



Spotlight
PRIMA GALLERISTAS

From left: Eva Presenzhuber, Galitzi Evi Presenzhuber; Marianne Banksy, Marianne Banksy Gallery; Paula Casper; Paula Casper Gallery; Marion Goodwin, Marion Goodwin Gallery; Barbara Gladstone, Gladstone Gallery; Susana Cayley Regatt; Regatt Projects; Helene Winer, Mirko Pichler Gallery; Janette Bairing; Mako Pictures Gallery; Lena Stern, Galena Lena Stern; Polina Mogens; Sarah Mogens; James Greenberg, Kenyaga, Salon 94; Victoria Mira, Victoria Mira Gallery; Monika Sprick, Sarah Mogens; and Rhonda Hoffman, Rhonda Hoffman Gallery. Photographed at the Odeon restaurant, in New York City.

As the story goes, the American art dealer Betty Parsons, who represented Jackson Pollock, liked to challenge the status quo. What's the difference between cars and dogs? Answer: Cars aren't talked for their jobs. In other words, you have to stop trying to please people to be a true critic. As a gallerist, neither did Parsons ponder to the audience, then try. Women collectors and art dealers, such as Peggy Guggenheim, Eleanor Ward, and Rosalind Wiseman, have often been the ones to

challenge viewers, their radar and prescience legendary. Not that they've always gotten, as Anelka might say, Respected. That's changed. As Marian Goodman says, "When I started, we were invisible, but there's a different level of awareness and respect now." Anni Leibovitz's photograph of 14 of today's influential women gallerists celebrates this sea change. The photo is not exhaustive—the universe of important women dealers is now too large for one photograph—but a re-creation of an image by Hans Namuth at Manhat

ton's Odeon restaurant in 1982. That photo (which you can see on page 206) was a record of the moment's most powerful art-world figures, nearly all of them men. Are women dealers different from their male counterparts? Goodman answers, "I want to be a trustworthy partner, someone the artist is comfortable talking to, who will listen and respond ethically. I know some male dealers who take that approach, too, but I think it's more likely to be found in a woman." Barbara Gladstone

observes, "Of course it's a generalization, but I think for the women dealers it's about relationships and for the men it's about business." Monika Sprick claims, "I am drawn to find galleries and artists. The most interesting artists are." Paula Casper confesses she had always wanted to be a gallerist dealer, the noble scion type who pursues ideas and relationships before money. So, in this age of art-buyers-come-art market, she swears the new gallerist dealers. "They're really tough, some of the ladies," she replies, half-laughing. —MICHAEL SISKIN



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Behind the Scenes of Annie Leibovitz's Shoot with the Art World's Top Female Gallerists

by [Bettina Prentice](#)

Last September, Annie Leibovitz gathered 14 of the world's most esteemed female gallerists for an homage to what writer Ingrid Sischy called "the moment's most powerful art-world figures" at the Odeon restaurant in New York's TriBeCa.

Given the space's limited size, there was more than a moment's hesitation about how all these titans could possibly be contained in the single photograph, both literally and figuratively. But far from an atmosphere of elbows-out competition, the room was filled with warmth and enormous mutual respect among all of the powerhouses returning from their far-flung summer holidays.

Amid conversations about Art Basel, the legacy of Betty Parsons, Okwui Enwezor's curation of the upcoming Venice Biennale, and a lineup of exhibitions that included Allora & Calzadilla, Doug Aitken, and Yayoi Kusama, there were also exchanges about family and college tours. Marianne Boesky, dressed in Celine, told Sischy (whose spotlight appears on page 186 of the December issue) about Rachel Feinstein's performance festival with Performa, "The Last Days of Folly," opening that night in Madison Square Park.



PHOTO BY RACHEL DELOACHE WILLIAMS.
Annie Leibovitz, Ingrid Sischy, and Bettina Prentice, photographed at Odeon.

Janelle Reiring and Helene Winer, the trailblazers from Metro Pictures Gallery in New York who represent the likes of Cindy Sherman, discussed the positioning of artists in the original 1982 Hans Namuth photograph (upon which Leibovitz's new group portrait is based) taken to celebrate Leo Castelli's 25th anniversary. Shaun Caley Regen consulted with several colleagues about whether to wear a towering pair of Alaïa heels with her elegantly cut suit. A beautifully bronzed Victoria Miro had just returned from sailing to Nice for her husband's 70th birthday.

The moment Leibovitz's familiar face appeared from the restaurant's tiny basement—as Marian Goodman and Luisa Strina marveled at so many wonderful women in a confined space together—Rhona Hoffman laughed and pinched herself. But the photographer wasted no time getting to task; the assembled subjects had worked so tirelessly to contribute to the canon of art history that it was high time their own legacies be preserved as well.