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THE POWER ISSUE



HIGH-WATTAGE WOMEN



2016

POWER

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WHEN FRANCES MORRIS TOOK THE REINS of Tate Modern in London in January of this year, the art world took notice. She was not only the first Brit but also the first female to direct the vaunted art venue, highlighting how rare it is for female curators to achieve such recognition, despite the critical roles they play in the success of the institutions they serve. (According to the most recent study on the topic, released by the Association of Art Museum Directors, 75 percent of institutions with budgets in excess of \$15 million are still helmed by men.) ■ When it comes to female artists, there is also catching up to do. It has been two years since Georgia O'Keeffe's *Jimson Weed/White Flower No. 1*, 1932, set the bar for a work by a female artist at auction when it sold at Sotheby's New York in November 2014 for \$44.4 million. Impressive as that sum may be, it was far too low to make our list of the top 40 most expensive paintings of all time in this issue's Databank column, which includes a dozen works by Pablo Picasso alone. ■ Despite the statistics, we found in formulating our 2016 power list that the old-boy network is starting to yield. This is particularly true when it comes to the major auction houses, where several key appointments have been made over the past 18 months. Here and in the galleries, more and more women are making inroads, and in the process shaping the global cultural dialogue. —THE EDITORS

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Margaret Carrigan, Rachel Corbett, Juliet Helmke, Scott Indrisek, Genelle Levy, James Miller, Ashley Petras, Meghana Reddy, Sara Roffino, Leah Rosenzweig, Angela M.H. Schuster, Judd Tully, Danielle Whalen

Patricia Barbizet • CEO, CHRISTIE'S

The highly regarded French-born executive became a glass-ceiling breaker when she was appointed CEO of Christie's in December 2014 following the abrupt exit of Steven Murphy, becoming the first woman ever to run the leading auction house. Only once before, during the tenure of Diana D. Brooks, the former president and CEO of Sotheby's, has a woman helmed half of the auction duopoly.

Barbizet's task has been anything but easy. She has encountered rough waters with the softening of the global art market and a massive and seemingly ongoing drain of talent exiting the company for competing roles at Sotheby's and Phillips. While Jussi Pykkänen, Christie's star auctioneer and now global president, remains the public face of the company, Barbizet has stayed mostly in the background, perhaps due in part to her continuing and demanding role as chief executive of Artémis SA, François Pinault's holding company and corporate parent of Christie's. However, insider speculation that Barbizet's appointment was simply an emergency measure has grown stale, and bets are off that new blood will be recruited.

▼ Estrellita Brodsky • COLLECTOR AND PATRON

The New York-based champion of Latin American art—whose parents hailed from Venezuela and Uruguay—is more than a model collector and philanthropist: She's also a serious art historian, with a Ph.D. from the Institute of Fine Arts at New York University. Most recently, Brodsky organized the first major U.S. retrospective of Julio Le Parc, the 88-year-old Argentine kinetic artist on whom she wrote her dissertation,



at the Pérez Art Museum Miami. On view through March 19, 2017, the show, "Form into Action," includes more than 100 of the artist's works made from 1958 to 2013.

In between frequent trips to Venezuela, Brodsky, along with her husband—real estate developer Daniel Brodsky, chairman of the board at the Metropolitan Museum of Art—has underwritten curatorial positions at Tate Modern, the Metropolitan Museum, and the Museum of Modern Art, and has amassed a private collection of some 500 works. In 2011, the pair founded the Daniel and Estrellita Brodsky Family Foundation, which hosts regular exhibitions and events for Latin American art and artists, and they continue to support acquisitions of work from the region at major museums around the world today.

Amy Cappellazzo • ART ADVISER

Arguably the most powerful woman in the auction and art advisory world, Cappellazzo came to prominence in 2002 when she took over the contemporary art department at Christie's in New York. That followed an art advisory and curatorial stint in Miami that included laying some of the critical groundwork for the 2002 Art Basel Miami Beach fair launch. At Christie's, Cappellazzo and fellow rainmaker Brett Gorvy built an empire of auction and private sales that pretty much slaughtered the competition over the course of a decade, culminating in a record-breaking \$691.5 million evening sale in November 2013. By the time of that sale, Gorvy had assumed the top role of chairman and international head of postwar and contemporary art, and in February 2014 Cappellazzo decided to move on to pursue private dealing. Within months she had teamed up with veteran art adviser Allan Schwartzman and finance maven Adam Chinn to form the private consulting firm Art Agency, Partners—and sold the fledgling firm to Sotheby's early this year. The still unanswered question is whether Cappellazzo and her elite team can catapult Sotheby's past its longtime archival and make that huge and risky investment perform like a market winner.

Patricia Phelps de Cisneros • COLLECTOR AND PATRON

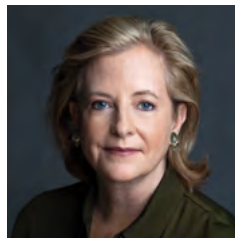
The Venezuelan philanthropist has long served as a trustee of MOMA and was most recently in the news for her landmark donation of more than 100 works to the institution. The gift, which included works by distinguished artists such as Hélio Oiticica, Lygia Pape, and Jesús Rafael Soto, reaffirmed her commitment to the advancement of Latin American art, a cause she has supported through her foundation, Colección Patricia Phelps de Cisneros (CPPC). Established in the 1970s, the foundation holds more than 2,000 works, which it lends



PATRICIA BARBIZET



AMY CAPPELLAZZO



PATRICIA CISNEROS

FROM TOP: CHRISTIE'S; SOTHEBY'S; TIMOTHY GREENFIELD-SANDERS; RAUL MARTINEZ AND ANOTHER SPACE

to institutions around the world. CPPC also supports many educational and philanthropic initiatives such as exhibitions, publications, and grants to contemporary Latin American artists. Over the decades Cisneros has been deeply involved with leading public institutions around the world, such as the Metropolitan Museum of Art, the Reina Sofía in Madrid, the Los Angeles County Museum of Art, and Tate in London.

Candy Coleman • SPECIALIST, SOTHEBY'S

The art world took notice this past summer when Sotheby's announced that Coleman—who for 21 years was director of Gagosian Gallery in Beverly Hills—would be joining the house as a specialist in contemporary art at its Southern Californian outpost. At Gagosian, Coleman oversaw numerous private sales and gallery exhibitions of work by represented artists, including Ed Ruscha (whom Coleman managed for 17 years, until 2012), Anselm Kiefer, Cecily Brown, and Roe Ethridge. This is her return to the house, where she worked for a decade, from 1985 to '95. Coleman brings insider knowledge of both West Coast artists and, crucially, their collectors. "The art market is in a period of evolution, and Sotheby's is expanding the traditional role of an auction house," said Coleman when her appointment was announced. "The infrastructure and reach of an international auction house, and particularly a publicly held one, offer distinct benefits to collectors and artists as well as the market overall."

Gisèle Croës • GALLERIST

This dealer in Far Eastern art—known for her expertise in the realm of archaic ritual Chinese bronzes—has continued to build strength since teaming up in 2014 with megadealer Larry Gagosian to present her ancient treasures alongside contemporary works in his gallery spaces in New York and Hong Kong. After two successful springtime Asia Week outings in New York, the two collaborated last winter on "The Shape of Time," an exhibition at Gagosian's Hong Kong venue. There, a 1,200-year-old headdress with glass ornaments from the Tang Dynasty, Longshan culture black pottery from the 3rd millennium B.C., and a late Shang Dynasty (1600–1050 B.C.) bronze bell were offered in the company of works by Takashi Murakami, Cai Guo-Qiang, and Richard Serra. "The response to the mix of ancient and modern was amazing," said Croës in the wake of the show, adding that Chinese collectors, who were not used to such visual confrontation between the past and present, found it "mind-opening and fantastic." A roster regular at the Biennale des Antiquaires in Paris and the European Fine Art Fair (TEFAF) in Maastricht, Croës opened her gallery in Brussels in 1976, following a three-year stint in Beijing.



CANDY COLEMAN



GISELE CROËS

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**^ Elizabeth Dee • GALLERIST**

2016 has been a big year for the New Yorker, who works with sought-after artists such as Adrian Piper and Ryan Trecartin. After 15 years in Chelsea, she made headlines when she announced in February that she would be relocating the Elizabeth Dee Gallery to Harlem, where she's lived for nearly five years. Although she isn't the first gallerist to set up shop above 120th Street (Long Gallery, Eli Ping Frances Perkins, and Rear Window are there, and Gavin Brown recently moved his flagship space to 127th Street), her move heralds a marked shift in Manhattan's gallery topography, as an increasing number of venues flee the rising rents and commercialization of Chelsea and the Lower East Side. Dee's new space on Fifth Avenue opened in September and offers considerably more bang for her buck: It boasts 12,000 square feet, a notable upgrade from the 2,500 in her former location. In addition to mounting larger, more in-depth exhibitions, she plans to use the added room to integrate educational programming like screenings, lectures, and community talks. As if a big move uptown and a substantially larger exhibition space to manage weren't enough, in April Dee also launched a Brussels edition of the successful Independent Art Fair, which she cofounded in New York in 2010.



Kimberly Drew • SOCIAL MEDIA MAVEN

In a year dominated by a stream of news stories documenting police shootings of unarmed black men and a contentious election cycle that has stirred up anxiety and racial tensions in the United States, young Americans have flocked to social media to air opinions, point out injustice, and engage with social movements, such as Black Lives Matter. One of these digital pioneers is Kimberly Drew, the Metropolitan Museum of Art's 26-year-old social media manager. Drew, who is perhaps better known as @museummammy on Twitter and Instagram, has accumulated more than 100,000 followers across an array of social media platforms by being an outspoken advocate for black artists. She does this not only through her personal accounts, posting works by artists of color, but also on her Tumblr, "Black Contemporary Art," which she has been running since 2011. It was Drew's ability to tap into the current culture, along with her knowledge of the contemporary art scene, that the Met seized on, bringing Drew on board in July 2015 to run content on its social media accounts. It is part of a push by the museum to both expand its presence in New York City and reintroduce itself as a hub for new and diverse ideas. This has included moving the majority of its contemporary holdings to the Met Breuer and adopting an unexpectedly controversial logo redesign. There's a sense that the Met, long a stalwart in the cultural landscape, was in danger of stalling and failing to bring younger visitors through its Fifth Avenue doors. Although it will take more time to judge whether the Met has successfully adjusted its course, Drew is nonetheless making a mark on the art world's digital landscape that will last for years to come.

Sara Friedlander • SPECIALIST, CHRISTIE'S

The 10-year veteran of postwar and contemporary art at Christie's New York was elevated to senior vice president and head of the vaunted department in November, with the expectation that she can rebuild the house's depleted roster of specialists while guiding major business to the market leader. Her steady climb during her time at the house—from a junior position in the First Open sales to head of afternoon sales and then to the evening sales platform—speaks well of her savvy

fluency across the contemporary art terrain. Friedlander interrupted her tenure at Christie's in October 2013 for a six-month stint at Chelsea's iconic Paula Cooper Gallery, a move prompted by her desire to work more directly in the primary market with living artists. She returned to the house just in time for the record-setting \$744.9 million evening postwar and contemporary auction in May 2014 at the firm's Rockefeller Center headquarters. The art market has cooled since then, although Christie's still outgunned rival Sotheby's in last May's evening sale, bringing in \$318.3 million to Sotheby's \$242.2 million. Moving forward, Friedlander will be aided by Alex Rotter, who joins the team in March after his "gardening" leave, following his role as chairman of postwar and contemporary art at Sotheby's New York.

Thelma Golden • DIRECTOR, STUDIO MUSEUM IN HARLEM

Writing in the *Village Voice* 15 years ago, Greg Tate described Golden, who had just begun her tenure at the Studio Museum in Harlem, as "a highbrow mack-diva of the first magnitude." These words have never been truer than they are today, as Golden continues to blaze a path for African-American women in museums and art institutions. Her career began in 1988 when she became the Whitney Museum's first black curator. There she made a name for herself by organizing critically acclaimed exhibitions like the 1994 show "Black Male: Representations of Masculinity in Contemporary American Art." Additionally, she helped curate the 1993 Whitney Biennial, which critic Jerry Saltz called "the moment in which today's art world was born." Since stepping into the



SARA FRIEDLANDER



THELMA GOLDEN

FROM TOP: NAIMA GREEN; CHRISTIE'S; PATRICK McMULLAN AND NICHOLAS HUNT



CAROL GREENE



FEROZE GUJRAL



AGNES GUND



LAUREN HAYNES

FROM TOP: GREENE NAFTALI GALLERY, NEW YORK; BHARAT SIKKA; TIMOTHY GREENFIELD-SANDERS; STEPHEN IRONSIDE

director role at the Studio Museum in 2005, she has increased attendance by nearly 30 percent and secured a \$122 million expansion, to be designed by David Adjaye. In 2015 she was appointed by President Barack Obama to the board of his eponymous foundation to help plan the presidential library on the South Side of Chicago. This year she oversaw a milestone exhibition of work by the modernist painter Alma Thomas at the Studio Museum. Golden also received the 2016 Audrey Irmas Award for Curatorial Excellence for raising crucial issues and developing ideas that are central to our society through her work.

Carol Greene • GALLERIST

When Greene opened Greene Naftali more than two decades ago, hers was one of the first galleries in the Chelsea neighborhood, where she remains a grounding force. She has long championed Conceptual art, and her impressive roster includes influential artists such as Paul Chan, Tony Conrad, and Rachel Harrison, as well as newer faces on the scene like Trisha Baga, Katja Novitskova, and Helen Marten. While Chelsea's gallery population has been in flux in recent years thanks to rising rents, Greene's early investment is obviously paying off. In 2014 she expanded the gallery from its eighth-floor loft to an impressive ground-floor space in the same building and inaugurated her new digs, designed by Rexrode Chirigos Architects, with a sizable show of Dan Graham's work. This past April, Greene opened a temporary space in Williamsburg, Brooklyn. Known as the Greene Naftali Garage, the space afforded Greene a chance to break away from the white-cube aesthetic as she continues to experiment with new exhibition venues and possibilities.

Feroze Gujral • PATRON

The top model turned art patron established the Gujral Foundation in 2008 as a way to support contemporary cultural engagement with art, design, and architecture. Since then, the foundation has served as a safe space for experimental and performance artists throughout India. In 2012, Gujral was among the inaugural benefactors of the Kochi-Muziris Biennale, where she remains an advisory board member. She also played a critical role in conceiving and underwriting the exhibition "My East Is Your West," an official collateral event of the 56th Venice Biennale in 2015. Born of a desire to unite the historically conflicting nations of India and Pakistan through a common thread of artistic expression, the exhibition brought together works by Lahore artist Rashid Rana and Mumbai artist Shilpa Gupta for the Biennale's first shared exhibition by artists from both countries. Gujral is a patron at the Louvre and the

Smithsonian as well as a collector of Indian artwork, including work by her nationally celebrated father-in-law, Satish Gujral.

Agnes Gund • COLLECTOR AND PATRON

One of New York City's most active philanthropists and recognizable patrons of the arts, Gund is a president emerita of the Museum of Modern Art, having served in the role from 1991 to 2002. She still holds several titles, among them chairwoman of MOMA PS1. In 1997, Gund was a recipient of the National Medal of the Arts, and in 2011 she was nominated by President Obama to serve on the Board of Trustees of the National Council on the Arts. This past October, when gallerist Marian Goodman was honored at the Independent Curator's International annual benefit, she decided to pass her award on to a 'more-deserving' Gund, during her acceptance speech, calling her "the most generous person in the world." Perhaps this is true; Gund once told the *New York Times* that she gives away "more money than I really have." She has a collection of some 2,000 works, many of which she has pledged to institutions.

Lauren Haynes • CURATOR, CRYSTAL BRIDGES MUSEUM OF AMERICAN ART

After 10 years at the Studio Museum in Harlem, most recently as associate curator of the permanent collection, Haynes moved to Bentonville, Arkansas this year, becoming curator of contemporary art at the Crystal Bridges Museum of American Art. Her appointment is the latest in a wave of significant moves the museum has revealed over the course of the year, including the creation of a partnership with Mass MOCA to revamp a 63,000-square-foot former Kraft Foods plant in downtown Bentonville. The new outpost, set to open in 2018, will serve as the home of a multidisciplinary artist-in-residence program, which Haynes is more than qualified to set up: She oversaw the Studio Museum's famed residency program, which counts up-and-coming artists such as Xaviera Simmons, Sadie Barnette, and Eric Mack among its alumni. During her tenure at the Studio Museum, Haynes also helped organize key exhibitions that expanded the conversation surrounding contemporary African-American artists, including this year's Alma Thomas show; an exhibition of Carrie Mae Weems's iconic "Museum Series" in 2014; "Speaking of People: *Ebony*, *Jet*, and Contemporary Art," 2014–15; and 2015's "Stanley Whitney: Dance the Orange." She is a scholar of modern and contemporary African-American art, and her writing helped shape the voice of the Studio Museum with landmark essays such as "Harlem: A Century in Images," 2010, and "Gordon Parks: A Harlem Family 1967," in 2012.

Sandra Hindman • DEALER

As proprietor of the multi-city gallery Les Enluminures, Hindman has been a major source for medieval and Renaissance manuscripts and miniatures for private collectors and museums, including the Louvre in Paris, the Metropolitan Museum of Art in New York, the National Gallery of Art in Washington, D.C., and the J. Paul Getty Museum in Los Angeles. Among her recent placements was *Le Roman du Roy Meliadus de Leonis*, a mid 14th-century French work illustrated by Italian artists in the circle of Niccolò di Giacomo da Bologna, which was acquired by the Fondazione Ezio Franceschini in Florence. Since opening her first gallery in Paris in 1991, she has inaugurated spaces in New York and Chicago. A professor emerita of art history at Northwestern University, Hindman is the author and co-author of nearly a dozen books, including *Manuscript Illumination in the Modern Age: Recovery and Reconstruction*.

Barbara Hoffman • ART LAWYER

As an attorney who has specialized in art law for more than three decades, Hoffman advises artists, their estates, and foundations; museums; collectors; galleries; auction houses; and even foreign governments on matters related to intellectual property, copyright, artists' rights, and cultural heritage. Working with renowned artists such as Maya Lin and Faith Ringgold, she has litigated precedent-setting cases involving copyright and fair use, establishing copyright protection for visual images on par with that for music used in film and television. She has also been

instrumental in drafting contractual guidelines for public art projects around the world. Hoffman has taught art law in New York at the School of Visual Arts and the Fashion Institute of Technology, and courses in U.S. copyright law in the master's program at the Université de Lyon in France. She was recently charged with the development of an international art law course for St. Johns University School of Law in Rome.

Maja Hoffmann • PATRON

The Swiss pharmaceutical heiress's Luma Arles project has been one of the most anticipated and ambitious incubators for contemporary art on the horizon since it was announced in 2010. Slated to open in 2018, the Frank Gehry-designed experimental cultural center, set on 20 acres, has an enviable board of advisers that includes key art world figures, such as Hans Ulrich Obrist, Tom Eccles, and Beatrix Ruf. The development is already contributing to the culture of the city, with an up-and-running program of exhibitions that has featured artists Pierre Huyghe, Renata Lucas, and Rirkrit Tiravanija. Hoffmann serves as the board chair of the Swiss Institute Contemporary Art in New York, a position she took up last June. She is also a trustee of Tate and on the board of the Palais de Tokyo in Paris and has supported numerous other institutions through the Luma Foundation.

↳ Nazgol Jahan • SPECIALIST, PHILLIPS

For more than a decade, Jahan has served as the Phillips worldwide director for jewelry. First recruited by Simon de Pury as part of a reinvigoration of the house's New York-based fine jewelry and gems department, she has stayed on through all of the house's name and personnel changes over the years. With special attention paid to young collectors who would like to own a signed piece by Cartier—but for whom a million-dollar diamond ring might be beyond reach—Jahan has transformed the Phillips jewelry department into a go-to for reasonably priced but well-provenanced items. The sales offer a wide range of price points; for instance, during last June's sale in New York, an important, unheated 13.21-carat Ceylon sapphire-and-diamond ring sold for \$100,000, while an 18-karat white gold, circular-cut diamond Serpenti ring by Bulgari found a taker at \$12,500. Jahan's focus is not only on New York, as Phillips continues to expand into new markets. Last month the house held its first jewelry auctions in Asia, at its Hong Kong location. Phillips also announced, in October, two new hires for the department: Terry Chu, previously the deputy head of jewelry at Sotheby's, will run the branch at their Hong Kong outfit; and Anellie Manolas, formerly of Bonhams Australia's jewelry department, will join Chu as a specialist.



SANDRA HINDMAN



BARBARA HOFFMAN



MAJA HOFFMANN



FROM TOP: ZACHARY LEVY; BARBARA HOFFMAN; INEZ AND VINOODH; PHILLIPS



KELLIE JONES



PAMELA JOYNER

FROM TOP: PAUL MPAGI SERUYA; JOHN D. & CATHERINE T. MACARTHUR FOUNDATION; LINDA NYLUND AND FRIEZE

› Jamillah James • CURATOR, ICA LA

Based in Los Angeles, James was appointed head curator for the new Institute of Contemporary Art, Los Angeles (ICA LA) this past summer. Formerly known as the Santa Monica Museum of Art, ICA LA has commenced work on a new, 12,700-square-foot space in downtown Los Angeles designed by Kulapat Yantrasast and the architectural firm wHY. Scheduled to open in fall 2017, the institution is working hard to establish a presence in the city ahead of its debut. Its website states that ICA LA will function more as a kunsthalle than a traditional collecting museum, making the role of head curator that much more important to its success. In an August interview with the *Los Angeles Times*, James commented that ICA LA's lack of a collection is a positive: "It gives us a lot more flexibility. This means there will be a lot of different artists we can engage with."

James was an assistant curator at the Hammer Museum from 2014 to 2016, where she helped organize shows of work by Simone Leigh and Alex Da Corte. James was also in charge of programming for Art + Practice, a community-driven arts center founded by local artist Mark Bradford and run in partnership with the Hammer. Previous to joining the Hammer, she worked at the Studio Museum in Harlem as a curatorial fellow. While there, she put together a 2013 survey, "Brothers and Sisters," in which the works of painter Beauford Delaney with juxtaposed with pieces from the museum's permanent collection.

Kellie Jones • CURATOR AND ART HISTORIAN

Jones is reshaping history through her exhaustive research on art of the African diaspora. Over the past three decades, she has organized numerous exhibitions that highlight the contributions of black artists to contemporary art, including a show for the 1989 São Paulo Biennial that won the grand prize for best individual exhibition. Her exhibition of Jean-Michel Basquiat's paintings at the Brooklyn Museum in 2005 was widely acclaimed, and her 2011 survey of black artists, "Now Dig This! Art and Black Los Angeles, 1960–1980," at the Hammer Museum in Los Angeles was named one of the best exhibitions of the year by *Artforum* and the best thematic show nationally by the International Association of Art Critics. Through her scholarly work on African-American Conceptualists, Jones has prompted a field-wide reassessment of the predominant narrative that African-American art of the period was largely figurative or representational. Jones has been instrumental in introducing and contextualizing the work of now seminal black artists like Martin Puryear, Lorna Simpson, and David Hammons. She is currently a research fellow at Columbia University's Institute for Research in African-American



Studies, where she is an associate professor in the school's art history and archaeology department. Earlier this year, her tireless work was rewarded with a MacArthur Foundation "genius" grant.

Pamela Joyner • COLLECTOR AND PATRON

Having spent more than two decades amassing a trove of 300 to 400 works by nearly 100 African-American and diaspora artists, Joyner and her husband, Fred Giuffrida, are righting the course of art history. Joyner was recently behind the gift of a large Theaster Gates piece to Tate Modern, and a Mark Bradford to the Art Institute of Chicago, of which she is a trustee. She is a member of the President's Committee on the Arts and Humanities, and a member of the International Council and the North American Acquisitions Committee of Tate Modern, as well as a member of the Modern and Contemporary Art Visiting Committee of the Metropolitan Museum of Art. In 2014, Joyner established an artist residency on her property in Sonoma, California; participants have included Lorna Simpson, Kevin Beasley, and Shinique Smith, to name a few. In September, *Four Generations*, a book documenting Joyner's years of collecting, was released, with four essays by leading thinkers, contextualizing the historical importance of her collection. A selection of her holdings will be on view in a traveling exhibition opening in October 2017 at the Ogden Museum of Southern Art in New Orleans.

Naima Keith • DEPUTY DIRECTOR, CALIFORNIA AFRICAN AMERICAN MUSEUM

Keith, who spent five years at the Studio Museum in Harlem as associate curator, was named deputy director of exhibitions and programs at the Los Angeles-based California African American Museum (CAAM) last February, filling a post that had been vacant since Charmaine Jefferson's 2014 departure. Keith left the Studio Museum on a high note, having curated 2014's "Charles Gaines: Gridwork 1974–1989," the first museum survey for the L.A.-based Conceptualist. The critically hailed show was nominated by the International Association of Art Critics as the Best Monographic Museum Show in New York, before traveling to the Hammer Museum. Keith also organized the Studio Museum's "Rodney McMillian: Views of Main Street."

At CAAM, Keith has overseen shows including "Genevieve Gagnard: Smell the Roses," the first museum exhibition of work by the California artist, who combines installation, photography, and sculpture to examine race, class, and femininity; and "Hank Willis Thomas: Black Righteous Space," an interactive multimedia presentation. Both shows run through February 19, 2017. The addition of Keith to CAAM is seen as a chance for the partially state-funded institution to attract a younger crowd than what it has seen in recent years.

Deepanjana Klein • SPECIALIST, CHRISTIE'S

Two decades ago, Christie's set up an office in India to increase its access to prime consignments from the region. This resulted in such strong sales of South Asian modern and contemporary art in New York and London that the house has maintained its position as the market leader in the category for the past 10 years. In her role as the category's international head, the New York-based Klein has worked to both strengthen the house's foothold among Western collectors and cultivate local Indian buyers as well. "Collecting is a very new phenomenon in India," she said in a January 2016 article for this magazine. "In the 1940s and '50s, Indians didn't want to buy any work by the artists we now consider modernists. Barring a few industrialist families at that time, Indians were not buying art. Now, however, they are some of our biggest collectors. They either live in India or are expats, working in technology, medical industries, or banking." One of Klein's largest acquisitions for the house was the collection of Indian painter Francis Newton Souza, who died in 2002. The 166-lot auction, held in New York in March 2014, brought in \$2.8 million. In December 2015, Klein's department oversaw the highest-selling auction ever held in India. Included in the \$14.7 million total was *Untitled*, a 1995 oil painting by Vasudeo S. Gaitonde, which sold for \$4.4 million, setting a world auction record for a piece of modern Indian art.

Koyo Kouoh • INDEPENDENT CURATOR

Formally trained in banking administration and cultural management, the Cameroonian-born Kouoh rerouted her career toward the arts in the 1990s, rallied by what she perceived as Africa's lack of visibility on the international art stage. In 2008 in Dakar, Senegal, the relentlessly forward-thinking curator founded Raw Material Company, which runs an exhibition center, a residency program, a publishing platform, and an experimental school. The space was in the spotlight in 2004 after it opened a controversial exhibition on queer identity in Africa, one of the first shows on the continent to showcase that community. Kouoh's work as an international curator also continues apace: In May and October of this year, she served as curator of Forum, the intellectual summit within the 1:54 Contemporary African Art Fair (with editions now in London and New York). There, she facilitated conversations on topics including "Museums and Contemporary African Art" and "Dandyism and Black Masculinity." This year, Kouoh curated Limerick, Ireland's EVA International biennial, which coincided with the centenary of the 1916 Easter Rising. In it, Western and non-Western artists collectively grappled with the legacy of colonialism. "I work pretty much out of necessity," Kouoh told *Ocula* magazine in 2014. "Meaning that I do things that need to be done and haven't been done before."

Chris Kraus • WRITER AND CURATOR

Dubbed the "art world's favorite fiction writer" by the *New York Observer*, Kraus enjoys a multifaceted career that encompasses academic publishing, curation, and literature. Her ongoing ascension toward the status of well-respected, edgy public intellectual is somewhat ironic, given that her early novels focused on personal and artistic setbacks; Kraus tended to portray herself as a struggling, unsung filmmaker playing second fiddle to her then husband, cultural theorist Sylvère Lotringer. One of those novels, 1997's deceptively titled *I Love Dick*, has been enthusiastically resurrected in recent years, name-dropped by Lena Dunham and other proudly feminist celebs and adapted into an Amazon miniseries directed by Jill Soloway of *Transparent* fame. Beyond her own writing, Kraus works tirelessly to promote other voices outside the mainstream. She is a coeditor of the influential imprint Semiotext(e), founded by Lotringer, which has published radical work by the likes of the Invisible Committee, Eileen Myles, Lynne Tillman, and Kathy Acker. Kraus's curatorial efforts share a similar desire to publicize the lesser-known and potentially marginalized: in 2012 she helped organize "Radical Localism" at Artists Space in New York, in conjunction with the Mexican art collective Mexicali Rose.



NAIMA KEITH



DEEPANJANA KLEIN



KOYO KOUOH



CHRIS KRAUS

FROM TOP: MATT SAYLES; CHRISTIE'S; ANTOINE TEMPE; NIC AMATO



PEARL LAM



BROOKE LAMPLEY



BARBARA LEE

FROM TOP: PEARL LAM GALLERIES, SHANGHAI; CHRISTIE'S; GOAT RODEO PRODUCTIONS; ZENITH RICHARDS

Pearl Lam • GALLERIST

Icon and *pioneer* are two words almost guaranteed to come up in descriptions of Lam, who in 1993 started dealing and exhibiting art in a variety of pop-up spaces throughout Hong Kong under the rubric Contrasts until she opened her first gallery, of that same name, in 2005. It would be years before the Chinese contemporary art market took off, but Lam's vision proved prescient. Her audacious curatorial approach has always combined art and design, old and new, Eastern and Western. Though she was raised in Hong Kong and educated in the United States and Europe, Lam credits Shanghai and the artists she met there in the 1990s with inspiring her to integrate Chinese and international styles into her shows. Today Lam operates four eponymous galleries in Hong Kong, Singapore, and Shanghai, and the enterprise will expand again in 2017 with the opening of a space in H Queens, a massive, 24-story development under construction in Hong Kong. Lam's New York-based nonprofit China Art Foundation has worked since 2008 to build a discourse between Chinese artists and scholars and the rest of the world.

Brooke Lampley • SPECIALIST, CHRISTIE'S

The head of Impressionist and modern art at Christie's New York, who took over the department from Conor Jordan in 2012, Lampley has successfully steered the department in a leaner and meaner direction since the firm launched its "curated" sales, such as Looking Forward to the Past and The Artist's Muse, in May and November 2015, respectively. While marketing successes for the house, the mixed category sales have taken some of the limelight and top-lot firepower away from her domain, an effect that was evident in last year's evening combined tally of \$145.5 million compared with \$285.9 million in 2014. However, she has been quick to adjust. Though once perceived as lagging behind the brawnier base of departmental expertise at archrival Sotheby's, Lampley and her team have benefited from the recent sea change and brain drain at Sotheby's, picking up disgruntled clientele along the way. She is now gaining converts in what is increasingly perceived as a shrinking field.

A fierce competitor, Lampley is admired for her double-barreled marketing approach and depth of art history acumen, thanks in part to an academic background that includes degrees from Harvard and Yale. Before joining Christie's in 2004, she held curatorial assistant posts in Washington, D.C. at the National Gallery of Art and the Hirshhorn Museum and Sculpture Garden, a rich proving ground that gave her polished connoisseurship and firsthand familiarity with world-class works of art. As to what attracts her to the auction game, Lampley has said, "I like the exchange with clients [and] having to back up my opinions."

Barbara Lee • COLLECTOR AND PATRON

There are few philanthropists who have done as much for art in Boston as Lee, who since the late 1990s has worked closely with Jill Medvedow, the director of the city's Institute of Contemporary Art, where Lee is vice chair of the board of trustees, to bring a world-class collection to the museum. Lee was a major force behind the \$51 million Diller Scofidio + Renfro-designed harborside building where the museum has been located since 2006. And she has donated nearly 70 works by contemporary female artists to the institution; her 2015 offering of 20 pieces by 12 artists, cumulatively valued at \$42 million, was the largest donation ever made to the museum. Exhibitions at museums and other institutions throughout the country, featuring artists such as Marlene Dumas, Kiki Smith, Alice Neel, and Sister Mary Corita Kent, among others, have received support from Lee, as did MOCA LA's 2007 "Wack!: Art and the Feminist Revolution." Augmenting her work within contemporary art, Lee's foundation supports women in American politics through nonpartisan research, grantmaking, and partnerships.

✓ **Dominique Lévy** • GALLERIST

Since establishing her eponymous gallery on Manhattan's Madison Avenue in 2013 with a show of works by Lucio Fontana, Yves Klein, and Cy Twombly, the Swiss-born gallerist and art adviser has continued to expand her roster and her global footprint. In 2014 she opened an outpost on Old Bond Street in London's Mayfair; she also maintains an office in Geneva. She honed her eye under the tutelage of London dealer Anthony d'Offay and her business acumen at Sotheby's and at Christie's, where in 1999 she was recruited by François Pinault to launch the house's lucrative private sales division. Lévy now represents some of the biggest names in art, with a stable that includes Enrico Castellani, Pat Steir, Pierre Soulages, Frank Stella, and Günther Uecker, as well as the estates of Klein, Roman Opalka, and Germaine Richier. On the secondary market, Lévy is known for handling private sales of works by Alexander Calder, Willem de Kooning, Alberto Giacometti, Pablo Picasso, and Robert Ryman, as well as Fontana and Twombly.



Mia Locks • CO-CURATOR, WHITNEY BIENNIAL

The Whitney Biennial has always been an event for which New Yorkers clear their schedules, but the 2017 edition should be especially noteworthy as the first to be held in the institution's new Renzo Piano–designed building in the Meatpacking District. While few details are public yet, the two curators in charge of the biennial have been revealed: Christopher Lew and Mia Locks. From 2010 to 2013, Locks served as a curator at the Museum of Contemporary Art, Los Angeles, where she co-curated the 2012 exhibition “Blues for Smoke,” which examined contemporary art through the context of blues music. The show traveled to the Whitney in 2013. Another 2012 show, “Cruising the Archive: Queer Art and Culture in Los Angeles, 1945–1980,” which Locks curated with David Frantz, opened in L.A. at the One National Gay & Lesbian Archives as part of the Getty's Pacific Standard Time initiative. In 2013 Locks moved to New York to join MOMA PS1 as an assistant curator. There, she helped organize the fourth edition of the “Greater New York” show, which is held every five years. That show, which ran through March 2016, included more than 400 works by 157 artists working in the New York metropolitan area.

In her new role, Locks, who left MOMA PS1 in 2015, will draw on her experience working with large groups of artists in order to create a cohesive exhibition. “The biennial demands curators who are attuned to the art of the current moment,” said the Whitney's director Adam D. Weinberg,

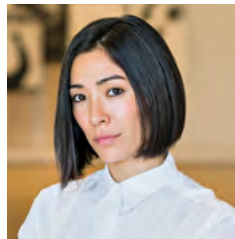
“and there is no question that Chris Lew and Mia Locks have their fingers on the pulse.” With mixed-to-negative reviews haunting the Whitney's biennials in recent years, the event will be a true test of the downtown digs and how the museum is evolving.

Michele Maccarone • GALLERIST

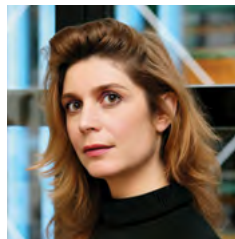
There are some women whose power seems innate, cloaked in grace and ease. Not so for Maccarone, whose determination and grit are the more salient of her characteristics. Since opening her first space on New York's Canal Street in 2001 with an essentially unsellable installation by Swiss-born artist Christoph Büchel, Maccarone has opened two new galleries in New York and added a 50,000-square-foot Los Angeles outpost in 2015. Accepted into the Art Dealers Association of America earlier this year, the gallerist is marching steadily away from her upstart status and into the glow of the blue-chip establishment. Undoubtedly, Maccarone's success is in large part due to the lengths to which she goes to champion and support her artists. In 2011, Carol Bove, with whom Maccarone had worked since 2005, was offered representation at David Zwirner. To head off a defection, Maccarone worked out an agreement of joint representation, unprecedented at the time. Now, though she isn't officially representing former Gagosian artist Cecily Brown, her relationship with Brown is evolving: the gallerist offered *Blue Vox*, 2015–16, by the painter in September at Expo Chicago for \$500,000, following Brown's solo show at her gallery in the spring of 2015.

Christine Macel • DIRECTOR, VENICE BIENNALE

Last January, Macel, chief curator of the Centre Pompidou since 2000, was named director of the 57th edition of the Venice Biennale, which runs May 13 through November 26, 2017. In making the announcement, Biennale president Paolo Baratta said that “Macel's experience gives her a rich vantage point from which to observe and identify new energies coming from various parts of the world,” and added that “she is a curator committed to emphasizing the important role artists play in inventing their own universes and injecting generous vitality into the world we live in.” At the Pompidou, Macel has built a formidable reputation as an ardent promoter of contemporary art practice, mounting solo shows of artists such as Sophie Calle, Raymond Hains, Nan Goldin, and Philippe Parreno. For Macel, who spent five years working for the French Ministry of Culture, taking the helm of the Biennale represents a bit of a homecoming: She was curator of the French pavilion in Venice in 2013, and the Belgian pavilion in 2007.



MIA LOCKS



CHRISTINE MACEL

Clare McAndrew •

ART ECONOMIST

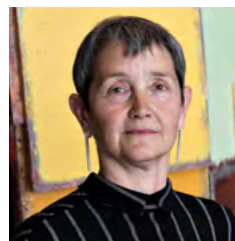
When it comes to art market statistics, McAndrew is the go-to person. She made her name writing the annual report on the art market for the European Fine Art Foundation (TEFAF) for the past eight years; beginning in March 2017, her research will be released by the growing Art Basel conglomerate and UBS. Working from Dublin, McAndrew's consulting firm, Arts Economics, conducts research on everything from arts-related policy and taxation to micro-level sector analysis for international clients within the public, private, and academic spheres, and she remains committed to her independence as a researcher despite her close affiliation with the fairs. While McAndrew has said the report will remain within its original scope, she has also indicated that upcoming editions will expand to account for the growing influence of the postwar and contemporary sectors, which now make up nearly half of the fine art market. McAndrew's new relationship with the fair is expected to allow greater access to gallery sales data, resulting in more robust and fact-driven reports.

Helen Molesworth • CURATOR, MOCA LA

When Molesworth stepped into the chief curator position at the Museum of Contemporary Art, Los Angeles, in September 2014, the post had been vacant for more than two years. She has since helped shore up MOCA's programming—and reputation—after a rocky six-year stretch for the institution, which was marred by financial crisis, board seat abdications, directorial division, and a shower of critical press. Previous to her arrival at MOCA, Molesworth was chief curator at Boston's Institute of Contemporary Art for four years, where she organized highly regarded shows such as “This Will Have Been: Art, Love & Politics in the 1980s” and projects and monographic shows on artists including Zoe Leonard, Louise Lawler, William Pope.L, and Kerry James Marshall. She also served as curator and head of the modern and contemporary art department at Harvard's art museums from 2007 to 2010, before which she was chief curator at the Wexner Center for the Arts in Columbus, Ohio. Her curatorial work often calls attention to the gender imbalance that persists in museums, and she has focused the bulk of her energy on



HELEN MOLESWORTH



FRANCES MORRIS

supporting midcareer female artists, planning MOCA solo shows for such practitioners as R.H. Quaytman, Barbara Kasten, Mickalene Thomas, and Anna Maria Maiolino. Additionally, she helped organize this year's widely acclaimed retrospective of Marshall's work, “Mastry,” currently on view at the Met Breuer.

Frances Morris • DIRECTOR, TATE MODERN

Rarely does a high-level museum appointment create the excitement that erupted when it was announced last January that Morris would be the first woman to step into the high-profile directorship of Tate Modern. If ever there was a person up to the task, Morris—an inveterate champion of women artists and a specialist in postwar European and contemporary international art—would seem to be it. Since joining the institution as a curator in 1987, she has served as its head of displays and director of the international art collection, while building Tate's holdings of works from South Asia, Asia-Pacific, and the Middle East. She has also overseen exhibitions of artists including Louise Bourgeois, Yayoi Kusama, and Agnes Martin—whose Morris-curated retrospective is on view at the Guggenheim Museum in New York through January 11, 2017. With Tate Modern's June debut of the Herzog & de Meuron–designed Switch House building, the possibilities for Morris's tenure are seemingly endless.





Eva Presenhuber • GALLERIST

The influential Zurich-based dealer originally partnered with Iwan Wirth before breaking out on her own in 2003. She has championed and established the careers of several Swiss artists who have long been associated with her, such as Ugo Rondinone, Dieter Roth, and Peter Fischli/David Weiss. Presenhuber's reputation has always rested on her artists, who are critically and institutionally successful, and on her gallery's strong program, which focuses on sculpture. To augment her two spaces in Zurich and support her growing roster of artists, she has set her sights on New York, where she plans to stage secondary-market shows and increase the exposure of some of the younger artists on her roster, who have not otherwise had representation in the United States. Presenhuber sits on the Art Basel selection committee, a jury of dealers and art world veterans who vet fair participants.

Almine Rech • GALLERIST

The European gallerist rapidly expanded her business in October, adding new spaces in New York and London to complement three other venues in Paris and Brussels. The London gallery opened during Frieze Week in Grosvenor Hill and featured Jeff Koons's "Gazing Ball" works, and her Upper East Side venue in New York juxtaposed rarely

exhibited pieces by Picasso and Calder, for which the gallery worked in collaboration with the Calder Foundation. Rech has a wide range of artists on her roster, from well-established names such as Richard Prince and James Turrell to younger artists like Justin Adian and Matthias Bitzer. At press time, however, she had but two women in her stable. Rech opened her first gallery in 1997 in Paris, where she showed artists such as John McCracken and Joseph Kosuth. She is married to Bernard Ruiz-Picasso, the artist's grandson and heir, with whom she runs the Fundación Almine y Bernard Ruiz-Picasso Para el Arte, or FABA. The foundation serves as an educational resource and archive for the family's inherited works by Picasso.

◀ Beatrix Ruf • DIRECTOR, STEDELIJK MUSEUM

The Stedelijk Museum director hit the ground running following her 2014 appointment to the vaunted Amsterdam venue, setting to work on a major survey of German-British artist Tino Sehgal, which ran for all of 2015 in the form of an artist residency. This was followed by "Seth Siegelaub: Beyond Conceptual Art"; "Multiplex," an exploration of the artist collective Bernadette Corporation and its infiltration of fashion and popular culture in the 1990s; and "Tomorrow Is the Question," an interactive presentation of a piece by Rirkrit Tiravanija that invited visitors to play a game of Ping-Pong on mirrored tables.

Born in Singen, Germany, near the Swiss border, Ruf studied art and culture at the University of Zurich and the Conservatory of Vienna before becoming a freelance curator and critic. Prior to taking the helm of the Stedelijk Museum, she served as director and chief curator of the Kunsthalle Zurich, where she worked to establish the museum as both a regional and a global destination for contemporary culture, hosting shows by Isa Genzken, Rosemarie Trockel, Wade Guyton, and Elaine Sturtevant. During her tenure in Zurich, Ruf oversaw the institution's move into a new permanent home in an appropriated Löwenbräu brewery, which opened in 2012 with a show by Wolfgang Tillmans. Ruf, whose main interest remains with young and emerging artists, serves on the jury for the Turner Prize as well as for the Prix de Rome.

Victoria Siddall • DIRECTOR, FRIEZE FAIRS

Since joining the Frieze empire in 2004, following four years in the proposals department at Christie's, Siddall has advanced from head of development to director of all three Frieze fairs. She was responsible for launching Frieze Masters in 2012, and after the triumph of that fair she was given the reins to Frieze London and Frieze New York. Her success can best be measured by the numbers. The first outing of Frieze London in



EVA PRESENHUBER



ALMINE RECH



VICTORIA SIDDALL

FROM TOP: ROBIN DE PUY; GALERIE EVA PRESENHUBER, ZÜRICH; LEA CRESPI AND ALMINE RECH GALLERY, NEW YORK; JONATHAN HOKKLO AND FRIEZE



CATHERINE SWEENEY SINGER



ROBERTA SMITH



POOJA SOOD



NANCY SPECTOR

FROM TOP: WINTER ANTIQUES SHOW; PATRICK McMULLAN; ANAY MANN; LINA BERLUCCI AND THE SOLOMON R. GUGGENHEIM FOUNDATION, NEW YORK

2003 saw 27,000 visitors; in 2015 the combined total attendance at Frieze London and Masters was 105,000, while the 2016 New York edition attracted more than 200 galleries from 31 countries and 43,000-plus visitors. Siddall has also expanded the curatorial presence at the fairs, bringing in, for example, Tim Marlow of the Royal Academy and independent curator Sir Norman Rosenthal to the most recent London outing. Beyond her role at Frieze, Siddall serves as the chair of the board of Studio Voltaire, which for more than 20 years has been working to support emerging and underrepresented artists in London.

Catherine Sweeney Singer • DIRECTOR, WINTER ANTIQUES SHOW

In her 22 years as executive director of the Winter Antiques Show, an annual benefit for the nonprofit East Side House Settlement in the Bronx, Sweeney Singer has kept the fair on course despite increased competition. As part of its evolution, the show, held in January every year since 1953, now allows exhibitors with contemporary programs to show works by emerging artists alongside the antiques. Sweeney Singer has also served as director of the American Art Fair in New York since its inaugural year in 2008 and directed the New York Botanical Garden's annual garden antiques show from 2000 through 2013.

Roberta Smith • ART CRITIC

Born in New York but raised in Kansas, Smith has been writing reviews of exhibitions for the *New York Times* for three decades, with previous stints at *Artforum*, the *Village Voice*, and *Art in America*. Smith began her career working in New York galleries and institutions such as Paula Cooper Gallery and the Museum of Modern Art. This firsthand experience, as well as her art historical knowledge and sensitivity to the way artists think, imbue Smith's reviews with the measured authority that makes them must-reads for anyone interested in New York's art world. She described the controversial 1993 Whitney Biennial as "less about the art of our time than about the times themselves"; wrote about a 1994 NYU exhibition of art about the AIDS epidemic that "it seems clear that AIDS has metastasized throughout visual culture and...will be felt in many different ways for years to come"; and said of the Guggenheim's polarizing 2011 Maurizio Cattelan retrospective that "in some ways it may be just the thing for our attention-deficient times." Although not as "out there" on social media as her husband, Jerry Saltz—a fellow critic whose own takes on art world happenings for *New York* magazine are must-reads—Smith maintains an active Twitter page. But it's clearly not her primary forum; for her reviews, the Gray Lady remains the place to air her enduringly influential opinions.

Pooja Sood • CURATOR AND PATRON

That India and South Asia have embraced experimental contemporary art is largely a result of the determination of Pooja Sood, founding director of Khoj International Artists' Association in New Delhi. Khoj, which began in 1997 as a small, nonprofit, artist-run space for alternative and experimental contemporary art practice, has since become a formidable support mechanism that provides financial help and physical and intellectual space for artists across disciplines through workshops, exhibitions, residencies, and community art projects. Beyond India, Khoj has developed an extensive arts network throughout South Asia and has hosted more than 400 artists from around the world. With such networks, the organization has developed what Sood terms "alternative pedagogies" and methods of cross-disciplinary and collaborative learning. As part of this cross-fertilization effort, in October Khoj presented "Gaza 51," which featured artwork, short stories, poems, films, and music produced by young Palestinians from Gaza.

Sood started out as a curator and administrator at New Delhi's Eicher Gallery in 1994 and headed up programming for Apeejay Media Gallery, the first new-media gallery in India, from 2002 to 2007. She is also founding director of ARThinkSouthAsia, an arts management and cultural policy program. Launched in 2010 and sponsored by the Goethe-Institut, the Delhi-based initiative is designed to help professionals develop the leadership skills needed in the evolving arts landscape of the region.

Nancy Spector • DEPUTY DIRECTOR, BROOKLYN MUSEUM

Pundits have had mixed opinions on Spector's April move from the Guggenheim Museum, where she was deputy director and chief curator, to a parallel role at the outer-borough Brooklyn Museum, now under the directorship of Anne Pasternak. Though some have questioned Spector's shift to a less prestigious institution after her 27-year tenure uptown, her ambitions are an asset to an institution at the crux of so many issues facing contemporary museums—such as ways to engage non-art world visitors. In a September interview with *Forbes*, Spector said that her biggest goal right now is to "expand the notion of an art museum from a repository of unique aesthetic objects to a dynamic, multidisciplinary, and catalytic environment that can effect real social change." Spector served as an adjunct curator of the Venice Biennale in 1997, co-organized the inaugural Berlin Biennial in 1998, and commissioned the work by Felix Gonzalez-Torres shown at the American pavilion in the 2007 Venice Biennale.

Monika Sprüth & Philomene Magers • GALLERISTS

Independent, rigorous, and committed to showing artists who are women, Sprüth and Magers each owned and operated galleries in Germany before joining forces in 1998. Their combined efforts have brought forth spaces in Berlin, London, and, as of this year, Los Angeles. There is also an office in Cologne and an outpost in Hong Kong. The gallery's 14,000-square-foot Los Angeles venue opened across the street from the Los Angeles County Museum of Art in February, entirely decked out with furniture by California-based designers who are women. Working with more than 60 artists and estates, the Sprüth-Magers program includes iconic names such as Barbara Kruger, Cindy Sherman, and Ed Ruscha, alongside emerging talents Pamela Rosenkranz and Lizzie Fitch/Ryan Trecartin, to name a few. Many of the artists the two first championed continue to work with the gallery—a testament both to their vision and the mutual commitment they share with their artists. This past June, the L.A. branch of the gallery presented the second iteration of "Eau de Cologne," with works by Kruger, Sherman, Jenny Holzer, Louise Lawler, and Rosemarie Trockel, all of whom have worked with Sprüth since her earliest days as a dealer.

Laurie Tisch • PATRON

The daughter of major New York philanthropists Joan and Preston Robert Tisch—whose name is emblazoned across New York University's Tisch School of the Arts—Laurie Tisch is carrying on her family's legacy with her nonprofit Illumination Fund, which she founded in 2007. She has made art education a hallmark of her philanthropy in her roles as chair emerita of the Center for Arts Education, for which she successfully campaigned for a \$40 million investment in arts programming at New York City schools. She is also honorary board chair of the Children's Museum of Manhattan. Last year her Illumination Fund awarded a \$1 million grant to the Frances Young Tang Teaching Museum and Art Gallery at Skidmore College. It was the second time the institution was a recipient of the fund's largesse; it received \$1.2 million in 2008. In early 2016, the United Way of New York City honored Tisch at its Women's Leadership Council Award Luncheon. Tisch has also devoted her time to serving as cochair of the Whitney Museum of American Art's board of trustees, and as vice chair of the board of trustees at Lincoln Center for the Performing Arts.

Christine Tohmé • CURATOR, SHARJAH BIENNIAL

As curator of the next edition of the Sharjah Biennial, March 10 through June 12, 2017, Tohmé will bring together more than 50 international artists hailing from Sharjah,

Dakar, Ramallah, Istanbul, and Beirut. Announcing her appointment, Sharjah Art Foundation president Sheikha Hoor Al-Qasimi noted that Tohmé's "substantial contributions to the development and direction of the cultural landscape of the Middle East have been recognized both regionally and internationally. She has been a close colleague for many years, participating as a speaker in numerous Sharjah Art Foundation meetings and acting as jury member for the Sharjah Biennial Prize in 2011." Tohmé has titled the biennial "Tamawuj," an Arabic word that describes waves and fluctuation. The Lebanese curator founded, in 1993, the Lebanese Association for Plastic Arts, Ashkal Alwan, a nonprofit that assists in the production and distribution of artworks and fosters curatorial initiatives. In 2011, the organization opened a 21,500-square-foot facility, to house tuition-free arts education programs in Beirut. Tohmé received the 2006 Prince Claus Award for outstanding achievement in cultural development and, in 2015, the CCS Bard Audrey Irmes Award for Curatorial Excellence.

Sheena Wagstaff • CURATOR, METROPOLITAN MUSEUM OF ART

New York's Met Breuer building opened amid great fanfare in March to host temporary exhibitions and showcase the Metropolitan Museum's collection of modern and contemporary art, the department of which Wagstaff is chair. The British curator's popular appeal may not be high, but her ambitions undoubtedly are. Committed to dissolving Western-centric art historical narratives, Wagstaff—who served as chief curator of Tate Modern before taking up her current post—has brought in curators of Latin American contemporary art; Middle Eastern, North African, and Turkish art; and South Asian contemporary art, while letting go of several European specialists. Wagstaff's internationalization of the Met has its fans, but it has also left some questioning the institution's role within the country where it exists. In addition to running the Madison Avenue outpost, Wagstaff was slated to oversee a planned \$600 million renovation of the museum's southwest wing, to be dedicated to modern and contemporary art; however, those plans remain on hold as the Met continues to navigate a sea of financial woes.

Paula Wallace • ARTS EDUCATOR

An Atlanta native, Wallace went from grade school teacher to leading arts educator when she established the Savannah College of Art and Design (SCAD) at the age of 29 in 1978. The school now has 45,000 alumni, four campuses on three continents, and more than 40 areas of focus. Wallace served as academic dean and provost of SCAD for 22 years before assuming the post of president in 2000. Her memoir, *The Bee*



MONIKA SPRUETH & PHILOMENE MAGERS



LAURIE TISCH

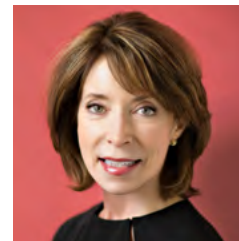


CHRISTINE TOHME

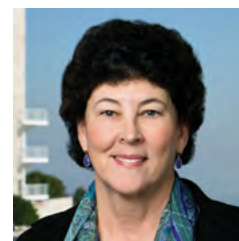


SHEENA WAGSTAFF

FROM TOP: DAGMAR SCHWELLE; ILLUMINATION FUND; SAMANTHA NANDEZ; BFA.COM



PAULA WALLACE



DEBORAH MARROW



JOAN WEINSTEIN



CHEYENNE WESTPHAL

and the *Acorn*, released in June 2016, recounts her reasons for starting the school and traces both her personal and professional life. In addition to her memoir, Wallace has written both children's books and design titles. She has been recognized as a Chevalier dans l'Ordre des Palmes Académiques by the French Embassy to the United States and was named an honorary member of the American Institute of Architects earlier this year. Currently she serves on the National Advisory Board of the National Museum of Women in the Arts in Washington, D.C.

Deborah Marrow & Joan Weinstein • LEADERS, THE GETTY FOUNDATION

The Getty Foundation has awarded more than 7,000 grants to arts organizations in 180 countries since 1984 and continues to fund the Online Scholarly Catalogue Initiative (OSCI), an effort to help museums transfer collection catalogues from the analog stacks to the cyber world. With Marrow as director and Weinstein as deputy, the Getty Foundation launched Pacific Standard Time in 2002 in order to recover and document the art history of Southern California. Starting off as an archival research project, by 2012 PST had evolved into a series of exhibitions at more than 60 cultural institutions throughout Southern California and 40 accompanying publications. The third iteration of this initiative, PST: LA/LA, runs from September 2017 through January 2018 with some 70 organizations from throughout the region working with hundreds of international artists, curators, scholars, and critics to present works exploring the relationship between Latin America and Los Angeles. Marrow and Weinstein have overseen nearly \$14 million in grants that have been awarded to realize projects in visual art, film, literature, and performance as well as within civic and scholarly arenas.

Cheyenne Westphal • CHAIR, PHILLIPS

Westphal electrified the London art world with her abrupt departure from Sotheby's in May, on the heels of the house's \$85 million deal to acquire Art Agency, Partners—and with it Westphal's former rival Amy Cappellazzo. Having been a leading contemporary art specialist at Sotheby's, where she was worldwide co-head of the department, the incoming chair of Phillips (she starts in early 2017) is a significant boon to the house's street cred and rainmaking potential, so much so that Edward Dolman, the firm's CEO and chairman, surrendered his chairman's hat to anoint Westphal.

Westphal joined Sotheby's in 1990, and the depth of her experience and breadth of her global deal making with high-net-worth clients in the trophy-hunting world of contemporary art cannot be understated. The specialist is widely known for her longtime backing of her countryman Gerhard Richter;



given the artist's tremendous impact in auction salesrooms, a richer bottom line may be in Phillips's future. Westphal's connections led to some of the successful Sotheby's single-owner offerings, including the Helga and Walther Lauffs collection in 2008, which garnered \$140 million, and the 1960s to '70s German works from Count Christian Duerckheim, which realized \$96.7 million in 2011. Back in 2004, Westphal and her Sotheby's colleague Oliver Barker dreamed up the Damien Hirst/Pharmacy Restaurant auction that made an estimate-busting \$20 million.

Hu Yanyan • CEO, CHINA GUARDIAN

As the head of the Beijing-based auction powerhouse, which she joined at its founding in 1993, Hu has her finger on the pulse of Chinese art and collectors like few others. She had a role in forming the classical Chinese painting and calligraphy department in 1998, and the contemporary Chinese ink department in 2006; the house is now a global go-to for works in these categories. China Guardian, which also has offices in Tokyo, Vancouver, and New York, is expanding its Beijing headquarters, with a 68,000-square-foot "cultural complex" designed by German architectural firm Büro Ole Scheeren set to open in 2017.

While the house continues to grow, Hu has that ensured China Guardian remains at the forefront of the Chinese art market, with various auction records set in recent years. In May 2016, *Jushi in Regular Script*, an 11th-century work by the scholar Zeng Gong, set a new record for a work of Chinese calligraphy when it sold for \$32 million. This year the spring auctions alone totaled \$335.8 million, an increase of 16.8 percent from 2015. 田