

Mart vice-president said: "The original fair was founded on new ideas, and was—at first—an eccentric idea to embrace. Pier 94 has maintained its original mission statement, [but] we cannot sit still. Like the galleries that exhibit at the Armory the fair must constantly strive to hit a high note with the best offerings of contemporary and modern art."

## The Art Show

The 22nd edition of the Art Show, moved back to coincide with the Armory, bought together 70 dealers from the Art Dealers Association of America (3-7 March). "It's a very special, small fair," said art advisor Stefano Basilico. "You have to be a member to take part, so it is prestigious in that sense."

The fair drew a well-heeled crowd, with US collectors including Amy and John Phelan, Wilbur Ross, Agnes Gund and Joel and Anne Ehrenkranz and New York artists such as Eric Fischl and Ellsworth Kelly at the opening gala—the \$1.1m proceeds of which went to the Henry Street Settlement. "We're governed by the fact we're committed to raising money for a charitable organisation," said former ADAA president Roland Augustine. "We do not, and cannot, compete with behemoth fairs like Basel or the Armory."

This resulted in a series of stellar solo stands. "Galleries have to take the risks that museums can often no longer afford to," said Lucy Mitchell-Innes, the new ADAA president, and an exceptional split drawing show of Gustav Klimt and Egon Schiele at Galerie St Etienne seemed to prove her point. This was matched only by the Willem de Koonings at L&M. "It was like putting on an exhibition in our gallery," said L&M director Robert Mnuchin, adding: "We only had one-and-a-half things for sale—we just wanted to put on a great show." That work, *Untitled*, 1970, sold for \$3.2m.

Fred Wilson at Pace-Wildenstein sold out completely, with prices from \$25,000 to \$85,000 attracting the Toledo Museum of Art, which bought *Iago's Mirror*, 2010. "There is really great material at the fair. It's almost like a village fête—

the atmosphere is so intimate," said Pace's James Lindon. Luhing Augustine sold its entire booth of works by Albert Oehlen, priced at \$15,000 each. Roland Augustine noted the upswing in the market: "Last year dealers had their challenges before them with the demise of the financial markets but this year people are a lot more comfortable."

Themed stands were in abundance, too. Heads and faces recurred at Michael Werner, who sold three Thomas Houseago *Bronze Masks*, 2009 for \$50,000 each. Contemporary dealer Nicole Klagsbrun, taking part for the first time, said: "We met new people who didn't know the gallery, but were impressed with what we do." Other contemporary offerings were at James Cohan, who sold works by Roxy Paine with prices from \$18,000 to \$60,000, and David Zwirner sold several Christopher Williams photographs at \$32,000 a piece and a John McCracken sculpture, *Glow*, 2009, to a US collector for \$75,000.

But, the Art Show's strength lay in its heartland of modern masters, according to Richard Feigen: "Some markets never had a problem—we deal with people who never felt the impact of the downturn." Reporting sales including a Gauguin drawing, *Tahitian*



**L&M dazzled**

*Woman*, around 1890, for \$200,000, he said: "The art world is inundated with money—there's so much liquidity out there because people are afraid of currency. They've been told that art is a place to park money."

**Charlotte Burns**

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