

# POWER 2012

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

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

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

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

# DESIGN POWER

**PAOLA ANTONELLI**

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

**JEANNE GANG**

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

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

**FRANCOIS LAFFANOUR**

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

**PEARL LAM**

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

**YVES MACAUX**

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

**ZESTY MEYERS & EVAN SNYDERMAN**

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



JEANNE GANG



ANNABELLE SELLDORF



FRANCOIS LAFFANOUR



PEARL LAM



YVES MACAUX



PAOLA ANTONELLI



KULAPAT YANTRASAST

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



**ZESTY MEYERS & EVAN SNYDERMAN**

**RUDY RICCIOTTI**

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

**ANNABELLE SELLDORF**

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

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

**KULAPAT YANTRASAST**

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