



THE REPORT

West Coast Editor Mayer Rus Picks His Favorites from FOG

The San Francisco fair has become a beloved event for collectors and enthusiasts alike

TEXT BY [MAYER RUS](#) ·

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The *FOG fair* in San Francisco, which ended on Sunday, once again proved to be one of the most civilized and satisfying stops on the international circuit of art and design expositions. Among its many virtues, the show's manageable scale—just 45 exhibitors—allowed for a more gracious viewing experience than the dizzying mega-fairs that inevitably overburden the eye and foot. Plus, the quality of the assembled galleries assured that there were treasures to be found in every booth.

The art galleries made a particularly strong showing. David Zwirner arrived with a cache of heavenly wire sculptures by the late Ruth



Asawa, a prominent figure on the San Francisco arts scene for decades. Matthew Marks similarly nodded to local luminaries with a showing of sculptures by Ron Nagle, who continues to live and work in the Bay Area. Paul Kasmin's glittering booth was devoted exclusively to furniture and sculpture by Francois-Xavier and Claude Lalanne—it was a knockout.

As for younger artists, David Kordansky exhibited tantalizing sculptures by the L.A.-based artist Ricky Swallow, and Jessica Silverman introduced many of the attendees to the work of Woody Othello, who resides in Berkeley, California. Ceramics are currently enjoying a moment in the sun, and there were stellar pieces to be found in the booths of Friedman Benda (Adam Silverman), Jason Jacques (Aneta Regel), and Hostler Burrows (Jasmin Anoschkin). Other standouts included Christopher Kurtz sculptures at Patrick Parrish Gallery and Buckminster Fuller screen prints at Edward Cella.

The design galleries generally took a conservative approach, presenting new work by well-established makers alongside alluring vintage pieces by acknowledged masters. Chicago-based Casati, which made a splash last year with a group of furnishings and glass pieces by Angelo Mangiarotti, scored again with a display of new lacquer work by Philippe Nigro. Magen H had a modular bookcase by Pierre Chapo from 1983 that was a highlight of the show. The New, a project by L.A.-based Twentieth, presented a bronze screen by Christopher Booth that was seriously seductive.

In the classics category, R & Company had a glorious table and a set of chairs by Brazilian designer Joachim Tenreiro. Galerie Chastel Marechal had an assemblage of swoon-worthy pieces by Line Vautrin, Alberto Giacometti, and Charlotte Perriand. The list goes on. Read on for my picks for best in show.



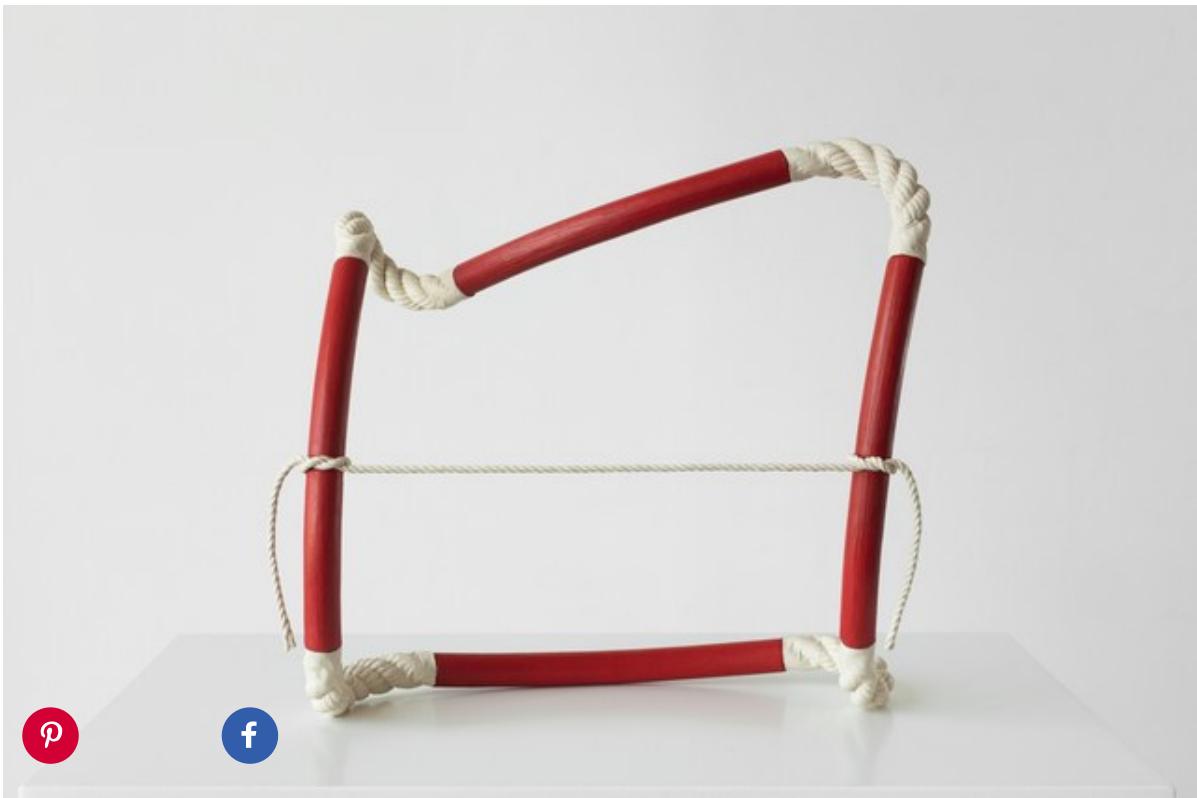


Photo: Fredrik Nilsen, courtesy of David Kordansky Gallery, Los Angeles, CA

David Kordansky Gallery

Ricky Swallow, "Split #8," 2017, patinated bronze and oil paint, 12 3/4 x 13 3/4 x 7 1/2 inches.

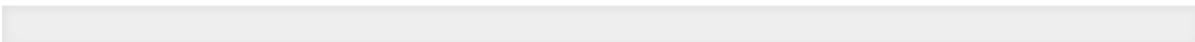


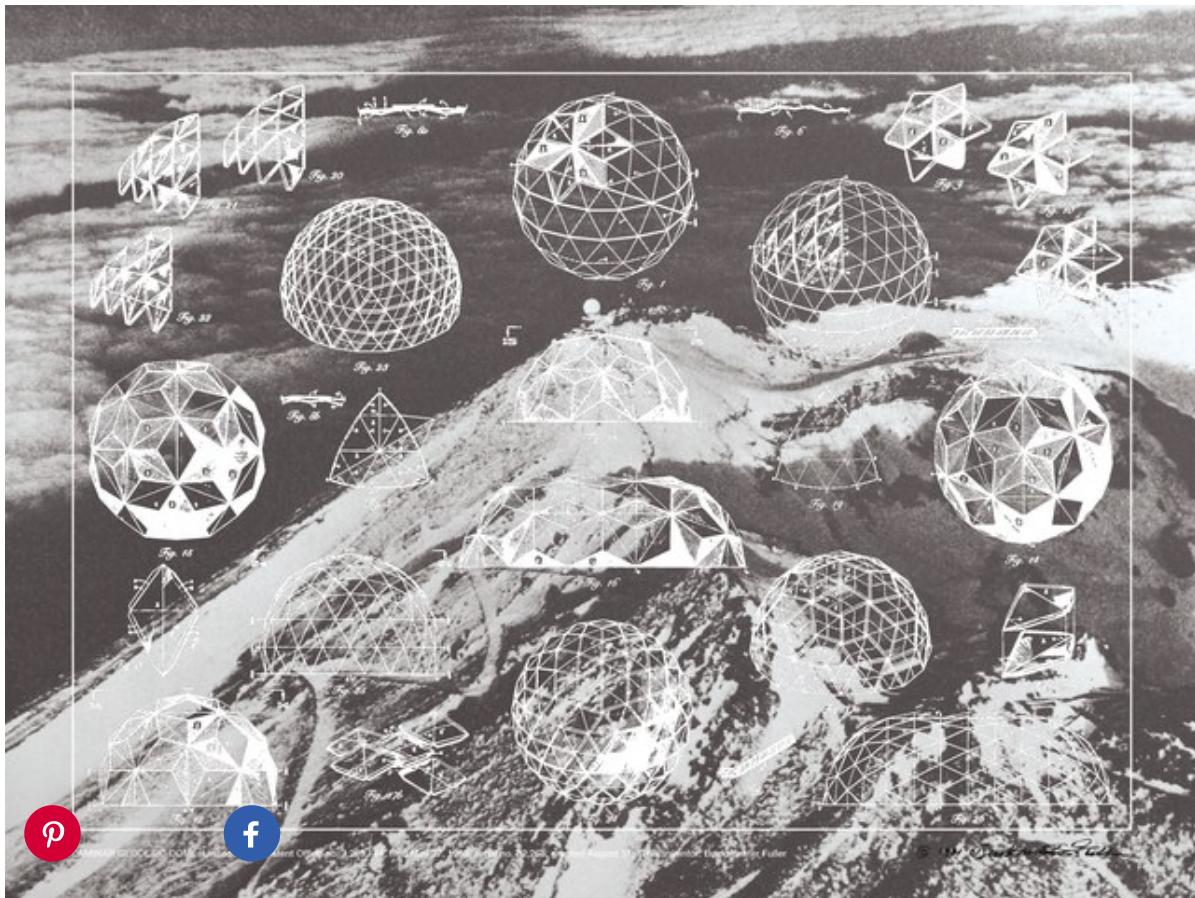


Photo: Courtesy of Casati Gallery and Philippe Nigro, Copyright Agnieszka Koszyk

Casati Gallery

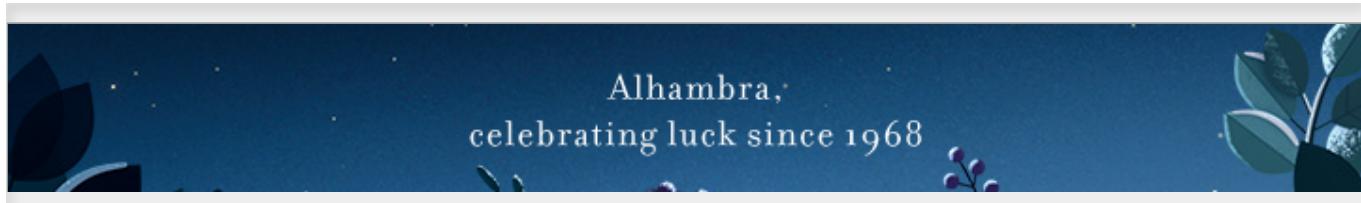
Philippe Nigro, lacquered vessels from the Urushi/Wrappa collection, 2017.





Edward Cella Art + Architecture

Buckminster Fuller, Laminar Geodesic Dome, screenprinted clear film, a duotone screenprint on paper.





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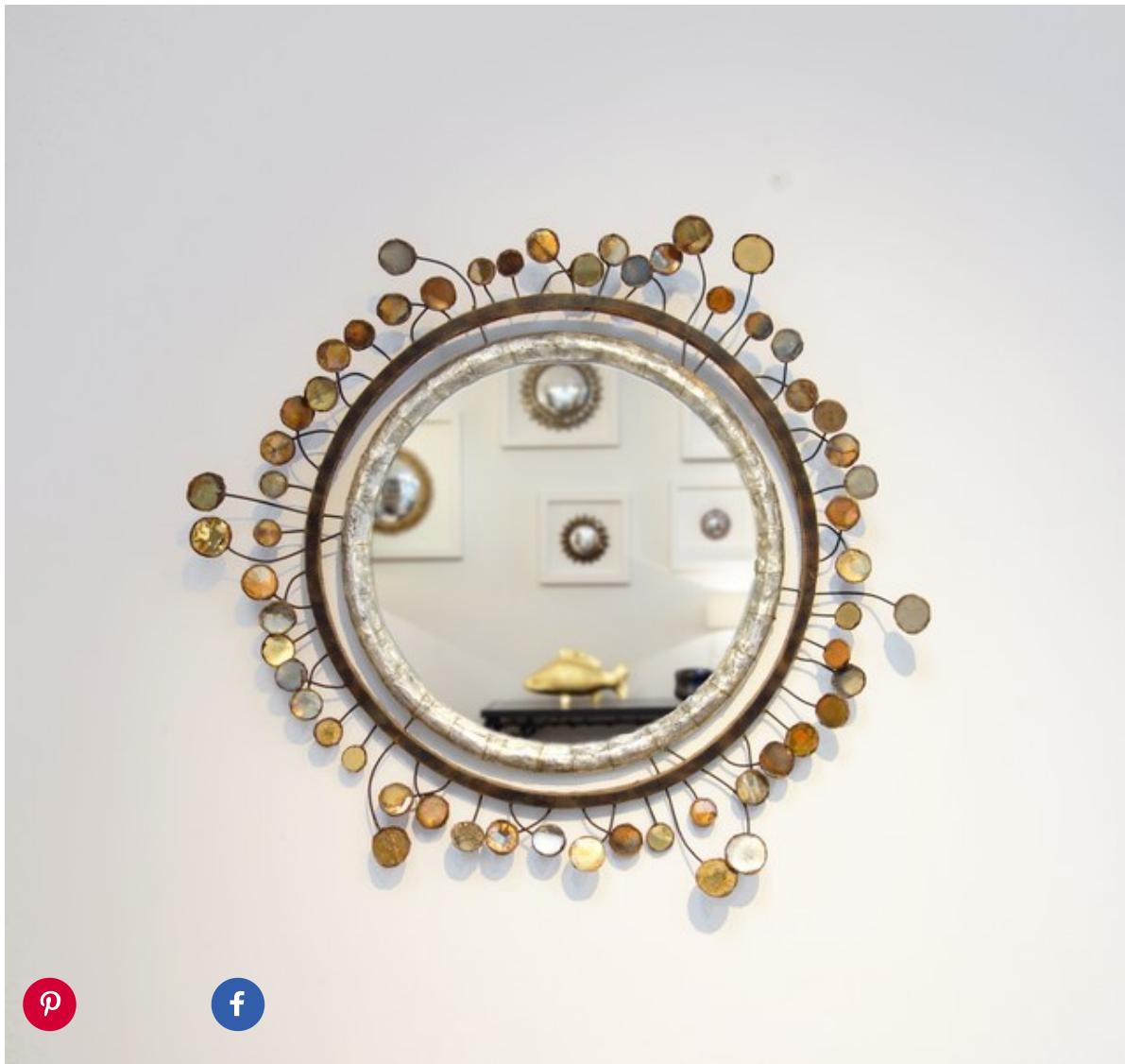
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Photo: Erik & Petra Hesmerg, courtesy of Friedman Benda

Friedman Benda

Ettore Sottsass, Yantra no. 34, 1969, ceramic.





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Galerie Chastel-Maréchal

Line Vautrin, Tortillons mirror, circa 1960.

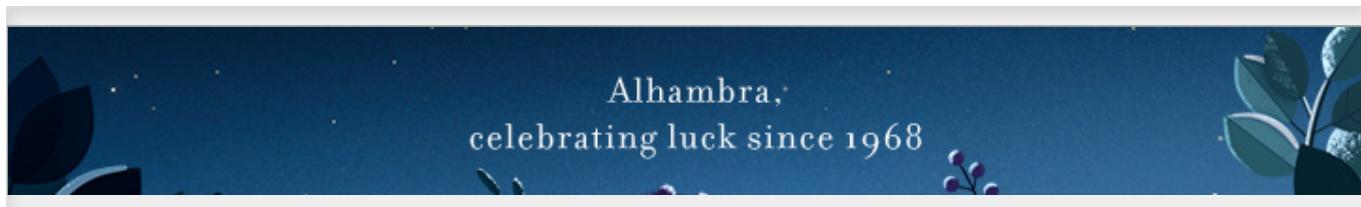




Photo: Matthew Booth, courtesy Jason Jacques Gallery

Jason Jacques Gallery

Aneta Regel, Bud, 2017, glazed stoneware.





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Photo: Courtesy of the artist and Jessica Silverman Gallery

Jessica Silverman Gallery



Woody Othello, Collar and Receiver, 2017.



Photo: Matthew Booth, courtesy Maccarone

Maccarone

Sarah Charlesworth, Trial by Fire, 1992-93, cibachrome with lacquered wood frame.





Photo: Bernard Saint-Genes, courtesy Magen H Gallery

Magen H Gallery



Pierre Chapo, GO modular bookcase, c. 1983.





Photo: Courtesy Patrick Parrish Gallery

Patrick Parrish

Christopher Kurtz, Untitled (Suspended Sculpture), USA, 2016,
hand-carved basswood, burnished graphite.





Photo: Copyright Ugo Rondinone, courtesy Sadie Coles HQ, London

Sadie Coles

Ugo Rondinone, black green mountain, 2017, painted stone, stainless steel.

