



GETTING A RISE

Emmanuel Perrotin

When Christie's hammered Maurizio Cattelan's controversial Pope-felled-by-a-meteorite installation *La Nona Ora* ("The Ninth Hour") at \$886,000 in New York in May, it not only set an auction record for the artist but also marked a victory for Paris gallerist Emmanuel Perrotin, who had reportedly sold the work for one-tenth of that price in 1999. After more than a decade in business, Perrotin now has a full-fledged art megastar in his stable. He has always had a reputation as a great scout for new talent, first showing Damien Hirst in 1990; Cattelan and British artist Mark Wallinger in 1993; Japanese Neo-Pop prodigy Takashi Murakami in 1995; and the fashion world's current It Photographer, Terry Richardson, in 1999. In a French art world frequently accused of insularity, Perrotin has often been the first to show foreign phenoms, and helped spearhead the art district around Rue Louise Weiss in the 13th Arrondissement, which includes other high-impact galleries such as Jennifer Flay and Art: Concept. Sometimes to the detriment of his work as a dealer, Perrotin has gained equal renown as a playboy. In 1995, when Cattelan had the dealer spend five weeks wearing a giant pink penis-rabbit costume, the French art world gave a knowing chuckle. "For years people felt he wasn't serious enough about being a gallerist," says one European art world insider who knows him well. "He often seemed more interested in running after girls, and that hurt his relations with some artists. But at some point you grow up, or you can't make it as the gallerist for a star like Cattelan."