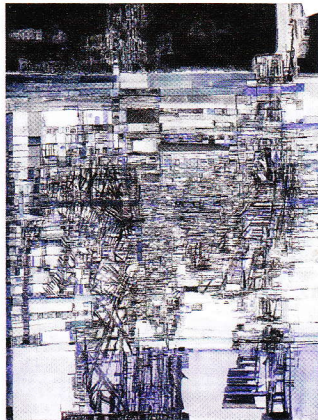




PARIS

FIAC Is Back

The 35th Paris **FIAC** (**Foire Internationale d'Art Contemporain**), which is being held from October 23 through 26, features a decidedly international roster. Non-French galleries account for a record 63 percent of the 189 participants, who can be found in two Parisian landmarks: the **Grand Palais**, off



From top: *One Day You Will No Longer Be Loved XIII*, 2008, by Jake and Dinos Chapman at White Cube; Christopher Wool's untitled 2008 work, left, at Luhring Augustine; Maria Helena Vieira da Silva's *Tableau historique*, 1980, at Jeanne Bucher; and Tadashi Kawamata's 2008 *Tree Huts* at Kamel Mennour.

the **Champs-Élysées**, and the **Louvre's Cour Carrée**.

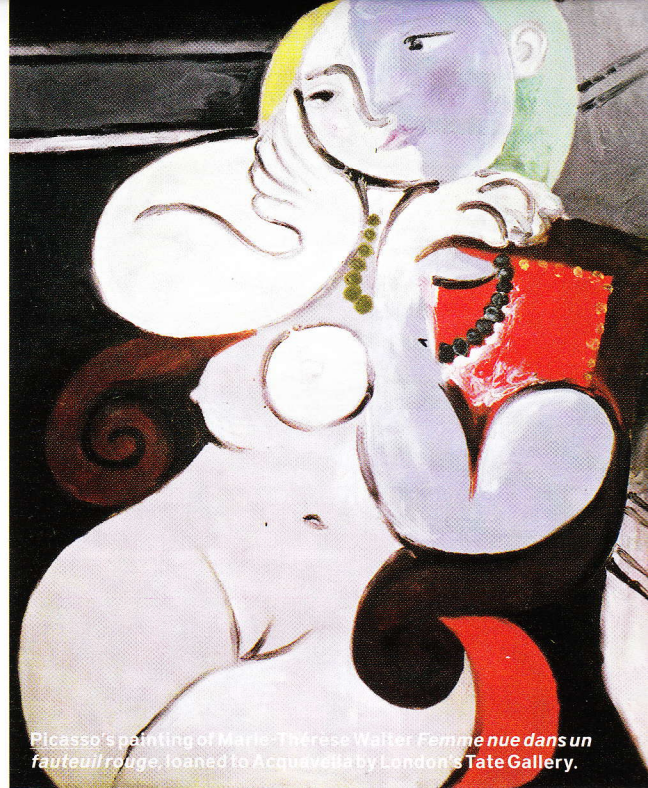
At the Cour Carrée, where a glass and metal structure has replaced the sweltering plastic tent of previous years, booth fees are 30 percent lower and one-third of the 75 exhibitors are FIAC debutants, who can be counted on for more-affordable offerings from emerging artists. The biggest dealers are situated in the Grand Palais, including the

newcomers **Sperone Westwater**, of New York, **Raffaella Cortese**, from Milan, and London's **White Cube**, which is staging a show devoted to the British conceptualists **Jake and Dinos Chapman**.

Besides the Chapmans, artists featured in standout displays include the British sculptor **Mark Quinn**, at Paris's **Hopkins-Custot**; the abstractionist **Christopher Wool**, at New York's **Luhring Augustine**; and—in line with FIAC's commitment to remain "modern" as well as contemporary—1950s-era painters **Maria Helena Vieira da Silva** and **Jean-Michel Atlan**, at Paris dealers **Jeanne Bucher** and **Applicat-Prazan**, respectively.

The Grand Palais also houses FIAC's Design section—nine galleries, all from Paris except for **Jacques Dewindt**, of Brussels. And the **Tuileries Gardens**, which link the Louvre to the Champs-Élysées, again feature outside sculptures. Among the noteworthy pieces on view here are the New York-based **Dan Graham's** glass *Pavilion*, conceived for this year's event and brought by **Hauser & Wirth**, of London and Zurich, and **Spazio Libero**, a steel cage designed in 1999 by the Italian artist **Michelangelo Pistoletto**, who is represented by **Christian Stein**, of Turin, and London's **Simon Lee**.

SIMON HEWITT



Picasso's painting of Marie-Thérèse Walter *Femme nue dans un fauteuil rouge*, loaned to Acquavella by London's Tate Gallery.

NEW YORK

An Affair to Remember | On a blustery January day in 1927, **Pablo Picasso** stopped a fetching 17-year-old blonde outside **Galleries Lafayette** department store, in Paris and asked her to pose for a portrait. A few days later, **Marie-Thérèse Walter** came to the 45-year-old painter's studio on Rue de la Boétie and sat for him. Eventually, she became his mistress, the mother of his daughter Maya, and his muse. **Acquavella Galleries**, in New York, has mounted a nonselling show, running from the 15th of this month through November 29, of works featuring Marie-Thérèse's likeness, including a dozen oils—many painted in a vivid palette of violets, yellows and greens—a charcoal on canvas, a pen-and-ink drawing and a plaster sculpture. Although Picasso cast the young woman in various roles, the works assembled here, mostly executed between 1931 and 1932 and on loan from private and public collections, show her languid, somnolent side.