

Fashionably French:

The Salon Of Art + Design

Returns To New York

NEW YORK CITY — Perhaps it is our obdurate belief that collecting and connoisseurship are oblivious to trend, more allied with a diligent and plodding constancy than with fleeting fancy, that causes us to overlook the role fashion plays in the art and antiques market. But art world cognoscenti who ignore fashion do so at their peril. Nowhere is this truer than in the show arena, where the most successful gatherings not only reflect the times, but evolve with them. Few grasp this better than Sanford Smith, who over the decades has been one of the field's great innovators. On the premiere of his November 13–17 Salon of Art + Design, the impresario told us that his approach has always been to look for an opening in the marketplace, then fill it. The barrier-breaking Salon is Smith's Modernism updated and refreshed, only a glimmer of the original still visible. Salon is focused on the entire continuum of design, historical to contemporary, and challenges the distinction between art and design.

Pictured - A rare Tiffany "ball band" lamp with matching base was highlighted by the Jacques Ruhlmann chairs at DeLorenzo Gallery, New York City.



Most of the credit for the Salon's high-octane design and execution goes to its twin powerhouses, executive directors Jill Bokor and Jen Roberts. Beyond their astute selection of an international roster of exhibitors, it is their savvy partnership with fashion-forward concerns from Artsy and Tesla to the fashion public relations firm Atelier that goes to the Zeitgeist-loving nature of this show. Returning to the Park Avenue Armory for its third year, the Salon of Art + Design introduced 19 new exhibitors and returned 36 veterans from

around the world, making this the most broadly international of New York fairs, according to organizers. The show's decidedly Gallic flavor stems from Smith & Associates' collaboration with France's leading trade organization, the Syndicat National des Antiquaires, prominent at Paris's foremost fair, the Paris Biennale. Chalk it up to language differences, but top French dealers are much less visible in the United States than their British counterparts, something the Salon is working to change.



Pictured - From two series of sheep sculpture by Francois-Xavier Lalanne, the unusual offering was complemented by a large collection of Line Vautrin mirrors at Jean-David Botella, Paris.



Todd Merrill

Hanging lamp and Resin works at Todd Merrill Studio Contemporary, New York



With more than \$50 million worth of art, antiques and design on view, the Salon drew 8,000 visitors, more than 3,200 of them to its November 13 vernissage. Roughly 100 leading designers, from Reed Krakoff to Peter Pennoyer, attended a preview luncheon hosted by *Architectural Digest* editor Margaret Russell and designer Jacques Grange. Buyers through the five-day run of the show included Barbra Streisand, on the hunt for jewelry, we are told. "Salon really was spectacular this year," agreed Bokor. "Virtually every exhibitor wants to come back — and be upfront, in a bigger booth." Offering a hunky Calder brooch, Mark McDonald, who began years ago with Modernism and has continued with Salon, said that the fair was successful for him. "Last year, two-thirds of my sales were to new people, mostly knowledgeable, seasoned collectors." DeLorenzo, L'Arc en Seine, Maria Wettergren, Galerie Kreo, Galerie Beres, Le Minotaure, Vivian Horan and Lucas Ratton, the show's lone African art specialist, also reportedly did well. Bokor said that she and Roberts look for diversity, in specialty and geography.

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Pictured - Chrome plated steel and aluminum chairs and lamps by Yonel Lebovici were at Galerie Chastel-Marechal, Paris.



Galerie Diane de Polignac, Paris

"We organized our display in the spirit of what our collectors do now. They buy Rothko and Warhol to go with their Eighteenth Century furniture," said patriarch Laurent Kraemer. Oscar Graf treated visitors to Modern Movement furniture and decoration, from 1870 to 1910. To pieces by Limbert, Stickley, Hoffmann, Knox

and Frank Lloyd Wright, the Paris dealer added works by less familiar practitioners such as the Norwegian Johan Borgersen (1863–1930), represented by a carved oak bench exhibited at the Paris International Exhibition of 1900.