

MOVERS & SHAKERS



NEW YORK Amy Gold, left, the first woman to be appointed deputy chairman of Christie's America, a post she left in late 2009, has joined the Manhattan-based blue-chip gallery L & M Arts as senior director. Gold, who has an M.A. in art history from the University of Chicago, attributed her decision to the fact that the international art market has started to climb again after free-falling from its peak. "Bob [Mnuchin, founding partner of L&M Arts] approached me a couple of years ago," she says, "but at the time I wasn't ready to go." The transition that begins this month shouldn't be difficult for the proven rainmaker, since private sales have accounted for an increasing share of business at Christie's. "After a decade of building relationships in the auction world," says Gold, "I am looking forward to the next decade in the private one." —JT

Reports that Phillips de Pury & Company may move from West 15th Street to 450 Park Avenue could not be confirmed at press time. **PARIS** New York-based dealer Larry Gagosian is set to open a branch of his ever-expanding gallery empire here in September on the rue de Ponthieu. No word yet on which artist will be featured in the inaugural show. **LONDON** After two years as director of contemporary art for Phillips in the U.K., Anthony McNerney left in February to join the London-based Ben Brown Fine Arts as manag-

ing director. Before Phillips, McNerney had spent 13 years at Christie's London, where he rose to director of contemporary art. He says he's eager to work directly with Brown's stable of artists and to stop racking up frequent-flier miles chasing secondary-market property. **Max Wigram Gallery** has moved to a larger space at 106 New Bond Street, just a few steps from its old location. **ISTANBUL** Jens Hoffmann and Adriano Pedrosa have been appointed curators of the 12th International Istanbul Biennial, set for fall 2011.

NEW YORK

PAGE-TURNER

Listed by the humorist Andy Rooney among the "few things that provide hope that our civilization will endure," the **New York Antiquarian Book Fair** is celebrating its 50th anniversary. Books, of course, are the main draw at the event, which runs from April 9 through 11 at the Park Avenue Armory. But the 200 dealers line their booths as well with historical documents, maps, and autographs. Offerings run the gamut from bibliophile fodder to trivia. In the former category is a first edition of Daphne du Maurier's 1938 classic, *Rebecca* (£10,500; \$16,400), at the booth of Paul Foster, of London; while emphatically in the latter is a group of Soviet candy wrappers (\$52,000) offered by Productive Arts, of Bratenahl, Ohio. Toronto's Alexandre Arjomand is showcasing a 17th-century map by Giovanni Battista Nicolosi depicting California as an island (\$15,000), and a first edition of *The Federalist*, 1787, is priced at \$225,000 at New York's Donald A. Heald. The wealth of Americana rarities extends to the Sotheby's auction on April 14. Among the sale's stars is one of the few surviving regional

copies of the Declaration of Independence, left (est. \$600–800,000), printed in the weeks following the document's signing, and a letter from the Marine Committee of Congress with the signature of Button Gwinnett (est. \$500–700,000), the patriot Georgian farmer, who was killed in a duel less than a year later. "For an autograph collector, it's the ultimate," says Selby Kiffer, the head of Sotheby's books-and-manuscripts department.

—Deidre S. Greben

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MEXICO CITY

HOT ZONE

The seventh edition of Mexico City's premiere contemporary-art fair, **Zona Maco**, fills the Centro Banamex from April 14 to 18 with 90 galleries from 20 countries. "The Latin American market has been fantastic," says Mark Dean, of New York's Dean Project, part of the U.S. contingent. Dean is showing the geometric abstractions of Palma Blank-Rosenblum and photographs by New York's Sangbin Im.

Above: Sangbin Im's photograph *Myungdong*, 2009, at the booth of Dean Project.

Mexico City galleries have a big presence, from **Galería oMR** to **Toca/Galería**. For the special section Sur, curator Adriano Pedrosa (see Culture+Travel, page 72) has invited 20 dealers to exhibit a single emerging artist each. France's **Crèvecoeur** is showcasing Jorge Pedro Núñez's taut, elegant collages made entirely from gallery announcements. Meanwhile, Carlos Bunga, whose carefully dilapidated cardboard structures blur the line between painting and architecture, is creating a site-specific structure for his Madrid gallerist, Elba Benítez, who jokes, "I hope there will be something to sell!" —Andrew Russeth

FROM TOP: CHRISTIE'S; DEAN PROJECT; NEW YORK: SOTHEBY'S