

## Autumn Newsletter

Flights, trains, vaccines, negative tests, invitations, QR codes, time slots, wristbands, masks... Salone, Mi-ART, Basel, Frieze, Frieze Masters, Fiac, ... In two months collectors, gallerists, advisors and perhaps even artists went through almost two years worth of art fairs (and it is not over). The excitement of being back was palpable. Yet it quickly felt 'business as usual' in the white corridors where even the powerful wear flats. Some called it reassuring others staid or predictable.

Broadly speaking, It was surprising not to see greater changes in the art and design put forward by various galleries – after all, didn't we just go through an unprecedented global pandemic. Perhaps the quest for the new and the unexpected was best captivated at in London. For the first time, Frieze masters had included design under a new section entitled 'Stand Out' curated by Luke Syson, director of the Fitzwilliam museum since 2019 (formerly at the Metropolitan). Frieze had a silent focus on Korean art – perhaps to anticipate the opening of their new Seoul edition. I discovered an immensely powerful and beautiful art and I am taking the liberty to share here three artists whose works impressed me.



Wind by Seun-Taeck Lee (b. 1932), 1972, rope on canvas, at the Hyundai Gallery – a major part of this artist's work (a leader of the Korean Avant-garde) is rooted in folklore and utilizes traditional objects or natural materials such as tree branches, hanji paper, stones, rope and wire transformed in almost metaphysical ways. His poetic corpus of work promotes the notion of "non-sculpture" or non-materialization or anti-concept, that has proven prescient in light of the current contemporary art discourse.

Intercoms by Do ho suh (b. 1962), polyester fabric, 2019, at Leeman Maupin – the artist has dedicated his multi media approach to the exploration of the concept of space and home through his life experiences. His latest work that was presented at Frieze reflects the experience of his very own home during confinement.



Untitled by Wook-Kyung Choi (1940-1985), acrylic on canvas, circa 1960 at the Kukje gallery – She challenged the dominant Korean contemporary groups of the 1960s-70s (mostly working with performances, installations and Dansaekha) through her association with Abstract Expressionism and Pop Art expressed through multiple forms such as abstract paintings, ink drawings, paper collages, and figure drawings.



Set of six 'Teeny Bell' name holders by François-Xavier Lalanne, designed in circa 2005

Contrary to fairs and galleries, the auction world has never been more active than during these last couple of years. Inevitably, with everyone at home contemplating their interiors and their screens, clicks became frenetic. It will come as no surprise that the prices have raised with such demand.

Every small auction is now online and scrutinised by a much wider audience than the professional one. In the gazette Drouot one could read that the Italian auction houses had registered a considerable raise in their activity since the beginning of the pandemic. Pandolfini for instance has registered an increase of 9 million € compared to 2020, Cambi and Il Ponte have tripled their revenues. The average price paid for a lot in timed online auction at Sotheby's, Christie's and Phillips in the first half of 2021 (\$ 24, 291) tripled as compared to 2019 (\$ 8529) according to the latest Hiscox Art trade report. Let's not forget that these prices encompass the ever growing auction houses fees such as the overhead 1% introduced by Sotheby's in 2020 to cover administrative fees.

Furthermore, the three auction houses have been putting forward outstanding and desirable collections. For In the design area, the season had started on a strong note at Christie's with the 'Parisian pied a terre curated by Hubert de Givenchy'. We do not know for sure how much the name of Givenchy added to the result but a few zeros for sure. On the 250 lots comprised in the sale 56% of the total was realized by the six lots designed by Claude and François Xavier Lalanne. Somewhere the new owners of the 'Teeny Bell' name holders (named after Alexina 'Teeny' Duchamp) are having a very elegant diner (the two set of of six name holders both estimate from 10,000 to 20,000 € sold for respectively 412,500 € and 487,500 €).

The timing has been right to unveil important collections mostly assembled in the golden age that were the 1980s. In the Spring Phillips brought to London a Jean Dunand Fumoir. The sale of the Maison de Verre at Christie's Paris (reviewed [here](#) and [here](#)) was a unique occasion to buy works that had been commissioned or remained in the Dalsace family for almost a century. Sotheby's successfully sold the collection assembled by the astute and sharp eye of Michael Maraham (reviewed [here](#)). The announcement for the upcoming sales in Paris have only confirmed that there was more to come, The [Daniel Lebar collection](#) at Christie's and the [Dorothe Lalanne](#) at Sotheby's Paris.

The dream of wonderful rare and cheap finds is not dead but certainly requires further ingenuity or perhaps the will to look at something different. Now I would like to highlight a few items in less scrutinized sales that have caught my eye.

Astrid

## Are the 1980s great again?

The 1980s are the new vintage. Perhaps you might have seen the witty Instagram posts by Paul Bourdet or his beautiful stands at Basel, the elegant displays of Jousse entreprise rue de Seine or the wonderful finds at Remix Gallery at the Puces de Saint Ouen the 80s are back and the prices are already strong.

It is not only a French phenomenon – in London a prototype of the 'D-Sofa' by Ron Arad sold for 1,232,500£ at Phillips's. Next January the New York gallery Friedman Benda will present the first exhibition on 1980s British design. Accidents Will Happen: Creative Salvage, 1981–1991 curated by Gareth Williams, co-author of Cut & Shut: The History of Creative Salvage, will feature works of Ron Arad, Mark Brazier-Jones, Tom Dixon, André Dubreuil, Danny Lane, Jon Mills and Deborah Thomas.

A new secondary market is being created animated by seasoned collector but perhaps also attracting a generation perhaps not so familiar with that decade.

Solomon chair, 1988 by Danny Lane  
Opalescent cast, float glass, steel  
to be exhibited at Friedman Benda in January 2022



## [Contemporary Art and Design at Bukowski, 2nd of November, 11 am, Stockholm](#)



'Greyhound' stool by Mark Lewis, circa 1985, edition 6/10,  
Estimate: 30 000 - 40 000 SEK/ 2 991 - 3 988 EUR



Day bed by Mats Theselius, post 1991, edition 15/35,  
edited by Källemo, Sweden  
Estimate: 1 994 - 2 493 EUR/ 20 000 - 25 000 SEK



Modular sofa by Jean Ekselius, edited by j.o.  
carlssons möbel, circa 1970  
Estimate: 15 000 - 20 000 SEK/  
1 496 - 1 994 EUR

[Aste Boeto, Genova, Selected Design, 28 October, 5pm](#)



Commode 'Cetania' by Alessandro Mendi  
for Zanotta, 1984  
Lacquered wood with handpainted polychrome.  
Signed  
Estimate €3900

Unique cabinet 'Costanza e costanza' by Carla Venosta, made by  
Brugnoli Mobili, 1987  
Estimate €6800



[Briscadieu, Bordeaux, Furniture & Arts from the 16th to the 20th century, 06 November, 11am](#)

Mirror by Eugène Printz,  
comissioned for the Villa de M.X in Casablanca, circa 1935  
frame in patinated copper, original mirror plate  
diameter 90 cm  
Estimate : 8 000 - 12 000 EUR



Wright, Chicago, 'Design', 28 October, 12 pm ct



Floor lamp by Greta Magnusson Grossman, 1948  
manufactured by Ralph O. Smith, Sweden / USA,  
estimate: \$5,000–7,000

Phillip's London, Design, 9 November 2021, 2



Hanging mirror by Carlo Bugatti, circa 1902  
Partially-painted vellum-covered wood, repoussé  
brass, mirrored glass, fabric cord.  
Frame signed Bugatti.  
Estimate: £14,000 - 18,000

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