

Art Market *International*

All change for Winter Antiques Show

Fair stalwart joins the Instagram generation as it links past to present for its 64th edition

ART FAIRS

NEW YORK. The venerable Winter Antiques Show, New York's longest-running vetted art and antiques fair, has always had a strong following among curators and connoisseur collectors. But over the past decade, the fair's reputation has lost some of its glamour as tastes tilt towards contemporary. Facing new competitors – from the London-based Masterpiece fair to Tefaf encroaching on its Park Avenue Armory turf – the Winter Antiques Show has had to change tack.

Over the past two years, under the long-time executive director Catherine Sweeney Singer, the Winter Antiques Show has extended its cut-off date from 1969 to the present and has refreshed its look and feel. In 2016, Philadelphia's Elle Shushan showed

sombre American portrait miniatures against a fuschia backdrop. Apter-Fredericks, of London, staged its Regency and Queen Anne furniture in an apartment-like setting with a windowed view of Manhattan at night.

This year the modernisation extends to the marketing, with a concerted attempt to use social media to highlight continuities between past and present. Using Instagram as a "testing ground", the fair's associate executive director, Michael Diaz-Griffith, discovered that juxtapositions and isolated details (both common Instagram tropes) could "defamiliarise" an object and "generate interest even in 'unfashionable' categories".

For its 64th edition (19-28 January), the fair actively courted dealers who think imaginatively about the relationship between the past and the present, resulting in additions such as Jason



Fireplace and Chimney Piece by Hector Guimard (around 1900), Jason Jacques Gallery

Jacques, showing a selection of Art Nouveau through contemporary ceramics, and Hirschl & Adler Modern, offering recent marble sculptures by Elizabeth Turk. However, a handful of familiar names – including New York's Maison Gerard, Hostler Burrows, and Todd Merrill, and UK jeweller Wartski – have opted to sit out.

Despite its embrace of the contemporary, the fair is not abandoning its traditional strengths – Americana and folk art, English and Continental furniture, and antique silver, porcelain and glass – specialists in which still account for more than half of the 70 exhibitors. Apter-Fredericks is returning to a more conventional stand, albeit one that spotlights

a small number of outstanding "conversation pieces", according to Guy Apter. They include a dazzling green glass chandelier produced in the UK for the Indian market (around \$500,000) and a rotating entertaining table in mahogany (\$100,000) with berths for multiple bottles of champagne – which ought to go over as well in the 21st century as in the 19th.

As a more eclectic generation of collectors emerges and tastes shift away from cool minimalism towards "rowdier, more audacious combinations of objects", Diaz-Griffith says, "conditions are favourable for a fair like ours."

Sarah P. Hanson

• Winter Antiques Show, 19-28 January, Park Avenue Armory

INTERNATIONAL FAIRS

AUSTRIA

ART INNSBRUCK
25-28 JANUARY
art-innsbruck.at

BELGIUM

BRAFA ART FAIR
27 JANUARY-4 FEBRUARY
brafa.art

FRANCE

ART3F
26-28 JANUARY
art3f.fr

NETHERLANDS

FIRST ART FAIR
17-21 JANUARY
firstartfair.nl

KUNST UND ANTIK WEEKEND
25-28 JANUARY
kunstenantiekweekend.nl

SINGAPORE

ART STAGE SINGAPORE
26-28 JANUARY
artstagesingapore.com

UNITED KINGDOM

LONDON ANTIQUE RUG & TEXTILE FAIR
23-28 JANUARY
larta.net

LONDON ART FAIR
17-21 JANUARY
londonartfair.co.uk

UNITED STATES

ART LOS ANGELES CONTEMPORARY
25-28 JANUARY
artlosangelesfair.com

START UP FAIR LA
26-28 JANUARY
startupartfair.com

FOG DESIGN+ART FAIR
11-14 JANUARY
fogfair.com

LA ART SHOW
10-14 JANUARY
laartshow.com

OUTSIDER ART FAIR NEW YORK
18-21 JANUARY
outsiderartfair.com

PALM BEACH MODERN + CONTEMPORARY
11-15 JANUARY
artpbfair.com

UNTITLED SAN FRANCISCO
12-14 JANUARY
art-untitled.com/san-francisco

NEW YORK CERAMIC AND GLASS FAIR
18-21 JANUARY
nyceramicsandglass.com

URUGUAY

ESTE ARTE
7-9 JANUARY
estearte.com

San Francisco targets techies

SAN FRANCISCO. With Fog Design+Art and Untitled San Francisco now coinciding in mid-January, market players are optimistic that the city's scene now has international pull. "I believe that because of the two fairs, a San Francisco art week is emerging," the director of Untitled, Manuela Mozo, says. (Photofairs San Francisco also runs from 23 to 25 February).

Many New York galleries are breaking into the Bay Area market with Untitled, including David Zwirner, with works by Oscar Murillo; Tina Kim, showing Korean Dansaekhwa artists; and Eric Firestone (paintings by Marcia Marcus, Miriam Schapiro and Howard Kanovitz). At Fog (11-14 January), the first-timers include Paul Kasmin, Luhring Augustine and Sadie Coles. But the million-dollar question remains: will Silicon Valley buy? Mozo believes the tech crowd "are gaining more and more interest" in art, and Untitled will host an event for Google employees on "what patronage means to a young artist, what a fair is and how to approach collecting". **J.H.M.**

• Untitled, 12-14 January, Palace of Fine Arts, San Francisco



Ann Shelton's *The Mermaid*, Wormwood (*Artemisia sp.*) (2015-ongoing), at Denny Gallery, Untitled

Brafa beefs up its contemporary offer

BRUSSELS. Benefiting from its plum position in the centre of Benelux collector land, the suave Brafa fair in Brussels is known for its strength in haute époque works of art, and ethnographic and ancient art. But the quality of contemporary and Modern art on offer is, historically, more patchy.

To strengthen this area, two years ago Brafa introduced a section devoted to contemporary art with primary market galleries. This was, says Harold t'Kint de Roodenbeke, a Brussels-based Modern art dealer and the fair's president, "something Brafa previously lacked despite the numerous requests we had received. Some have wrongly accused us of wanting to become a contemporary art fair, but that is far from true: we simply wanted to supplement our panel with a speciality we did not represent."

This year 134 galleries (two more than last year) from 16 countries take part, including new galleries ArtAncient (a young, London-based operation); tribal art specialist Galerie Rattton from Paris; and Repetto from London with post-war Italian art. This year, t'Kint de Roodenbeke says, with Christo as guest of honour (who will exhibit the vast Three Store Fronts (1965-66) within the fair), plus "new galleries with new specialities such as Arte Povera (Repetto Gallery, Italy) and Modern British art (Osborne Samuel, London), the 20th-century



A bronze Corinthian helmet, on the stand at ArtAncient

category will be particularly strong." He adds: "We keep a very strong tribal art area at the fair, which is historically very important in Belgium. Our archaeological section is also beautiful."

Despite the wave of terrorist scares and attacks that hit Brussels in 2015 and 2016, in the past five years visitor numbers have risen from 41,000 to 62,000 in 2017. A higher visitor count is, t'Kint de Roodenbeke says, "not a goal in itself", but adds: "We plan the fair very strategically, and have improved and added to the Brafa Art Talks programme, which has been hugely popular, adding value to the artistic content of the fair. Guided talks are another element we have expanded, both of which could well have influenced visitor numbers." **A.B.**

• Brafa, 27 January-4 February, Tour & Taxis, Brussels, Belgium



Palexpo / 01-04.02.2018 / artgeneve.ch

artgenève
SALON D'ART

palexpo UBS F.P. JOURNE
Invent et Fecit

www.pad-fairs.com
#PADGeneve

1 - 4 FEBRUARY 2018
PALEXPO 12PM - 8PM

PAD
GENÈVE
ART+DESIGN