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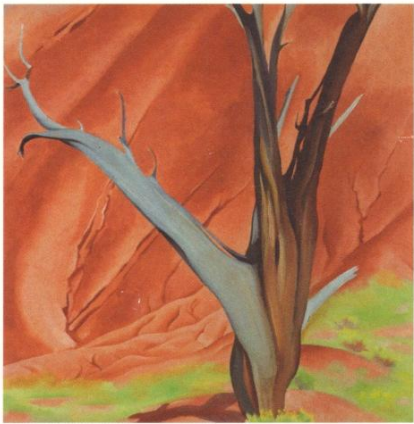
INTERNATIONAL ARTS COMMUNICATIONS

ART & ANTIQUES SUMMER 2012

# Art & ANTIQUES

SUMMER 2012

FOR COLLECTORS OF THE FINE AND DECORATIVE ARTS



WESTERN ART | EUGENE ATGET | THE NEW BARNES | RENAISSANCE DRAWINGS



## SUMMER IN SANTA FE

# IN PERSPECTIVE

Art-world news and market updates, exhibitions and events.

## The State of the Fairs

HIGH SUMMER really is the only time of year that the global art and antiques world goes on hiatus—dealers close up shop, salesrooms are empty and the fair world hits a near-standstill. It's a good time to assess the year that was and the season that's to come.

While the market truly is international, regional economies have been affecting matters, with Europe's economic crises causing some conservatism on the Continent; New York making a comeback;



and London, resilient, if even a bit bullish due to the Russian, Middle Eastern, Asian, Indian, and Southeast Asian collectors who have become so much a part of the English capital's collecting world.

Much of the chatter about the upcoming fall season has to do with FRIEZE Masters (October 11–14), a new London fair launched by the parent contemporary art fair's organizers, Amanda Sharp and Matthew Slotover. Staged in a tent in Regent's Park that will be located within walking distance of FRIEZE (also October 11–14), the fair has already signed a list of 77 impressive dealers, thanks to a selection committee that did serious recruiting—as well as 22 solo artist presentations. The offerings will focus on paintings, sculpture and works of art, with a timeline from antiquities through the 20th century, says Fabrizio Moretti, proprietor of the Moretti gallery, based in London, New York and Florence, who also sits on the selection committee. “We decided not to have any decorative dealers in the fair. We want real collectors, not people who are coming to decorate their house,” he says.

The decision to avoid the decorative arts is due to the continued success of the simultaneous Pavilion of Art & Design London (October



10–14), the modern and contemporary venture staged by Paris dealer and promoter Patrick Perrin, also in a tent, in Berkeley Square. For 2012, PAD London is adding more young design dealers from the Continent who have never shown in London before, as well as some top-flight U.S. art galleries such as Paul Kasmin Gallery and L&M Arts.

This trifecta of fairs, coinciding with London's postwar and contemporary auctions, further defines London as the place to be in early October.

FRIEZE was also all the talk in New York when its inaugural contemporary art fair debuted earlier in May on Randall's Island. Where's Randall's Island? That's what seasoned New Yorkers asked, but they quickly found out, going in droves—45,000, the organizers say—on complimentary ferries across the East River to a hip tent housing 180 contemporary dealers from all over the globe. Major galleries had sales, but there were some mutterings about the location putting off potential buyers who were willing to make the journey once, but, if undecided, not twice. With everything from a replica of the Chesterfield-stuffed, members-only Soho House club, to an outdoor beer garden imported from The Standard hotel, to

COURTESY OF ANTHONY WOODBURN; BADA FAIR; AFTER-FRIEDRICKS; INTERNATIONAL FINE ART & ANTIQUE DEALERS SHOW; ROSWITHA EBERWEIN; BADA



fusion food trucks, visitors tended to make a day of it.

New York, fair organizers say, is where galleries really want to exhibit these days. When Patrick Perrin and Sanford L. Smith staged the first (and, unfortunately, last) edition of the Pavilion of Art and Design New York last November at the Park Avenue Armory, they saw 32 European dealers who had never shown in the United States come on board. Galleries did have sales, though attendance was low and many did want to return in 2012, but a rift between the two fair organizers means there will not be

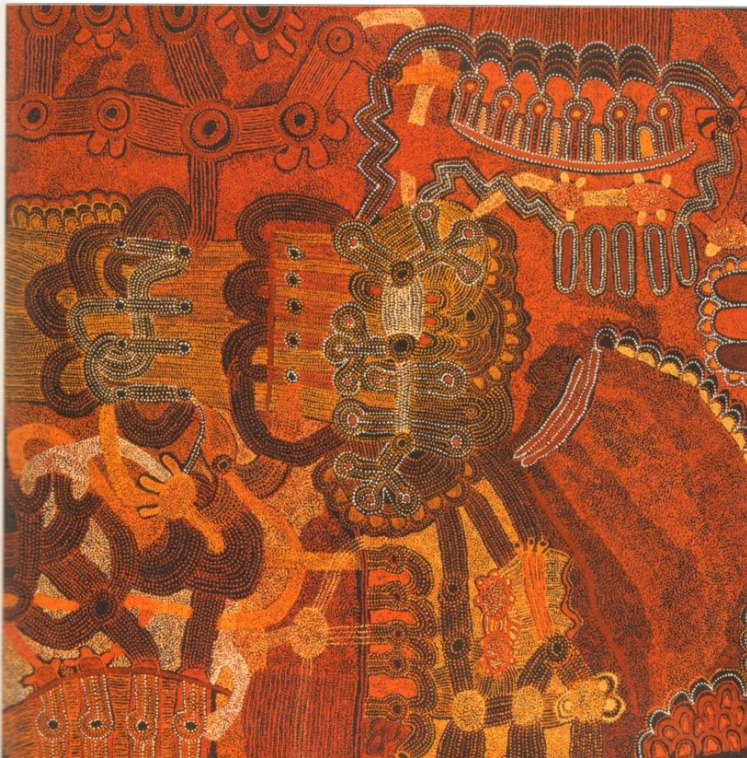
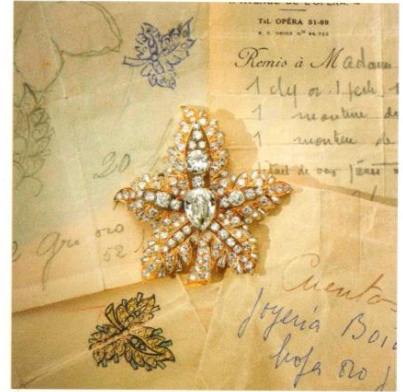
another PAD-NY. For this fall, Smith is working with France's Syndicat National des Antiquaires to stage the Salon of Art +Design (November 8–12), which will feature 53 top international dealers, including 20 who are new to the U.S.

Another relatively new fair, The Spring Show, mounted its second edition in May at the Park Avenue Armory. Again, attendance was a complaint, but dealers such as Carlton Hobbs of New York praised the fair's younger clientele; New York master drawings dealers Hill-Stone said they met "very active" new clients; and Yew Tree House

Antiques, also of New York, sold a stunning collection of 43 Pitcairn commemorative flying fish to the Hudson River Valley's Olana Museum. The asking price was \$65,000.

Manhattan's stalwart fairs don't have the same attendance problems as the new ventures, and with the U.S. economy crawling back, they've attracted a solid clientele. This fall the International Fine Art & Antique Dealers Show

(October 21–27) will be adding London vintage jeweller Grima, as well as returning exhibitors Hirschl & Adler of New York and paintings dealer John Mitchell of London to its list of leading antique fur-



Torres Babor, *Kanyja Nurna Mulu Tidurpa*, 2011, synthetic polymer paint on linen 78 x 78 inches

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# The State of the Fairs cont.

niture, sculpture, jewelry and art dealers. Last year, there were sales across all categories, including George Romney's *Study of a Smiling Woman* from Agnew's; Rembrandt Bugatti's *Walking Panther* from Sladmore Gallery; and an 18th-century jade-hilted dagger from Mughal India sold by Samina. All three dealers are based in London.

Earlier this year, the Art Show, the longstanding fair mounted by the Art Dealers Association of America (ADAA), saw record attend-

ance, organizers say, of more than 20,000 visitors. The quality here is top-notch, and collectors and museums certainly responded; a number of galleries enjoyed six-figure and even seven-figure sales. Prior to that, buying at the Winter Antiques Show was steady for many, creaky for others. American dealers enjoyed success, with Foster-Gwin Antiques of San Francisco selling a Daniel Pabst breakfront



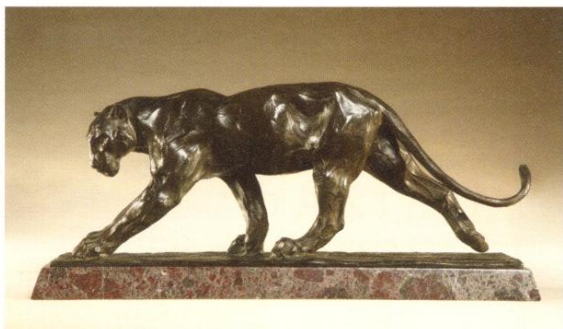
to a museum; Jonathan Boos of Bloomfield Village, Mich., selling a series of fresh-to-the-market Alexander Calder standing mobiles on opening night; and Hyland Granby, the Hyannis Port, Mass., marine antiques specialist writing up multiple invoices to Arie Kopelman. The former Chanel CEO is also the show's committee chairman. In recent years the increasing number of visiting British dealers participating in this sale

reported strong sales, but that was not consistently the case this year, with the exception, perhaps, of primitive-art dealer Robert Young, who sold practically down to the bare walls; and arms and armor specialist Peter Finer, who has an incredibly loyal U.S. client roster.

In Europe, the antiquing season began last September in Italy with the 27th Florence International Antiques Biennale, which saw a surprising number of American collectors and museum curators. There were discoveries to be made at this truly Italian affair, especially if you contin-

ued to mount the stone stairs of the beautiful Palazzo Corsini to reach the smaller Italian dealers, tucked into the rabbit warren of palazzo rooms. They might not speak English, but they certainly were welcoming and had important Italian furniture, mirrors, and ceramics, some of which were put on hold by American museums.

The Brussels Antiques & Fine Arts Fair (BRAFA), which takes place annually in January was the next major stop on the Euro-circuit. The fair was slightly smaller this year, organizers say, because of the Europe's financial woes, but



COURTESY OF PETER FINER, TEFAP; SLADMORE GALLERY; INTERNATIONAL FINE ART & ANTIQUE DEALERS SHOW; DE JONCKHEERE, TEFAP



COURTESY OF HELLY NAHMAD GALLERY, PRIEZE MASTERS

plenty of top-quality material was still on offer. Among the most successful exhibitors were those who sold in areas that suited Belgian collecting taste, such as tribal, antiquities, *Kunstkamer* and art by the CoBrA and Zero groups. Twentieth-century design dealers and the dwindling number of furniture dealers didn't fare as well as, say, Galerie Claes, the Brussels-based Congo specialist that almost emptied its booth of tribal offerings, including stunning masks sourced from American Victor Schenk's collection.

Still in the heart of Europe, there's nothing like an anniversary to stir up a little excitement, and the 25th installment

of the European Fine Art Fair 2012 (TEFAF) was much anticipated. While the flurry of vernissage buying has cooled a bit—more business is done these days on a fair's final day or even after the fair—certain pieces attracted keen interest and demand. Among them was a sterling silver George II inkstand from 1729 that had once belonged to Robert Walpole, the first prime minister of Great Britain.

Koopman Rare Art sold it for \$500,000. "This was the best opening we have ever had," says Koopman's Lewis Smith. Peter Paul Rubens' *The Crucifixion*, offered by Colnaghi-Bernhe-



imer, was also sold within the fair's initial preview hours. In keeping with the recent trend, was also much talk of Mainland Chinese buyers at TEFAF, which seemed to be promoted by

the fair itself and was either an exaggeration or wishful thinking. A Chinese visitor would be required by Dutch law to have a visa for entry. The fair said that 100 visas had been issued—

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## The State of the Fairs cont.

without subtracting those that had been issued to a number of Chinese journalists. Indeed, some dealers of Chinese works of art did sell to Chinese clients, but the subsequent chatter that all Maastricht dealers should have their object tags translated into Mandarin was a bit much. Exhibitors who sold to the Chinese sold them Chinese works of art, hours before they were back on a plane to New York for the auctions and gallery shows of New York's Asia Week.

After Maastricht, collectors of English furniture, clocks and watercolors would not have been headed to New York but to London, for the British Antique Dealers Association Fair (BADA). Sales this year were healthy, especially for English furniture, which is good news for a category that doesn't always fly off the floor, but the quality and selection there was excellent. Dealer Jonathan Coulborn said it this was the best fair he had ever had, and Godson & Coles sold an important Irish walnut cabinet and Chippendale sofa to a new client.

It's easy enough to take a taxi from Chelsea to Eurostar and head to Paris for the Salon



du Dessin, the important drawings fair that, as always, was awash with American collectors during the private view. This year more dealers pushed their timeline later into the 20th century, some even including contemporary drawings, which seemed slightly out of place. Over at the Jardin des Tuileries, the Pavillion des Arts et du Design, the original of the PAD franchise, was up with an increased number of young contemporary design



dealers, artists' jewelry dealers and a few galleries, unfortunately, that were not at the same level as the rest of the fair. The French love their decorative arts, and this event always has a healthy attendance. Many dealers reported interest and sales.

And now that September is just around the corner, we'll start all over again. Get ready to head back to Paris for the 26th Biennale des Antiquaires and all of the rich gallery and museum shows that always spring up around it. *A tout à l'heure.* —SALLIE BRADY