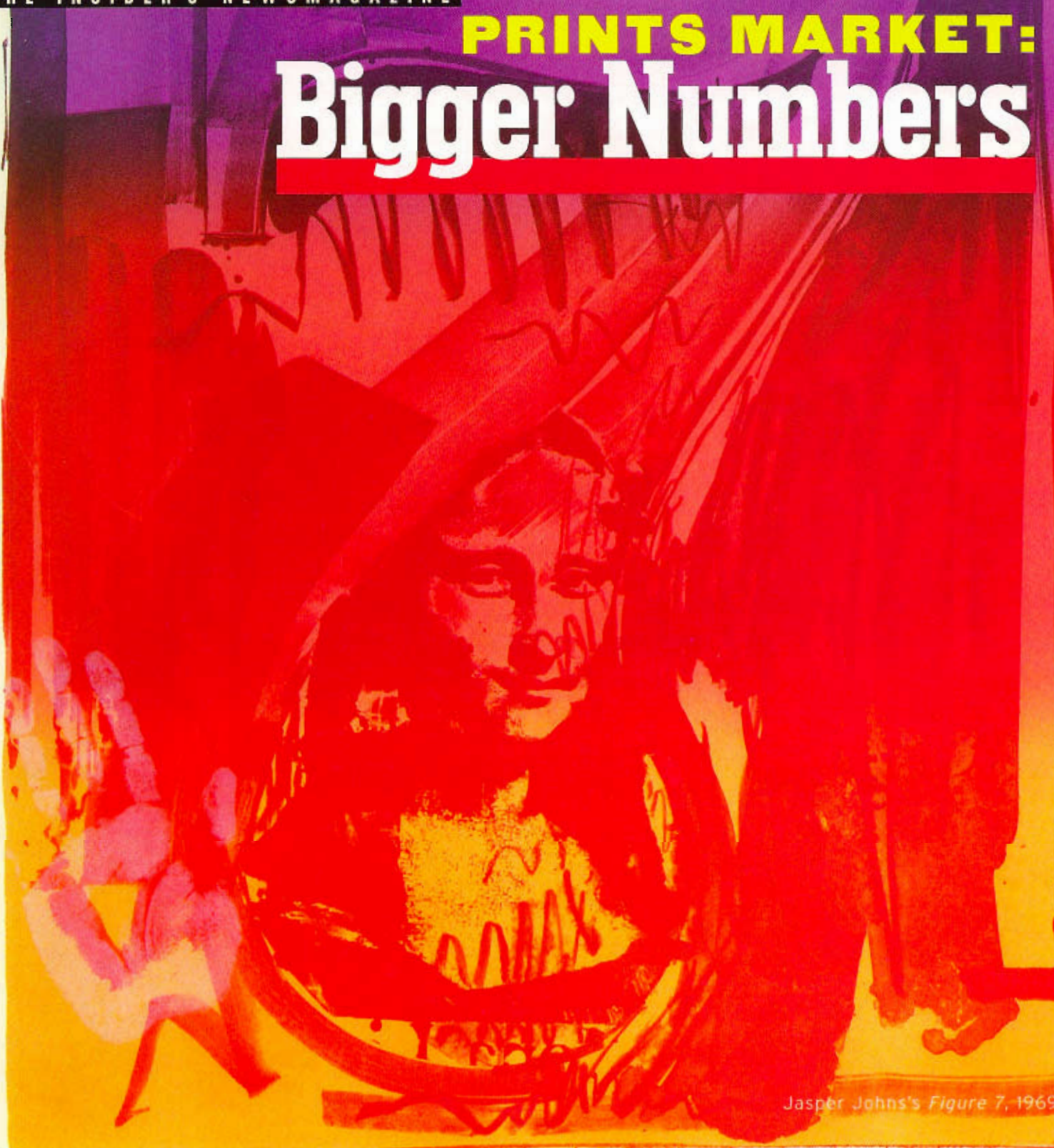


# ART & AUCTION

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## PRINTS MARKET: Bigger Numbers



Jasper Johns's *Figure 7*, 1969

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60

## Two French Fairs

**PARIS**—It is small and intimate but hugely successful: the Salon du Dessin, the world's only works on paper fair devoted to drawings, excluding multiples, is being held again this year in the Salons Hoche, on the avenue of the same name, from April 8 through 12. Of the 25 participating galleries (there is no room for any more), 15 are "paying guests," including five British, three German and one Swiss dealer. (The fair organizers had initially planned to make galleries from Italy their invited foreign contingent this year, only to discover, as late as November, that Italian export restrictions made their participation unfeasible.)

Over 800 works, dating from before 1950 and with prices ranging from FF20,000 to FF500,000 (\$3,600–89,000), are on exhibit. Decoration has been kept as austere as possible to keep the cost of stands low (FF90,000; \$16,000). Around 8,000 people attended the fair last April, which generated FF30 million (\$5.36 million) worth of business, with a significant number of sales being concluded afterward, according to organizers. "A large proportion of visitors were buyers and around half the purchases were made by new clients," says Marie-Christine Carlioz of Paris's Galerie de La Scala. "We are dealing with connoisseurs, who ask all the right questions. They follow auctions closely and are well acquainted with the names of artists and their work." The gallery is offering a 1778 gouache of Clagny Castle, Versailles, shown above, by the French painter Antoine-Pierre Demachy.

Major sales of drawings are neatly scheduled by the Parisian auction firms PIASA and Tajan for the same week as the Salon du Dessin, which this year squeezes up close to the second edition of the Pavillon des Antiquaires et Galeries d'Art.

This event, which hopes to establish itself as a major international and annual art market fixture, takes place from April 9 through 18 at Espace Eiffel Branly, right across from the Eiffel Tower, in Paris. Organized by 18th-century furniture and drawings



dealer Patrick Perrin and Stéphane Custot, whose Galerie Hopkins-Thomas specializes in mid-19th- to early 20th-century drawings and paintings, the event features 64 dealers, some 6 of them refugees from the Salon des Beaux-Arts. The latter biennial event was recently scrapped after only two fairs (1995 and 1997).

Most collecting fields, from tribal art to antique wallpaper, are represented at the Pavillon, and all the objects have been vetted by a team of 33 experts. Participants are predominantly Parisian, including four stands manned by dealers from the Saint-Ouen flea market, just north of the city. Non-Parisians include 18th- and 19th-century art specialist Michel Descours, from Lyon, as well as six foreigners: Post-Impressionist dealer Connaught Brown and Joseph Stevens of Conru Primitive Art, from London; Véronique Bamps (antique jewelry), Philippe Denys (Art Deco) and Paolo and Guillaume Vedovi (contemporary art), all from Brussels; plus Berko Fine Paintings from Belgium's Knokke Het Zoute. For more information on Salon du Dessin, call 33-14-522-1689; for Pavillon des Antiquaires, call 33-15-330-8520. **NICHOLAS POWELL**



**PARIS**—At Galerie Jérôme de Noirmont (38 Avenue Matignon) from April 2 through May 29, model, actress and painter Anh Duong is showing over 60 self-portraits, unflattering paintings that are the antithesis of glamour and narcissism. Distorted, wrinkled and harshly lit, the melancholy faces of the 38-year-old Duong appear in violent strokes of green and gray, suggesting the tortured-looking figures of Egon Schiele. The series constitutes an interesting reflection on the nature of vanity, prompting Duong's friend Julian Schnabel to compare them to Frida Kahlo's works, saying both contain "a quiet scream." **Laurie Attias**

## Helman Gallery Shows Cornell Boxes

**NEW YORK**—Whether critics class him as an American Surrealist, a latter-day Romantic or pure anomaly, Joseph Cornell also counts as a magician, playing hide-and-seek with found objects and forever revealing boxes within boxes.

In the mid-1940s, he created the so-called Aviary boxes, starring a bird or its feathers in the leading role. From the 1940s to the '50s, he produced the high-minded Medici boxes, including *Medici Princess*, 1952, shown below. And in the early '50s, he ventured into Hotel boxes, named after European favorites such as the Hôtel d'Etoile.

Through April 24, the Joseph Helman gallery (20 West 57th Street) is showing some two dozen of these boxes, mainly loans from private collectors. Among the few works for sale are three Hotel boxes, priced between \$135,000 and \$175,000. They were consigned by New York's C&M Arts, the gallery representing Cornell's estate.

Diane Waldman, who guest-curated this show 32 years after preparing a landmark survey for the Solomon R. Guggenheim Museum, recalls visiting the artist's home on Utopia Parkway in Queens. "He had the boxes placed very casually around," she says. "My objective in curating was not to make the work overly theatrical, because he did not live in that kind of milieu." In short, expect no bells and whistles—except the bells, or whistles, found in Cornell's boxes themselves. **JORI FINKEL**

