I was born into a family of Sinophiles, my father, Jerome A. Cohen, was the first American government official to go to Taiwan in 1969, and my mother, Mabelle Driscoll, was a renowned expert on Chinese history. The art world was a constant presence in my childhood, and I was exposed to the rich tapestry of Chinese culture and art from a young age.

My first exposure to Chinese art came in 1980 when I first met the Beijing avant-garde art group, including artists like Ai Weiwei, Wang Keping, and Zeng Fanzhi. These young radical artists were pushing boundaries and challenging traditional norms, and I was struck by their innovative and thought-provoking work. This experience had a profound impact on me, and I became a true believer in the importance of artists like Ai Weiwei, Xu Bing, and others.

In 2003, I traveled to Miami to show in the newly launched Scope Art Fair. In those days there were only four December art fairs in Miami — Art Basel, Art Miami, Scope, and NADA (New Art Dealers Alliance). Art dealers were invited to convert hotel rooms into art spaces and display their work. Scope was very different from the other fairs in Miami; the focus was on showcasing emerging artists and new talent. Scope was the only fair that offered an art education program, and I was grateful for this opportunity to learn about the art market and the artists who were making waves.

By 2005, the Asian art market began to expand at a much faster pace than the European and American art markets. I was invited to curate two special projects at Scope, which was a significant opportunity for me. I used this platform to raise awareness of Chinese contemporary art and to show some of the best emerging artists in the field, including Dali, Zhang Huang, Chen Zhen, Gu Dexin, Lin Tianmiao, Lan Jin, and Ai Weiwei. The show was titled "Chinese New Art" and it was a groundbreaking event. The exhibition was sold out in 48 hours, and it was the first time that Scope had ever sold out an entire show.

The auction market was going crazy and Sotheby's decided to enter the Asian art market. They opened offices in Beijing and Shanghai to acquire artworks for their auctions. The art market was very competitive, and I had to work hard to find the best works to exhibit at Scope. I was told that we would have a generous budget, but I remember having to personally drive to Miami International Airport to pick up some of the works, as the fair lacked sufficient funds to do so. This experience taught me the value of being resourceful and creative in my approach to art.

In 2004, Scope invited me to curate two special projects to raise awareness of Chinese contemporary art. I invited some 300-plus witnesses on the beach in front of the Art Basel (AFIART) to watch me interview the leading contemporary art world figures. I remember having to personally drive to Miami International Airport to pick her up because the fair lacked sufficient funds to do so. I was told that we would have a generous budget, but I had to drive to the airport to pick up the works.

In 2008, the financial market dropped, but we persevered and continued to exhibit Chinese contemporary art. Today, my gallery focus is to search for global talent — in China, in Europe, and in the Americas. I have chosen to work with artists like Li Hongbo, Zhu Ming, and Jeffrey Lawson. Art Asia was born when I realized that Asian art was receiving more recognition and appreciation in the west than in Asia itself. I was made director of Art Asia, and I knew that recognition and appreciation of Asian art would in time arrive, though I didn't know the time frame. It seemed inevitable, though I didn't know the time frame. It seemed inevitable.

By 2012, there were well over 200 Asian art fairs in the world. Asian art had come of age, and a stand-alone Asian art fair would not be necessary. Research partners, Zhu Ceng, and Jeffrey Lawson. Art Asia was born when I realized that Asian art was receiving more recognition and appreciation in the west than in Asia itself. I was made director of Art Asia, and I knew that recognition and appreciation of Asian art would in time arrive, though I didn't know the time frame. It seemed inevitable, though I didn't know the time frame. It seemed inevitable.

I was a curator / dealer as opposed to manager / owner of an art fair. By 2012, there were well over 200 Asian art fairs in the world. Asian art had come of age, and a stand-alone Asian art fair would not be necessary. Research partners, Zhu Ceng, and Jeffrey Lawson. Art Asia was born when I realized that Asian art was receiving more recognition and appreciation in the west than in Asia itself. I was made director of Art Asia, and I knew that recognition and appreciation of Asian art would in time arrive, though I didn't know the time frame. It seemed inevitable, though I didn't know the time frame. It seemed inevitable.

In the first year, I invited the President of the Asia Society in New York, a critical moment because all the partners agreed to co-sponsor my fair. By 2012, there were well over 200 Asian art fairs in the world. Asian art had come of age, and a stand-alone Asian art fair would not be necessary. Research partners, Zhu Ceng, and Jeffrey Lawson. Art Asia was born when I realized that Asian art was receiving more recognition and appreciation in the west than in Asia itself. I was made director of Art Asia, and I knew that recognition and appreciation of Asian art would in time arrive, though I didn't know the time frame. It seemed inevitable, though I didn't know the time frame. It seemed inevitable.

In 2008, the financial market dropped, but we persevered and continued to exhibit Chinese contemporary art. Today, my gallery focus is to search for global talent — in China, in Europe, and in the Americas. I have chosen to work with artists like Li Hongbo, Zhu Ming, and Jeffrey Lawson. Art Asia was born when I realized that Asian art was receiving more recognition and appreciation in the west than in Asia itself. I was made director of Art Asia, and I knew that recognition and appreciation of Asian art would in time arrive, though I didn't know the time frame. It seemed inevitable, though I didn't know the time frame. It seemed inevitable.

In 2005, the Asian art market began to expand at a much faster pace than the European and American art markets. I was invited to curate two special projects to raise awareness of Chinese contemporary art. I invited some 300-plus witnesses on the beach in front of the Art Basel (AFIART) to watch me interview the leading contemporary art world figures. I remember having to personally drive to Miami International Airport to pick up some of the works, as the fair lacked sufficient funds to do so. I was told that we would have a generous budget, but I had to drive to the airport to pick up the works.

In 2008, the financial market dropped, but we persevered and continued to exhibit Chinese contemporary art. Today, my gallery focus is to search for global talent — in China, in Europe, and in the Americas. I have chosen to work with artists like Li Hongbo, Zhu Ming, and Jeffrey Lawson. Art Asia was born when I realized that Asian art was receiving more recognition and appreciation in the west than in Asia itself. I was made director of Art Asia, and I knew that recognition and appreciation of Asian art would in time arrive, though I didn't know the time frame. It seemed inevitable, though I didn't know the time frame. It seemed inevitable.

In 2003, I traveled to Miami to show in the newly launched Scope Art Fair. In those days there were only four December art fairs in Miami — Art Basel, Art Miami, Scope, and NADA (New Art Dealers Alliance). Art dealers were invited to convert hotel rooms into art spaces and display their work. Scope was very different from the other fairs in Miami; the focus was on showcasing emerging artists and new talent. Scope was the only fair that offered an art education program, and I was grateful for this opportunity to learn about the art market and the artists who were making waves.

By 2012, there were well over 200 Asian art fairs in the world. Asian art had come of age, and a stand-alone Asian art fair would not be necessary. Research partners, Zhu Ceng, and Jeffrey Lawson. Art Asia was born when I realized that Asian art was receiving more recognition and appreciation in the west than in Asia itself. I was made director of Art Asia, and I knew that recognition and appreciation of Asian art would in time arrive, though I didn't know the time frame. It seemed inevitable, though I didn't know the time frame. It seemed inevitable.

In 2008, the financial market dropped, but we persevered and continued to exhibit Chinese contemporary art. Today, my gallery focus is to search for global talent — in China, in Europe, and in the Americas. I have chosen to work with artists like Li Hongbo, Zhu Ming, and Jeffrey Lawson. Art Asia was born when I realized that Asian art was receiving more recognition and appreciation in the west than in Asia itself. I was made director of Art Asia, and I knew that recognition and appreciation of Asian art would in time arrive, though I didn't know the time frame. It seemed inevitable, though I didn't know the time frame. It seemed inevitable.

In 2005, the Asian art market began to expand at a much faster pace than the European and American art markets. I was invited to curate two special projects to raise awareness of Chinese contemporary art. I invited some 300-plus witnesses on the beach in front of the Art Basel (AFIART) to watch me interview the leading contemporary art world figures. I remember having to personally drive to Miami International Airport to pick up some of the works, as the fair lacked sufficient funds to do so. I was told that we would have a generous budget, but I had to drive to the airport to pick up the works.

In 2008, the financial market dropped, but we persevered and continued to exhibit Chinese contemporary art. Today, my gallery focus is to search for global talent — in China, in Europe, and in the Americas. I have chosen to work with artists like Li Hongbo, Zhu Ming, and Jeffrey Lawson. Art Asia was born when I realized that Asian art was receiving more recognition and appreciation in the west than in Asia itself. I was made director of Art Asia, and I knew that recognition and appreciation of Asian art would in time arrive, though I didn't know the time frame. It seemed inevitable, though I didn't know the time frame. It seemed inevitable.