

THE INTERNATIONAL SHOW, PARK AVENUE ARMORY, NEW YORK/ OCT 23 - 29

HOP ON FOR A WORLD TOUR

The fair's got a new name but the global exposure that it offers is the same



BRINGING TOGETHER DEALERS of art, antiques and design, the International Show returns to the Park Avenue Armory in New York for its 27th edition from October 23 through 29.

Previously known as the International Fine Art and Antiques Show, the fair's pared-down name is one of several changes — including the October 27 launch of the Young Collectors Party and a section dedicated to 20th-century and contemporary art and design — intended to attract a broader audience. “We have a loyal following among collectors and interior designers, but the idea now is to cultivate a new generation of collectors and art lovers,” says fair cofounder Anna Haughton.

“Our exhibitors [at the International Show] say that they always meet and sell to new people, people they do not see anywhere else. For fair organizers, this is the highest compliment!” she adds.

The name is not the only new thing about this year's fair. New dealers, such as Galerie Ary Jan

of Paris, Kagedo Japanese Art from Seattle, Palm Beach's Holden Luntz and New York's Hollis Taggart will have booths. Also from New York is Rosenberg & Co., a gallery opened in March this year by the granddaughter of the famed 20th-century French collector Paul Rosenberg.

Rosenberg's collection of modern art was stolen by the Nazis at the outbreak of World War II and has been fiercely won back by his family in recent years. Most notable was the return of “Femme Assise,” painted by Henri Matisse in 1921 and found in the possession of Cornelius

Gurlitt when his Munich apartment was raided by German authorities in 2012. The Rosenberg's Matisse is one of the first paintings to be returned to its original owners. At this year's International Show, Rosenberg & Co. brings Etude de la série “Circulaires et

“TWA's World Map” to be exhibited by Libralrie Signatures

rectilignes,” a 1932 gouache on paper by František Kupka.

Among returning exhibitors are Axel Vervoordt from Belgium, New York's Maison Gerard, Frank Partridge of London, Monaco's Véronique Bamps, and Jeffrey Bael Henkel from Pennington, New Jersey. Brian Haughton Gallery, located in London, will present rare European ceramics, including a complete Nymphenburg réchaud — a food warmer — that was likely modeled by Johann B. Haringer circa 1765. A fine

“We have a loyal following. The idea now is to cultivate a new generation of collectors and art lovers,” says Anna Haughton, co-founder

example of German porcelain, it boasts a provenance that includes a prince of the Hohenlohe-Schillingsfürst family. The réchaud, which measures 13½ inches, is capped by a phoenix with outstretched wings, rising from the flames that lick across the porcelain.



A Hellenistic marble figure of Dionysus, to be presented by Phoenix Ancient Art



Duane Hanson's "Uncle Sam and the American Eagle," 1950 at Du Louvre

Also showing at the fair is Rosenberg & Co., a gallery opened in March by the granddaughter of the famous French collector Paul Rosenberg

Highlights from New York private dealers and galleries include the Olmec jadeite figurine from the Middle Preclassic period (900–300 B.C.), offered by Ancient Art of the New World, a partnership; a headless but sensuous Roman statue of Venus at Ariadne Galleries; a collection of 1840s Swiss gold and enamel snake necklaces from A La Vieille Russie; a glass-topped coffee table by the French designer Jacques Quinet, made in the 1960s, at Bernd Goeckler Antiques; and from Schillay Fine Art, "Four and Twenty Blackbirds," a 1998 watercolor by Andrew Wyeth, in which the titular birds attack an ominous figure in a pumpkin patch — an image not out of place in late October.

Cofounder Anna Haughton shared her thoughts with Art+Auction in September.

Why the decision to change the fair's name?

The fair has long been affectionately called "The International Show" by dealers, museum curators and collectors. The name change is basically an official simplification of its former name: The International Fine Art and Antiques Show. We felt it was time!

Other than the name, what else is new at this year's fair?

We have changed the graphics, logo and marketing materials for the fair to go along with its updated name. The fair will have some wonderful new exhibitors who have added a fresh dimension to the line-up.

Modern, contemporary and design are very much full-fledged collecting areas at the fair now. It is so exciting to see historical material alongside modern and contemporary. It is how people collect and I feel it is more visually interesting. Collectors who are active over many different areas will find that there is a lot for them to see at the fair.

How have participating dealers reacted to the changes?

They have been very receptive. Some of these exhibitors we have worked with for more than 30 years and the new exhibitors coming in to the fair are very supportive.

What are you particularly looking forward to seeing this year?

It's hard to choose, there are so many fantastic things. I must say, I am very drawn to the work of Maio Motoko who is the incredible screen artist represented by Lesley Kehoe Gallery from Melbourne, Australia. Lesley is joining the International Show for the first time. She recently sold a



Above: One of a pair of George III Mahogany and Boxwood breakfront library bookcases in the manner of John Linnell, English, circa 1790, at Ronald Phillips Fine Antique English Furniture;

Left: František Kupka's Etude de la série "Circulaires et rectilignes," circa 1932 at Rosenberg & Co., New York



important and has set it apart. It would take collectors months, maybe years, to travel around the globe to see what they can see at the fair. It offers a truly international experience. Going forward, our major commitment is to help inspire and cultivate a new generation of collectors. This is the only way to ensure the future.

Through the International Circle Young Patrons initiative, we have found that young collectors are very keen. Fairs still offer the best opportunity to train one's eye over a wide variety of categories and, of course, learn from the best dealers in the world. We hope the rebranding and new collecting categories will attract new audiences and inspire seasoned collectors to buy across diverse categories.

The International Show will be held at The Park Avenue Armory, from October 23 through 29

— DANIELLE WHALEN
www.blouinartinfo.com

monumental work by Maio Motoko to the Asian art department of the Metropolitan Museum of Art, so her work is in very good company.

We are also launching a fantastic new event aimed at young collectors on Tuesday, October 27. It is called "The International Circle" Young Patrons Party, and it has a very

vibrant life on social media among New York's most eminent cultural institutions. The response has been utterly fantastic.

What is the future of the International Show and what do you see as its role in the world of art and antique fairs?

The international flavor of the International Show is very

IMAGES COURTESY (CLOCKWISE FROM TOP): PRIVATE COLLECTION; THE HEIRS OF SPERRY ANDREWS III, WILTON, CONNECTICUT; RONALD PHILLIPS FINE ANTIQUE ENGLISH FURNITURE; DANIHARD & ASSOCIÉS, PARIS; RUSSIAN WORKS; 1911-20TH CENTURIES; 19 MAY 2004, LOT 112; GALERIE BERNES, PARIS; ROSENBERG & CO., NEW YORK