

It's this very dangerous thing that these people are playing with... This list, it's almost like the Nobel Prize/  
Glenn Beck on the Power 100

# THE POWER 100



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19

— BEATRIX RUF

Category: Curator — Nationality: German — Last Year: 66



Beatrix Ruf has earned the position of anointer: if she takes an artist seriously, the rest of the world shortly will too. At Kunsthalle Zurich (normally located in the Löwenbräu building but showing work out of Zurich's Museum Bären-gasse during the complex's refurbishment and expansion this year and next) Ruf has overseen a tight, critically acclaimed programme for nine years now as director/curator, including, this year, shows by Elad Lassry, Rosemarie Trockel and Christodoulos Panayiotou. She works very closely with the two Swiss collectors on this list, Maja Hoffmann and Michael Ringier, and continues to keep a hand in writing and editing projects (she has recently published texts on the work of Seth Price, Ugo Rondinone and John Baldessari). Her expertise is frequently called upon by others: this year alone she was a judge for the Prix Lafayette, and the Enel Contemporanea and LUMA prizes, and she is on the panel that will decide the fate of the Grand Palais in Paris. But it's her curatorial acumen that's decisive here: where she goes, others follow.

20

— DOMINIQUE LEVY &amp; ROBERT MNUCHIN

Category: Gallerists — Nationality: American — Last Year: 23



Jeffrey Deitch isn't the only New Yorker making a move on LA's art scene. In September L&M Arts launched a new gallery at a former power plant in Venice, with local hero Paul McCarthy's first gallery exhibition in his hometown in more than a decade. Speaking of the move, Lévy recently stated that she 'felt that the old, postwar pole of Paris–New York had become Berlin–Los Angeles'. Like many of the galleries that have been able to recent economic chaos, Lévy and Mnuchin (a former equities trader and director of the New York Stock Exchange) split their operation between the secondary and primary markets, with the LA space their biggest statement yet of an intention to dominate the latter in the way they already dominate the former.

21

— IWONA BLAZWICK

Category: Museum Director — Nationality: British — Last Year: 9

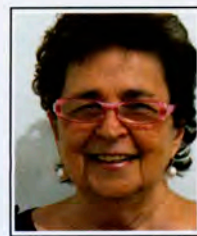


Thanks to the fanfare surrounding the reopening of London's Whitechapel Gallery in 2009 – following an expansion programme that almost doubled its floorspace – director Iwona Blazwick shot up a dizzying 67 places in last year's Power 100. While the Whitechapel's extensive publishing programme and Blazwick's ongoing support of prizes for filmmaking (the Jarman Award) and women artists (Max Mara Prize) continue to make her a dominant force on the London scene, and while the institution has promoted female artists (this year shows for admittedly established names such as Elizabeth Peyton, Sophie Calle and Alice Neel), other areas are filled out by budget-friendly British Council collaborations or, more awkwardly, private collections – currently that of Dimitris Daskalopoulos.

22

— MARIAN GOODMAN

Category: Gallerist — Nationality: American — Last Year: 15



It can't be so bad being Marian Goodman. This year alone you could watch your gilded inventory of artists dominate the world's institutions (via touring retrospectives by Gabriel Orozco, William Kentridge and Thomas Struth, plus Tino Sehgal's much-praised stint at the Guggenheim), and you'd have the satisfaction of premiering Marcel Broodthaers's installation *Section Cinéma* (1972) in the US, 33 years after opening your New York gallery with a show by the Belgian artist. Goodman, who has also successfully run a gallery in Paris since 1995 – no small thing in itself – may be the most elegantly Europeanised of American dealers, as well as one of the best. Her USP? As the aforementioned Struth has said, 'It is simply fun to work with her'.