



**Above:** at the *International Art and Design Fair* **Maison Gerard** of New York will ask \$85,000 for this fine French lacquered cabinet, with gilt incised details on the doors, raised on glass legs. It is a c.1960 collaboration by Leleu & Raphael.

# New names with a modern touch

**LONDON-based organisers Brian and Anna Haughton are about to decamp to New York to get that city's autumn fairs season underway, and as they have since its launch in 1999, they commence with the latest of their four Manhattan fixtures, *The International Art and Design Fair*.**

Held at the Park Avenue Armory, Park Avenue at 67th Street, from October 5 to 10, with the usual Haughton glittering charity bash on the evening of October 4, 56 noted dealers from the United States, Europe and Australia will gather to offer works in all disciplines from 1900 to 2007.

As is widely recognised, the Haughtons pioneered vetted quality fairs in New York with their flagship *International Fine Art & Antique Dealers Show* in 1989, and that remains a world-ranking fixture, as can be seen when it follows the design fair into the Park Avenue Armory later in October.

They consolidated their position as Manhattan's premier organisers with a fine art fair and an Asian art fair, which was the event to spawn New York's Spring Asian Art Week.

These were all tried-and-trusted mainstream collecting areas, but like many other organisers, the Haughtons could not ignore the rising taste for Modernism, hence they followed fashion and mounted the art and design fair. However, the fair does not stick only to Modernism and design, and looking at some of the stock in the past it can be seen as a survey of 20th and 21st century collecting areas, with rather blurred boundaries, and not everything is within the spirit of and exudes the style of Modernism.

Nevertheless, much of it is an excellent showcase for the spirit of 20th century design, and with such American dealers as **Geoffrey Diner**, **Maison Gerard**, **Historical Design**, **Demisch Danant**, the Belgian **Galerie 146 Autegarden-Rapin**, **Olivier Watelet** from Paris and London's **Two Zero C Applied Arts** returning, it has plenty of the required

design style and modernist chic to make it work. The modern factor is reinforced by the majority of this year's nine newcomers, especially **Alain Marcelpoil** from Paris with Deco, **Cristina Grajales** from New York with 20th century design, **Modernity** from Stockholm with vintage 20th century design with the accent on Scandinavian work, and New York's **Frank Rogin**, again with 20th century design.

**Olyvia Oriental**, the energetic London Chinese Contemporary art gallery, and **Sandaram Tagore** of New York, who are interested in the exchange of ideas between developing Eastern and established Western contemporary art, both took stands at the *International Asian Art Fair* in March and perhaps that is more their natural milieu than this one. But they do bring a modish new dimension to the event.

Very much at home is one of the veterans of this fair, indeed one of London's pioneering dealers in 20th century design, **Michael Playford** of **Two Zero C Applied Arts**. You could never accuse Mr Playford of any lack of boldness and intrepidity he will be at the

fair and also exhibiting at **David Lester's SeaFair** when the luxury yacht *Grande Luxe* docks at New York City from October 9 to 14 on the third leg of its maiden voyage.

This is the first time (and it did not take long after the launch) that *SeaFair* berths at the same time as a major local fair. It is going to happen again and it will be interesting to see how landlocked and floating fairs co-exist.

This year's loan exhibition is spot on as it celebrates the work of designer **Alvin Lustig** (1915-1955), the mid-century American modernist designer whose output covered graphic and book design, architecture, industrial and interior design and furniture design.

As opposed to the Haughtons' two New York niche fairs, this one does not have the field largely to itself. Indeed, it is in a very crowded market which the Americans understand better than the British. What is more, they have been staging accomplished Modernist fairs for years.

Still, this one has more than made its mark and is well worth a visit. Admission is \$20.



**Above:** a c.1907 Viennese silver pastry basket designed by Koloman Moser and made by the silversmiths of the Wiener Werkstätte, for which **Historical Design** of New York will ask \$35,000 at the design fair.