

dealers' diary



Anna Brady
reports

email: annabrad@atgmedia.com
tel: 020 3725 5526

PAD has the polish to

■ Fair in 'chic haven of calm' attracts money and glamour

ENJOY the relative calm while it lasts because, once again, **Frieze Week** is coming to London.

Time was, this week of frenetic activity was relatively restricted to the contemporary art field, with collectors and art fans flocking in their droves to the *Frieze London* art fair. But in the years since its establishment in 2003, and particularly since the much-lauded *Frieze Masters* launched in 2012 for art dating from before 2000, the relevance of this week in mid October has spread to almost all fields of the London and international art market.

But there's another well-established fair on the scene during the week, the low-lit chic haven of calm in Mayfair to *Frieze's* bright whites and shrill crowds.

Launched as *DesignArt London* in 2007 by French organiser **Patrick Perrin** and SOC, the *Pavilion of Art + Design London*, from October 14-19 (preview October 14), is a slick number.

As *Frieze London* and other satellite fairs dealt only in the field of the most up-to-the-minute contemporary art, until the genesis of *Frieze Masters* it was without competition for the affections of top-end galleries dealing in Modern art and design, photography, antiquities and tribal pieces.

Both events are produced to a polished standard and attract a glamorous, moneyed crowd and, since then, a certain amount of exhibitor-hopping has taken place between the events each year, with the exception of design exhibitors – there is no furniture at *FM*.

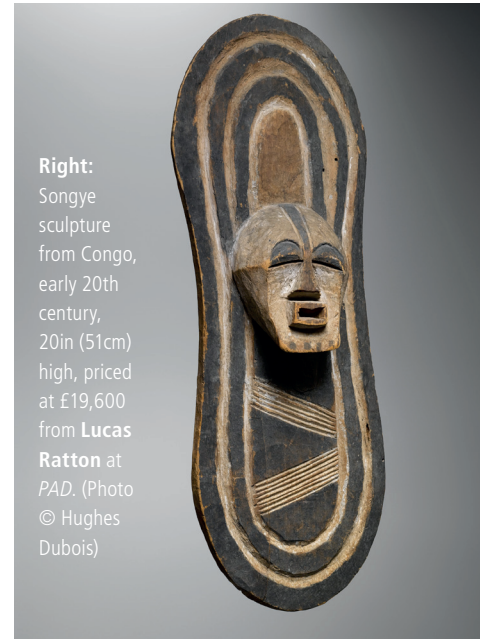
More on *FM* next week but what of *PAD* for this year?

Here are some stats: 62 exhibitors, all European with a couple from the USA and



Above: *Trenza* candlesticks, sterling silver, 14in (36cm) high, limited edition of eight pieces, by Juan and Paloma Garrido, €20,000 from **Garrido Gallery** at *PAD*.

Right: *Composition abstraite*, 1952, by Serge Poliakoff, oil on canvas, 18in x 2ft (46 x 61cm), signed and dated lower right 'Serge Poliakoff 1952', verso dedicated *A Robert Giron, souvenir amical, Serge Poliakoff, Mai 1953*, £380,000 from **Galerie Von Vertes** at *PAD*.



Right: Songye sculpture from Congo, early 20th century, 20in (51cm) high, priced at £19,600 from **Lucas Ratton** at *PAD*. (Photo © Hughes Dubois)



Above: a highlight of the *Flights of Fancy: A Connoisseur's Choice* show is the Thomas Barton hexagonal inkstand veneered in coromandel wood, c.1870, pictured here, which is priced at £1750.

Dr Peach and her Tunbridge Ware

WHEN **Dianne Brick** of **Amherst Antiques** first met the late Dr Annie Peach in the early 1980s, she was quite new to dealing in that niche collecting market of Tunbridge Ware.

Dr Peach, on the other hand, had been collecting since the 1960s and for 40 years was a regular visitor to antiques fairs, markets and shops, both in London and further afield, pursuing her quarry.

Her interest grew out of a love of wood and her interest in birds, animals and the natural world is shown in her collection of small boxes; she also had a penchant for the larger work of Thomas Barton.

From October 4-11, Dianne will host a selling exhibition of Dr Peach's collection at **The Edenbridge Galleries** in Kent, titled *Flights of Fancy: A Connoisseur's Choice*.

The show features around 120 pieces of Tunbridge Ware from the collection and Dianne hopes that it, along with the accompanying catalogue, will form a fitting tribute to Dr Peach.

The star of the show is a satinwood bookstand by Edmund Nye, produced about the time of *The Great Exhibition* of 1851, with marquetry panels of birds and sunflowers thought to be designs from Thomas Barton. This is priced at £4950, but all other items in the show will be priced from around £150-2500.

www.tunbridgeware.org



Left: Charlotte Perriand, 'Mexico' bookshelf, c.1953, 5ft 3in (1.6m) high, £120,000 from **Galerie Downtown** at *PAD*.



one from the Middle East, and of these 17 are new to the event this year. The largest contingent (28) are design dealers, followed by Modern art (11), decorative arts (9), tribal art and antiquities (9), jewellery (3) and photography (2).

A glance over the new exhibitors takes in **Finch & Co** (UK) with their signature 'Cabinet of Curiosities' stand, featuring

all manner of ethnographic art and antiquities, alongside three new French tribal art galleries: **Alain de Monbrison**, **Lucas Ratton** and **Galerie Flak**.

Modern art newcomers include **Robilant + Voena** (UK/Italy) focusing on Italian Modern Art and **Daniel Blau** (UK) with a solo exhibit of rediscovered drawings by Andy Warhol, while Modern Brazilian design will be seen for the first time at *PAD* by **Galerie James** (France) and fellow new design exhibitor **Pascal Cuisinier** (France) curates a display of French chair design from the 1950s.

Another, slightly unusual newcomer is **Sèvres – Cité de la céramique**, the French museum and porcelain factory, who will show commissioned works of modern and contemporary ceramic art by designers such as Ettore Sottsass and Aldo Bakker.

Finally, design royalty in the form of Zaha Hadid, Julia Peyton-Jones, Nigel Coates and Tom Dixon, chaired by Jasper Conran, will judge the Moët Hennessy-sponsored Best Stand Award, and the Contemporary Design and 20th Century Decorative Art object awards.

www.pad-fairs.com

put on a slick event

It's the dream for many of us but a number of the exhibitors at PAD London switched from careers in finance to dealing in art and design. Here, three of the London-based dealers share their story.

GLOBETROTTER COMES HOME

Louisa Guinness formerly worked at the stockbroker Hoare Govett Asia and ABN Amro but opened **Louisa Guinness Gallery** in Mayfair in 2003, dealing in jewellery designed by Modern and Contemporary artists. She is married to the art dealer Ben Brown, who has galleries in Mayfair and Hong Kong and will exhibit at *Frieze Masters* this year.

www.louisaguinnessgallery.com

■ Have you had an interest in jewellery for a long time?

Yes... ever since I won a ring in a Christmas cracker.

■ When and why did you decide to leave finance and set up as a dealer?

I left finance in 1999 on a sabbatical. I was living in San Francisco and thought I should come back to England before all my friends and relatives got too old. I then met my husband who was in the art world so I said goodbye to the City and hello to the art world.

■ Where did you work when you were in finance?

First in London and then Hong Kong, New York and San Francisco. I was away 12 years.

■ Why did you decide to go into finance in the first place? Did you go into it straight from university?

I always wanted to go into finance. I liked the buzz of the City. I learnt to play poker when I was about ten and loved it – I think this may have whetted my appetite.

■ Was leaving a secure, salaried career to embark on setting up your own business daunting?

Yes and I really missed my salary. I still do.

■ What were the main challenges in the early days?

Cash flow – and it still is.

■ In what way has your previous career helped you in establishing your gallery and doing business in the art world?

Understanding customers' needs, understanding about investing and opportunity cost.

■ Was meeting your husband the push you needed to actually start dealing?

It was the push to get involved in the art world. I don't do a lot of dealing. I like creating more. I should do more dealing. I like buying. I don't like selling much.

■ How did you start? Had you been building stock gradually?

I started by borrowing everything I could get my hands on and then realising there was a dearth of contemporary pieces so I decided to get some of the artists I knew to make some, hence the beginning of the

CONTEMPORARY IN SHOREDITCH

Valerio Capo and **Sam Pratt** run **Gallery FUMI**, a contemporary design gallery in Shoreditch opened in 2008. At PAD they will show the work of designers Alex Hull, Sam Orlando Miller, Brooksbank & Collins, Faye Toogood and Jeremy Wintrebert.

■ Have you had an interest in design for a long time?

Yes, we have both always had an interest in design. In fact we used to collect design before FUMI, mainly Post-War pieces, Gio Ponti, Paul Kierholm, Venini, Sottsass.

■ When and why did you decide to leave finance and set up as a dealer?

We decided to leave our jobs (Sam in finance and Valerio in marketing) after a few experiments dealing in design which were prompted by other galleries who gave us confidence in our taste.

■ Was leaving a secure, salaried career to embark on setting up your own business daunting?

Initially it was like jumping off a cliff! But it just felt this was the right thing for us as we followed our passion. This was one of the best things that we have done in our lives. It's been very challenging at the beginning but our immense drive to succeed has helped.

■ **What were the main challenges in the early days?** The main huge challenge we were faced with was the financial crisis of 2008 which coincided with the opening of the gallery. Then establishing the right direction for the gallery, building the right pool of designers, being taken seriously, obtaining trust from collectors, while managing to sell...



Left: Louisa Guinness, wearing Anish Kapoor jewellery, and **above:** Mudlark (with claw setting), 2013, by Tim Noble and Sue Webster, silver with found stone, from a series of 10, 2¾in (7cm) long, £3500 (+VAT) at PAD.

business. I have been buying up everything I can afford and find, and creating more and more new things with different artists.

■ Presumably you must have had to learn on the job, accumulating stock and knowledge as you went, sometimes through your own mistakes?

Yes, just as everyone does.

■ Were you nervous of the reaction of others to your first exhibition, having to trust your eye and hope others would share in your taste and judgement?

Not really. I was only presenting a selection of jewellery that was made by other artists. I didn't really think about the reaction, I just thought it was really interesting to present something that people didn't really know existed and certainly hadn't seen all together.

■ You mentioned cash flow as the major challenge to your business, both at the start and now. Were there any other challenges that surprised you when establishing yourself?

Getting people to realise what I am doing. They all find it so interesting once they look; the first look is the hardest.

■ What do you find most rewarding about your job now?

I love working with the artists and goldsmiths and creating something wonderful. The fruition of a good project.

■ **What piece of jewellery would you most love to own?** Good question. Hard question. A really amazing Calder necklace that is totally impossible to wear would probably be my answer.



■ In what way has your previous career helped you in establishing your gallery and doing business in the art world?

I come from a marketing background in the luxury sector so I was able to understand my client's needs and behaviours. Sam comes from a financial background so has the flair for selling.

■ **What advice would you give to someone thinking of doing the same thing?** Try to make a difference by having very clear and recognisable aesthetics and believe in yourself!

10 Questions

LOUISE WALKER

Organiser of *The Harrogate Antique & Fine Art Fair*
www.harrogateantiquefair.com



1. How long have you been a fair organiser? I can't quite believe it but it's been 32 years – I was a dealer for 27. Being a second-generation antiques dealer, I sort of fell into it from being a demanding exhibitor.

2. What was your first job? I trained as a porcelain restorer – my father thought it would be useful.

3. First fair? Assisting on the family stand at *Earls Court Antiques Fair* in 1974, two years before Olympia started. Princess Margaret visited and we had a bomb scare; all very exciting.

4. Best and worst thing about being an organiser? Best: a busy and successful fair with lots of sales. Worst: paperwork.

5. Best buy and biggest mistake? Best buy: buying back the family miniatures from an antique shop. Biggest mistake: telling the shop owner what they were before buying – they didn't have a price on them...

6. Biggest threat to the trade at the moment? Apathy: it was so inspiring to read Robert Young in the *ATG*. He is so right, we are so privileged to be able to deal in such beauty and we mustn't forget it.

7. Alternative career? Film or theatre production – organising, organising, organising... then a performance.

8. Advice to those starting out? Read, listen, consider, look and handle, find what 'speaks' to you – and enjoy it.

9. Guiltiest pleasure? Eating marzipan watching *Downton*, *Game of Thrones* or period dramas.

10. Michelin Star or Greasy Spoon? Either as long as they serve good Dim Sum.

If you are a dealer and would like to be featured in 10 Questions email annabradley@atgmedia.com

Take your Bowes

THE Bowes Museum Antiques & Fine Art Fair, organised by **Galloway Antiques Fairs**, is on from October 11-12, with 30 UK dealers setting up within the picture galleries at the lavish French-style chateau in Barnard Castle, Co Durham. The museum was built by John and Josephine Bowes to house their vast collection of fine and decorative arts, and visitors to the fair can also view the exhibits.
www.gallowayfairs.co.uk

dealers' diary

Get your fangs into seventh Esher



Above: diamond, sapphire, opal, silver and gold snake bracelet, American, 1920s, £4500 from **Plaza** at Esher Hall.

THE *Esher Hall Antiques & Fine Art Fair* returns for the seventh year to the Esher Hall at Sandown Park Racecourse in Surrey from October 10-12.

Led by organiser **Ingrid Nilson** of **The Antiques Dealers Fair Limited**, this compact fair of some 30 exhibitors has six new exhibitors this time: **Farnham Antique Carpets**; **Mano Vayis** (textiles and decorative antiques); **Neptune Fine Art** (Modern British art, particularly L.S. Lowry), and three jewellers – **Richard Ogden**, **Anderson Jones** and **Penny Corah & Rosie Manning**.

See www.esherhallfair.com



Above: *Wild Flowers at Brighouse Bay* by the Scottish artist Edward Atkinson Hornel (1864-1933), oil on canvas, 20in x 2ft (51 x 61cm), signed and dated 1910, £24,000 from **John Robertson** at Esher Hall.

Special guest gives his verdict on the art feel-good factor

LORD Hutton opened the *20/21 British Art Fair* (September 10-14) by extolling the financial importance of the arts and cultural sectors to the economy, which he quoted as worth £70bn annually.

But he also pointed to its ability to enhance our wellbeing: "It is much more important than numbers and cash values. Sometimes we should be equally concerned about the things that are more difficult to quantify and measure. And I think it is here that we are more likely to find the real value of the arts."

He finished by quoting John Maynard Keynes: "We have to find the best way to give courage, confidence and opportunity to both artists and the nation," which he feels is through "earned income – not from philanthropy or public funding".

By which he meant to those present at the Royal College of Art – go forth and buy, give confidence to British artists.

And there was a confident mood at the fair, with numerous good sales reported, albeit alongside the routine handful of casualties.

As ever, some exhibitors were put right on artists or paintings by the,

occasionally dauntingly, knowledgeable crowd that amasses here. One dealer, **Simon Hilton**, was hoping to sell a work by Paul Huxley to a visitor and apologised for the original but slightly shabby frame. But the man in question was in fact Paul himself and he corrected Simon, telling him it was not the original frame and he should change it.

A welcome crew of visitors came in the form of a group of Friends of a Florida museum, who had a private tour before the fair opened on the Friday. Among their purchases were a standing foal in bronze by Anthony Scott from **Beaux Arts** (£30,000); a Paul Mount stainless steel sculpture from **Paisnel Gallery** (£16,000) and three other lower-value purchases around the fair.

Denys Wilcox of **The Court Gallery**, winner of the best-dressed stand award, told me: "It was a very busy fair for me and probably my best ever. Among the most significant sales was a 1910 Spencer Gore, an early Robert Bevan oil and a 1913 Roger Fry. Lots of other things too – Gertler, Vanessa Bell, William Roberts, John Nash etc, at prices from £1000-



Above: *Long Shore Drift*, a 2ft 8in x 4ft (81cm x 1.21m) acrylic on canvas by Leigh Davis, sold at *20/21* for £4500 by **Rowntree Clark**.

50,000. Apart from sales to the trade, most were made to new clients."

Another who had a successful fair was **Ed Clark** of **Rowntree Clark** who had a very positive response to a group of abstracts by Leigh Davis, an artist palpably influenced by British artists of the 1950s such as Peter Lanyon and Wilhelmina Barns-Graham.

"It was a really rewarding initiative because we sold out his first show," said Ed after the fair. "I have been collecting his work for while and wanted to give him an opportunity, and *20/21* seemed a

good chance to present him.

"We hung fewer high-value paintings – a wonderful Peter Lanyon and great Sandra Blow (which we also sold) – and devoted the rest of the stand pretty much to Leigh's paintings.

"We are preparing another show for January at Islington where I think we will do a similar thing. Promoting contemporary artists that we like and fit our pretty distinct aesthetic is definitely something we aim to do more of."

20/21 British Art Fair 2015 will take place from September 9-13.

DD 1/8 ad

DD 1/8 ad

Christie's man Murray has alter ego as director of an art fair

AS an auction house specialist dealing with secondary market material, you're always one step removed (at the very least) from the artists actually producing the work.

Which is why **Murray Macaulay**, who in 'normal life' is a Christie's prints specialist, so enjoys his alter ego role as director of *Multiplied*, the contemporary prints and editions fair, now in its fifth year, at Christie's South Kensington from October 17-30.

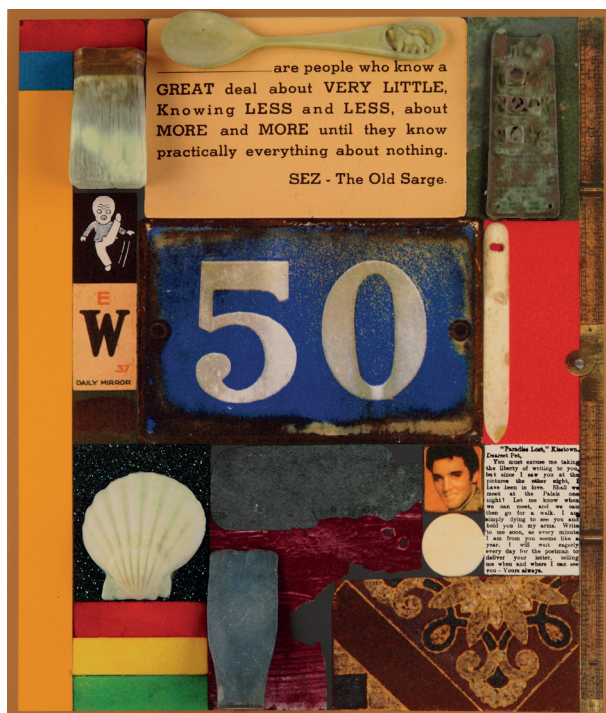
As someone who describes his own collection as consisting mainly of the work of various impoverished artist friends, he is clearly a man who relishes being involved with artists working today.

And that's the appeal of fairs such as this which specialise only in primary market artworks: it allows visitors a glimpse of the etching room, a chance to meet the artists themselves.

"This is an intimate fair: the stands are small and people can meet and talk to the artists and printers themselves and have a more personal experience," says Murray.

Prints are often cited as an affordable option for the new collector. But to view them merely as a cheap way in, with an implication that they are somehow a second-rate version of one-off paintings or drawings, is to undermine printmaking's importance as an immensely varied and sophisticated art form in its own right.

This is something that Murray is at



Above left: *3D Wooden Puzzle Series: 50*, 2014, by Sir Peter Blake, silkscreen print with glitter, embossing, glazes and 3D printed collaged elements mounted on wood, edition of 25, 16½ x 19½in (42 x 49cm), guide price £3000 from **CCA Galleries** at *Multiplied*.

Right: *Multiplied* organiser Murray Macaulay.

pains to point out when I ask him why prints might make a good first purchase: "There are many reasons why people buy prints. Price accessibility, although most often cited, is by no means the only one. A lot of artists are working intelligently

and compellingly in editions, there is real conceptual intent behind their use of the medium and they are using printmaking, in all its guises, in a creative manner."

He advises visitors to the fair to see as much as possible, be open-minded and find out as much as they can about printmaking methods and the artist.

When looking at a print, he of course recommends checking the basics – medium, edition size and number and signature – and be aware that hand-printed works such as etchings will be in smaller editions (typically up to about 50) due to the physical degradation of the plate, and this might well be reflected in the price. Prints produced using commercial methods will often be in larger editions and this should also be considered in the price: if a print in an

edition of 500 is very expensive, ask why.

"With Christie's auctions, the majority of prints I deal with are by very well-known artists from the 15th to 21st century and people are buying into an established market for those artists, often with a clear idea of the period or subject matter that is most desirable.

"But it's different with the contemporary prints at *Multiplied* – the artists are either new names or mid-career and their work is still developing so the established parameters of what period or subject to look for do not apply."

Before the first *Multiplied* in 2010, Murray had never organised a fair, so has had to learn on the job and says the



MURRAY MACAULAY'S TIPS ON ARTISTS TO LOOK OUT FOR AT MULTIPLIED

- **Alexander Massouras** at **Julian Page Fine Art**: "A young artist who does a lot of printmaking using traditional methods. He combines the wryness of Hockney with a little more mystery."
- **Rose Wylie** at **René Schmitt Druckgraphik**: "Rose is a well-known painter, but now, in her 70s, she has decided to try her hand at etching for the first time which will be unveiled at the fair."
- **Suzanne Moxhay** at **Bearspace**: "She builds sets then photographs them in a way that makes them look digitally manufactured. They're quite surreal."
- Murray adds: "Of course, many more established artists are also represented, including Marc Quinn, Damien Hirst, Sarah Lucas and Cornelia Parker."

continued on page 33

dealers' diary

Former dealer turned artist

JACQUELINE Pruskin set up as a dealer in early to mid 20th century applied arts and design in 1970 when she took a space in Antiquarius Market on London's King's Road.

Until 1995, she dealt as Pruskin Gallery and from 1996 as **Jacqueline Toffler Pruskin**, but she has always been a frustrated artist at heart and now, although she's still a director of LAPADA and on the various fair vetting committees, she is spending more time on her own work.

"Throughout the years I've taken courses in drawing and painting at the Chelsea School of Art and at The Princes Drawing School, receiving certificates and credits, but dealing always came first. Once I retired in 2009 I could start to do more. The upshot is a drawing I did this past winter of this chair in its corner."

Jacqueline bought the English wing chair, recovered in a faded pre-Second World War quilt made from Indian saris, in January 2011 from **Annabelle Ford** at the *Battersea Decorative Fair* and



Above: Jacqueline Pruskin's digital print image of her English wing chair.

"loved it so much it became a main feature in my living space".

"It is now the subject of one of 12 digital prints from my drawings that are being exhibited at the London Print Studio at 425 Harrow Road, W10, from Saturday, September 13 to October 11, to coincide with the LPS's main exhibit of contemporary wallpaper designs by the likes of the Chapman Brothers and Timorous Beasties for the *London Design Festival*."

www.londonprintstudio.org.uk

multiplied fair

Right: Mat Collishaw, *The Human Body* series, 2012, photoetching, edition of 25, (49 x 38cm), guide price £250 from **Alteria Art** at *Multiplied*. It is also available as part of a box set of ten etchings by ten different artists at the guide price of £2250.



continued from page 31

challenges and rewards of that task come hand in hand: "The great thing is the chance to work with artists, publishers and galleries who support them and nurture new talent.

"The challenge is to make it commercially the most successful we can for exhibitors. The event has to deliver results and they let us know if they're not happy, but that is what we're here to do."

This year, *Multiplied* welcomes 40 exhibitors from around the world showing prints, photography, digital art, artist books and multiples (see website for a full list) and, as usual, there will be a lively events programme including artist talks, panel discussions and, new for 2014, live printing sessions in association with **Rabley Contemporary** and **CFPR Editions**.

www.multipliedartfair.com