

LA GAZETTE DROUOT

INTERNATIONAL



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EVENT

FIAC, the 2015 vintage

The "I" standing for "international" in FIAC has only taken on its true sense very recently, as an aspect promoted by the organisers in order to stay on the map of the world's most important fairs. Of the 173 galleries united beneath the cupola of the Grand Palais, only 25% are French (42). It's a policy that pays off, as we are told by François Dournes of the Lelong Gallery: "The FIAC has occupied a leading position for several years now, in both our calendar and that of international collectors, particularly from America. It also benefits from an excellent dynamic hitherto only seen in fairs like Art Basel." Nathalie Obadia agrees: "The FIAC is now as important on the international stage as Frieze and Art Basel. It attracts a well-informed public as well as the top institutions and collectors." For further confirmation, you need only

look at the list of artists and galleries in Art Review's 2014 Power 100, a line-up of the most influential figures in the art world: they are all there. So let's indulge in a spot of name dropping – for example, David Zwirner (2nd place), Larry Gagosian (8th), Marian Goodman (9th), Sprüth Magers (11th), Lisson (29th) Sadie Coles (41st) and Emmanuel Perrotin (60th). And where artists are concerned, we see an array sure to titillate collectors who attend the fair, including Marina Abramović (5th), Jeff Koons (7th), Ai Weiwei (15th), Isa Genzken (31st) and Pierre Huyghe (38th). Heavyweights that are found at Basel, New York and Miami, resulting in somewhat uniform tastes and stands. And to be in line with Basel and London (Frieze Masters), the FIAC has boosted the role of modern art, a historic section considered by many to have a sound investment value. For example, the Landau Fine Art Gallery is back this year with Fernand Léger's gouache *Grande Parade*, while the 1900-2000 Gallery will be charming visitors with this delicate *Parfum de l'abîme* by Magritte. "The FIAC makes it possible to show the "classics", and in our case, artists who also have a history with France, like

FIAC

22 to 25 October, Grand Palais

Avenue Winston Churchill 75008 Paris

www.fiac.com

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Jean Dubuffet, Alexander Calder, Agnès Martin and Robert Rauschenberg," says Valentina Volchkova, director of Pace International. In this finely-calculated mix of famous names and discoveries, we can only regret that the 9,000 m² of the Grand Palais is not hosting, alongside newcomers like Tanya Bonakdar, the Buchholz Gallery, Jablonka, Konrad Fischer, Fergus McCaffrey and Luisa Strina, the intermediate galleries whose long-term action has contributed so much to the recognition of the Paris marketplace. Many of those absent defy belief: Suzanne Tarasiève, Laurent Godin, Claudine Papillon, Christophe Gaillard and Anne de Villepoix, to name but a few. Some are reacting by laying on a special welcome for VIPs during the fair, from breakfast to aperitif-time (9 a.m. to 9 p.m.).

Our favourites

After publishing a catalogue on Maurice Estève in September, the Applicat-Prazan Gallery is presenting 24 of his paintings from between 1929 and 1994: a selection that provides a fine overview of the artist's career. Estève explored abstraction in a totally different way from **Paolo Scheggi (splendidly present at Tornabuoni)**, whose ever-rising price index is a textbook case. "The same work by this painter of the Milan Spatialist movement went from €29,000 in 2006 to €525,000 in 2014," says Michele Casamonti. "He set a new record, €1.6 million, at Christie's in February this year." Many galleries have surprises in store. Worth noting: the Michel Majerus solo show at Neugerriemschneider, Mitch Epstein's photographs of monumental trees and John McLaughlin's geometric compositions at Thomas Zander. The Sfeir-Semler Gallery is presenting the last section in Egyptian artist Wael Shawky's trilogy *The Secrets of Karbala*, already exhibited this year at the MoMA PS1 and Art Basel Unlimited. You are sure to leave the Nathalie and Georges-Philippe Vallois Gallery stand with a smile on your face after seeing "*La Chose envahie par les plantes*"; likewise with Micheline Szwajer, exhibiting Dewar & Gicquel's stone boots. We find a further light-hearted touch at Françoise Paviot with this photo by

Anna and Bernhard Blume, *Oedipal Complications?* Not to be missed at Hervé Loevenbruck: the dialogue between the showcase exhibiting Philippe Mayaux's female body parts and the illuminated breast of Alina Szapocznikow, and at Michel Rein, a promising Armand Jalut and a moving LaToya Ruby Frazier. To end on a high note, we make a detour to the radical New Galerie with Dora Budor, to mor charpen-tier with Voluspa Jarpa's installation invoking the fragility of history, and to Jérôme Poggi with the performance by Kapwani Kiwanga: three aspects of contemporary creation that almost justify changing the C in FIAC to T for topical... **Stéphanie Pioda**



Chiharu Shiota, "State of Being (Keys)", 2015
Box in Plexiglas, key and red thread, 80 x 45 x 45 cm.
Represented by Daniel Templon.

Courtesy Galerie Daniel Templon, Paris and Bruxelles. © Chiharu Shiota