of his India Art Fair.

• **RICHARD ARMSTRONG**

Since taking the directorship of the Solomon R. Guggenheim Museum and Foundation in November 2008, Armstrong has quietly repaired the museum's reputation after the missteps of the Thomas Krens years by pushing programming front and center. The underrated "Picasso Black and White" was followed in February by "Gutai: Splendid Playground," a landmark look at the postwar Japanese avant-garde, and by James Turrell's *Aten Reign, 2013*, for which the resurgent artist reimagined Frank Lloyd Wright's spiraling museum rotunda as an enormous volume filled with shifting artificial and natural light. Armstrong even rebounded after an embarrassing initial rebuff by Helsinki, unveiling a second proposal for a satellite museum in the Finnish capital in September.

• **BERNARD ARNAULT**

With an estimated \$29 billion in personal assets, the chairman and CEO of the French luxury conglomerate LVMH has art and culture in his silk-lined suit pocket. In 2013 the seven-year-old Espace Culturel Louis Vuitton gallery in Paris pushed an inventive program of guest-curated exhibitions devoted to correspondence art, otherness, and the new class of Romanian upstarts; a Venice location debuted during the Biennale with a Tony Oursler commission. Next year sees the opening of the long-awaited Louis Vuitton Foundation for Creation on the edge of Paris's Bois de Boulogne. The \$143 million Frank Gehry glass confection will house a world-class collection of post-1960s art with an emphasis on public programming.

• **MARIA ARENA BELL**

The Los Angeles art scene was divided in many ways by the arrival of Jeffrey Deitch in 2010. Few have come out more in support of the embattled former Museum of Contemporary Art director than Maria Arena Bell. Through her five-year tenure as chair of the museum's board, the television producer has proved herself the best ally in town, helping dig the struggling museum out of its \$34 million deficit by courting business bigwigs and staging celebrity-studded fund-raisers like April's gala, with Rob Pruitt acting as creative director, which netted the museum \$2.5 million. She'll leave her mark long-term through her pick of Deitch's successor, the announcement of which is expected by the end of the year.

• **CARTER CLEVELAND +**

SEBASTIAN CWILICH

This year the dynamic team behind Artsy—founder Cleveland, a 26-year-old digital wunderkind, and president and COO Cwilich, who launched the private sales division at Christie's—catapulted their online sales and education platform into a multimillion-dollar venture. Their app has grown their audience to 150,000 registered users who can peruse more than 230 million artworks, and a new search feature offers views of "comparables" in both aesthetics and price. The pair's famous cabal of financial backers (Zhukova, Murdoch) and board of advisers (Gagosian, Glimcher) should come in handy, as Cleveland and Cwilich have publicly wagered that Artsy will outshine both Google's Art Project and Amazon.

• **SARA FITZMAURICE**

Art PR is often huffily derided for crossing sacred boundaries between culture and commerce. But Fitzmaurice, who launched her firm, Fitz & Co., in New York nearly 18 years ago, has become the definitive invisible-



ANDREA GLIMCHER



SEBASTIAN CWILICH + CARTER CLEVELAND



JEFF KOONS



ALBERTO + DAVID MUGRABI



MARIA ARENA BELL

CLOCKWISE FROM LEFT: EMILY BERL; BILLY FARRELL AGENCY; SOPHIE ELGORT; LINDA NYLIND; MICAH AARON SCHMIDT



ADITYA JULKA + ALEXANDER GILKES



SARA FITZMAURICE



STEVEN P. MURPHY



BERNARD ARNAULD

visible public relations doyenne. With such galleries as Lehmann Maupin, Paul Kasmin, and Sean Kelly on her client roster, as well as Art Basel, Performa, the Hugo Boss Art Prize, and Americans for the Arts, Fitzmaurice leads a team of more than 20 employees with grace and shrewdness.

• **ALEXANDER GILKES + ADITYA JULKA**

Gilkes runs with British royals and shared the spotlight with Simon de Pury as his right-hand man. Julka was a shining star of Harvard's MBA program and builder of two lucrative tech companies in India. Together they created Paddle8, an online auction house that has distinguished itself over the past year by rethinking its platform. A business that began as a mere Internet dealership now focuses on private and benefit sales and auctions. With \$10 million in funding from Damien Hirst, White Cube's Jay Jopling, and the Mellon family, Gilkes and Julka this year changed the look—and the experience—of going “on the block.”

• **ANDREA GLIMCHER**

The longtime Pace Gallery communications maven has had a momentous year. This summer she and adviser-dealer Jeanne Greenberg Rohatyn staged one of the gallery's highest-profile events with the filming of Jay-Z's “Picasso Baby” performance at

one of Pace's three 25th Street locations. Around the same time word went out that she and her husband, Pace scion Marc Glimcher, were divorcing, but that the split was amicable and Andrea would stay on with the gallery. Her new role as director will put her more in the sales and artist-relations camp.

• **JEFF KOONS**

Lobster prices were low in 2013—unless the lobster in question was one of the monumental polychromed aluminum variety by Koons, going for a reported \$7 million in the Gagosian booth at Frieze London in October. The art star's turn in the fair spotlight was a victory lap following a year of blockbusters, including much-buzzed-about dual exhibitions at Gagosian—and a one-off with David Zwirner—in New York. Koons also designed the cover for Lady Gaga's latest album, showing that his reach extends well beyond the often hermetic confines of the art world. The artist isn't planning to take any time off: In June 2014 his retrospective will fill the Whitney Museum of American Art in New York, the institution's pointed swan song before it relocates to new downtown digs. As the market for contemporary art soars to nosebleed heights, Koons's inimitably slick Pop is, perhaps, proof that every age gets the artist it deserves.

FROM TOP: WESTON WELLS; RON ESHEL AND FITZ & CO.; CHRISTIE'S; LOUIS VUITTON FOUNDATION

(POWER PLAYERS)

- **EUGENE LEMAY**

At 1.5 million square feet on 35 acres, Mana Contemporary—a Jersey City, New Jersey, exhibition space and center for art studios, supply shops, framers, and storage facilities—is big enough to be a self-sustaining artist settlement, which would make its chief executive, Eugene Lemay, something like its mayor. Lemay, a founding partner of Moïshe's Moving Systems, which funds Mana, enlisted the help of New York dealer Mike Weiss and painter Yigal Ozeri to transform the former tobacco-manufacturing site into a contemporary art hub. And the project seems poised to grow even bigger: In March, Lemay helped organize a high-profile gala hosted by Charlie Rose and honoring Marina Abramović. He also announced plans to establish a sculpture garden, theater, and residency program.

- **THE MUGRABI FAMILY**

Textile mogul Jose Mugrabi and his two sons, Alberto and David, are a familiar sight at major New York and London evening sales at Christie's, Sotheby's, and Phillips, sitting together and perking up when any of the artists heavily represented in their 3,000-piece collection come up on the block. These include Andy Warhol, of whose work they are said to own more than 800 examples, as well as sizable holdings of Damien Hirst, Jean-Michel Basquiat, and Tom Wesselmann. Having recently announced they are expanding their focus to younger,

emerging talents, all eyes are watching to see which artist is anointed next. Hints appeared at the recent London sales, where Jose snapped up a work by Nate Lowman, *Pink Altima*, 2005, for \$330,000.

- **STEVEN P. MURPHY**

The former publishing exec has beaten the skeptics in his third year as CEO of Christie's, boldly leading the 247-year-old auction house into uncharted territory. That includes cyberspace: This year alone, the house held 50 online-only sales in collecting categories such as wine; fine art; jewels, watches, and other luxury items; even vintage Macintosh computers. The house, which saw a 9 percent uptick in sales during the first half of 2013, held the most successful art auction in history in May in New York while simultaneously swelling private sales. In September it became the first Western auction house to conduct a sale in mainland China. Next up? India, where Christie's will launch a Mumbai sale this month.

- **RAMIN SALSALI**

In 2011 the Tehran-born art collector opened a private museum in Dubai. Already he has plans under way for another, albeit of a different stripe: Set to break ground next year in the city's Burj Khalifa district, the Dubai Museum of Contemporary Art will be the United Arab Emirates' first public art museum. Salsali, a petrochemicals consultant, will donate works from his personal collection of European and Middle Eastern art, which he has been assembling since age 21, and fund the operation with contributions from the private sector rather than from the government. But Dubai's ruler, Sheikh Mohammed bin Rashid Al Maktoum, has supported Salsali in other ways, most recently recognizing him with the Patron of the Arts award—for the fourth year in a row.

- **MARC SPIEGLER**

All art world eyes were on Hong Kong in May. Could the Art Basel model, which has served Switzerland and Florida so well, be exported to the much-coveted, billionaire-rich markets in the East? After the fair's parent, MCH, acquired ArtHK in 2011, Spiegler (promoted to director of the Basel triumvirate in late 2012) took pains to maintain local alliances and flavor, retaining ArtHK founder Magnus Renfrew. Spiegler told Blouinartinfo.com, "I don't think there can be any complacency...As much as it's globalized, as much as it's more international, the art world is a relatively small group of people, and it can still move very quickly from one place to another." His diligence paid off. Across the board, dealers reported strong sales and praised the fair's organization. The 2014 edition is scheduled for May 15–18.



RAMIN SALSALI



RICHARD ARMSTRONG



MARC SPIEGLER



SANDY ANGUS



EUGENE LEMAY

POWER TO WATCH

- **IRENE HOFMANN**

Hofmann arrived as *SITE* Santa Fe's director and chief curator in 2010 by way of the Contemporary Museum in Baltimore. This year she unveiled an ambitious revamp of the now-ubiquitous international biennial format, which was pioneered in the United States by *SITE* in 1995. Her brainchild, *SITELINES*, carries a theme of "Unsettled Landscapes" and consists of a trio of collaboratively curated exhibitions unfolding over six years that will use contemporary art to examine the intertwined histories of various cultures across North, Central, and South America.

- **ERIC LEROY**

As head of Artcurial's comics department, which he cofounded with François Tajan in 2005, Leroy shows how deep an apparent niche market can be. From 2011 to 2012, Leroy oversaw a leap of 82 percent in sales, for a take of nearly €12 million (\$15.2 million). In 2013 a February auction of drawings by Jean-Marc Reiser was 100 percent sold; in October, 30 works by the Belgian *Cités Obscures* creator François Schuiten, appearing at auction for the first time, raked in €558,299 (\$769,000). Leroy's marquee event, however, is the annual June sale devoted to the work of Hergé, creator of Tintin, for whom he achieved a record price of €1,338,600 (\$1.7 million) in June 2012—nothing funny about that.

- **TREVVYN + JULIAN MCGOWAN**

The founders of Africa's sole collectible design gallery—the Johannesburg-based Southern Guild—are bringing global attention to the continent's burgeoning design scene. In 2013, Southern Guild brought works by African designers to Dubai, New York, Basel, and Miami and unveiled fresh talents in "Graphic Africa" during the London Design Festival in September.

- **EYAL OFER**

The son of the late Israeli shipping magnate and collector Sammy Ofer was not known for his art affinity until 2013, when he made a \$15 million donation to London's Tate Modern, where a wing now bears his name. Notoriously private, Ofer has never discussed the contents of his collection, but word is it's every bit as lavish as his \$6 billion net worth.

- **ALISON + MARK PINCUS**

The power couple (he, Zynga; she, One Kings Lane) have cherry-picked a contemporary collection that is turning heads toward the West Coast and reminding the world that Silicon Valley has the eye—and the wallet—for art. Alison sits on the board of San Francisco's Contemporary Jewish Museum and the duo provided funding for Leo Villareal's \$8 million Golden Gate Bridge installation.

- **SAARA PRITCHARD**



- **ALEX POOTS**

If bigness has come to define much of the contemporary art scene this year, Alex Poots arrived at New York's Park Avenue Armory at just the right time. Hired as artistic director of the 55,000-square-foot drill hall in 2011, Poots, who retained his post as head of the biennial Manchester International Festival, has pushed the Armory to new heights in both scale and audacity, with headline-grabbers such as Paul McCarthy's NC-17 installation *WS*. Up next is Matthew Barney's six-hour rock opera film, *River of Fundament*.

- **SAARA PRITCHARD**

An associate specialist in postwar and contemporary art at Christie's New York, Pritchard showed her auction acumen this year when she spearheaded the highest-grossing First Open sales, bringing in \$32 million on a trio of events targeted at young collectors. To aid in cultivating the next generation, Pritchard, who joined the house in 2010, cofounded ArtSet, a contemporary arts membership circle that focuses on exposing young collectors to the London art scene.

- **JESSICA SILVERMAN**

Although San Francisco isn't exactly a market hub, dealer Silverman has built a reputation for her midcareer artists over the past six years by making herself a fixture at fairs. In 2013 she reported solid sales at *NADA* Miami, Art Basel Statements, Expo Chicago, the Armory Show, and the Dallas Art Fair, all of which allowed a move to a bigger, ground-floor space in the city's rapidly gentrifying Tenderloin district. Silverman now has four times her former square footage to show diverse works by Christopher Badger, Shannon Finley, and Israeli artist Amikam Toren, who made his U.S. debut there last month.



ERIC LEROY



JESSICA SILVERMAN



JULIAN + TREVVYN
MCGOWAN



IRENE HOFMANN



MARK PINCUS

CLOCKWISE FROM RIGHT: CHRISTIE'S; ZYNGA; KATE RUSSELL; JAC DE VILLIERS; MOLLY DECOUDREAU; ARTCURIAL

POWER PERSONALITIES

- **ELI BROAD**

Los Angeles's most pugnacious patron has spent most of this year defending MOCA, where he is founding chairman of the board of trustees. In the spring he helped block a proposed merger with the Los Angeles County Museum of Art but failed to drum up support for a partnership with Washington's National Gallery of Art; he also had a hand in replenishing the museum's board after the departures of John Baldessari, Catherine Opie, Barbara Kruger, and Ed Ruscha last year.

- **ALAN FAENA**

Easily spotted thanks to his signature white fedora, the Argentine fashion designer/real-estate visionary has set sights on the port where art and Latin America collide: Miami. Although plans for his first foray into neighborhood revitalization in his hometown of Buenos Aires were met with skepticism, his ultimate success (in part due to the Faena Arts Center, which opened in 2011) prompted him to break ground this year on his \$750 million Miami Beach project, which will feature a residential tower by Foster + Partners and a cultural center by Rem Koolhaas's OMA.

- **MASSIMILIANO GIONI**

The 40-year-old Italian-born curator is something like the Pied Piper of the art world: Wherever he curates, people follow. He drew hordes of visitors to Italy this year for his widely acclaimed exhibition "The Encyclopedic Palace" at the Venice Biennale, and he

has put New York's floundering New Museum back on the map since becoming associate director and director of exhibitions in 2010, organizing popular—if occasionally light-weight—smashes like Carsten Höller's "Experience." His ascent seems effortless and even his critics express a certain fascination.

- **MAX LEVAI**

In 2011 Marlborough Gallery president Pierre Levai brought in his then 23-year-old son to rejuvenate the family's Chelsea location, while he continued to helm the more established 57th Street space himself. Since then, the upstart has recruited a range of youthful artists, including immersive-installation wizards Jonah Freeman and Justin Lowe, punk appropriationist Robert Rauschenberg, and neo-surreal sculptor Tony Matelli. This year, the younger Levai took the venerable gallery downtown, with a new branch on Broome Street on the Lower East Side, drawing throngs of visitors to its opening party, a pizza-themed group show.

- **JEANNE GREENBERG ROHATYN**

If 2013 is the year the art world went fully mainstream, credit the efforts of Salon 94 dealer Jeanne Greenberg Rohatyn, who runs the gallery's three New York City locations. A former judge on Bravo TV's *Work of Art*, the savvy saleswoman has obscured the lines between art and celebrity, peppering her roster with hot emerging talents like 24-year-old artist Lucien Smith and fashion designer Rick Owens. In July she organized the shoot of a music video—in which she naturally had a cameo—at the Pace Gallery for Jay-Z's single "Picasso Baby."

- **VLADIMIR RESTOIN ROITFELD**

Spawn of power players in fashion and real estate, Roitfeld's lack of degreed art credentials and coterie of famous friends only exacerbate perceptions of privilege. But Roitfeld has established himself as a canny curatorial force, staging group shows packed with bold-face names in Aby Rosen's 980 Madison Avenue, Sotheby's S2 gallery, Lehmann Maupin, and now his new Upper East Side project space.

- **MICHAEL SHVO**

The brassy real estate salesman has jumped back into the business after sitting out the last few years to focus, he has said, on collecting art. Now Shvo is turning to property development: He made his first move earlier this year with the purchase of the \$23.5 million Getty gas station in Chelsea. He plans to build a luxury condo on the site, but first it hosted a flock of François-Xavier Lalanne's sheep sculptures—many of them Shvo's own—standing placidly atop grassy hillocks. ☐



ELI BROAD



MASSIMILIANO GIONI



MAX LEVAI



MICHAEL SHVO



VLADIMIR RESTOIN ROITFELD



JEANNE GREENBERG ROHATYN

CLOCKWISE FROM LEFT: PATRICK McMULLAN AND SHAUN MADER; PATRICK McMULLAN AND CLINT SPAULDING; MARCO DE SCALZI; JULIAN UNGANO; SHVO; GETTY IMAGES