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Freeman, Nate. "The 25 Rising Power Players Who Will Run the Art Market,"
Artsy, October 3, 2018.



As an older generation begins to cede control of major galleries and auction house departments, a new guard is taking shape. To identify this cohort's brightest rising stars, we talked to dozens of market specialists, old and young, to create a list of 25 ambitious individuals who are currently powering this \$63.7 billion industry—and who will eventually be running it.

We decided to focus this group on the women and men rising up within established centers of art world power—primarily large galleries and auction houses—rather than on people who have launched their own firms (though we have and will continue to celebrate those entrepreneurs elsewhere). That's not to diminish the bravery it takes to start a business in an industry where the economics are often stacked against newcomers, but instead an opportunity to highlight the hard work that takes place away from the evening sale floor and beside gallery owners' desks.

Here's a look at 25 individuals at galleries and auction houses who are increasingly calling the shots.



Lauren Kelly

Director, Sean Kelly Gallery, New York



Sam Moyer *Both sides now*, 2017
Sean Kelly Gallery

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Many dealerships become family affairs, with parents handing down control of a gallery to the next generation. But Sean Kelly Gallery, on the upper reaches of Chelsea, goes beyond that—founder Sean Kelly employs both his son, Thomas, and his daughter, Lauren, as directors at the gallery. In addition to bringing on artists such as Sam Moyer into the stable, 35-year-old Lauren Kelly has been the gallery's point person for a number of Cuban artists it has shown, including Lolo Soldevilla, the only female member of the Cuban group of artists called Diez Pintores Concretos—and who, Lauren noted, is unfairly undervalued by the market. “Unfortunately, she is often overshadowed by her male counterparts,” she said.

What’s the biggest change you think we’ll see in the market in the next 10 years?

I think the biggest change we face in an increasingly digital world is making sure that the physical acts of visiting a gallery and standing in front of an artwork remain vital experiences for younger generations, whether you are a collector or simply an art enthusiast. Instagram and the internet are excellent places to promote artists and our program, but there is nothing that can replace experiencing an artwork in person.