

## international events

# Design buyers on the scent

■ Wegman photos show good design is man's best friend

Anne Crane reports

SOME of the first sales for the autumn season in the French capital have put the spotlight on Modern design, a theme that looks to continue through to the end of the month.

True to its new contemporary- and modern-orientated philosophy, **Piasa (24/20/12% buyer's premium)** kicked off their new season schedule with a triple design bill on September 16.

Alongside one of their periodic mixes of Brazilian and American design, the Paris rooms held two separately catalogued but linked themed sales.

*George Nakashima: Back to Paris* was a 57-lot various owners ensemble of the distinctive wooden furniture made by the American craftsman/designer.

This was followed immediately by *Dogs on Furniture*, a sale of 36 photographs by William Wegman featuring his trademark Wiemaranners, 21 of which showed them posed on pieces of Nakashima furniture.

The Wegman/Nakashima photos were a project undertaken this year exclusively for Piasa and were accompanied by a book of the same title published in conjunction with *Wallpaper* magazine.

"I have always enjoyed seeing my dogs on furniture: the couch, the bed, an easy chair and yes up on the table, but only in the studio...", explained the photographer in his introduction to this project.

"My current models, Topper and Flo,



**Left:** *Looking Over*, a diptych by William Wegman comprising two 4ft 5in x 3ft 4in (1.34 x 1m) prints sold for €12,000 (£9,230) on September 16 at Piasa. Copyright William Wegman

**Below:** a George Nakashima hanging wall case – €120,000 (£92,310) at Piasa.



can't be draped the way the exceptional Battina could. But no past Weimaraner of mine could pose as heroically and proudly as Topper...

"And no one, not even Fay Ray, can embed her poses with the deep possessed look of Flo. What struck me about working with my dogs and the Nakashima furniture is how alike they are. Dog and furniture blend together and at times

become one and the same".

These large 1/1 prints mounted on aluminium, measuring 4ft 5in x 3ft 4in (1.34 x 1m) show Topper and Flo variously perched or straddling tables, chairs and even chests of drawers.

All but two prints sold, led at €12,000 (£9,230) by the diptych titled *Looking Over*.

The take-up was rather lower for the remaining 14 unique Wegman polaroids

from 1988-97 showing various canine models on pieces of found furniture. Half of these changed hands.

Top price of the Piasa triple bill on the 16th was provided by a unique piece of Nakashima furniture, a continuous hanging wall case of 1957. Made from American walnut and measuring a massive 15ft (4.6m) long, it made a low estimate €120,000 (£92,310).

## Contemporary juggernaut moves to Paris for 42nd FIAC

HOT on the heels of *Frieze*, which runs from October 14-17, (see this week's *Dealers Diary*) Paris takes up the Contemporary baton. *FIAC (Foire Internationale d'Art Contemporain)* gets underway at the Grand Palais and at various locations around the capital from October 22-25.

Some 175 international exhibitors show at this longstanding fair, now celebrating its 42nd edition, and at OFFICIELLE, its more recently established sister platform for younger galleries.

The roll-call is as international as for any of the big Contemporary fairs with galleries from Sao Paulo to Shanghai, Berlin to Bogota. Many hop straight across the Channel from their *Frieze* run in Regent's Park to the Grand Palais.

Alongside the main fair, the *Hors Les Murs*, off-site, events include sculpture exhibitions, performances, films and

conferences across Paris. Ticketholders can use special river shuttles that link various exhibition venues from East to West along the Seine. The websites give plenty of practical visitor information.

One of the longstanding exhibitors at *FIAC* are Applicat-Prazan who have done the fair since 2006. The Paris dealership always present a solo exhibition (Soulages, Poliakoff and Georges Mathieu have been previous successes). This year they will devote their display to Maurie Estève (1904-2001), one of the main names in the post-war Paris school.

Self-trained and educated, Estève, who was born in the Cher in central France, had a long struggle to become established. It was only in 1942 with an exclusive agreement with the Galerie Louis Carré that he began to enjoy material security.

Estève knew or collaborated with many

of the best-known artists in 20th century Paris from Georges Braque and Fernand Leger to Sonia Delaunay. He produced over 800 oil paintings throughout his long career and was the subject of a retrospective at the Grand Palais in 1986.

An admirer of the work of Cezanne, Estève always denied being an abstract painter but his work is certainly non figurative.

Pictured here is *Trigourrec*, a 4ft 9 x 3ft 2i (1.4 x 97cm) oil on canvas of 1972, one of the 24 works spanning the years 1929-94 in the Applicat-Prazan exhibition which is accompanied by a catalogue. It will continue after *FIAC* in their Left and Right Bank galleries from November 3 to December 19. Prices range from €95,000 up to €250,000.

■ [fiac.com](http://fiac.com)  
■ [applicat-prazan.com](http://applicat-prazan.com)  
■ [officielleartfair.com](http://officielleartfair.com)

