

# ART & AUCTION

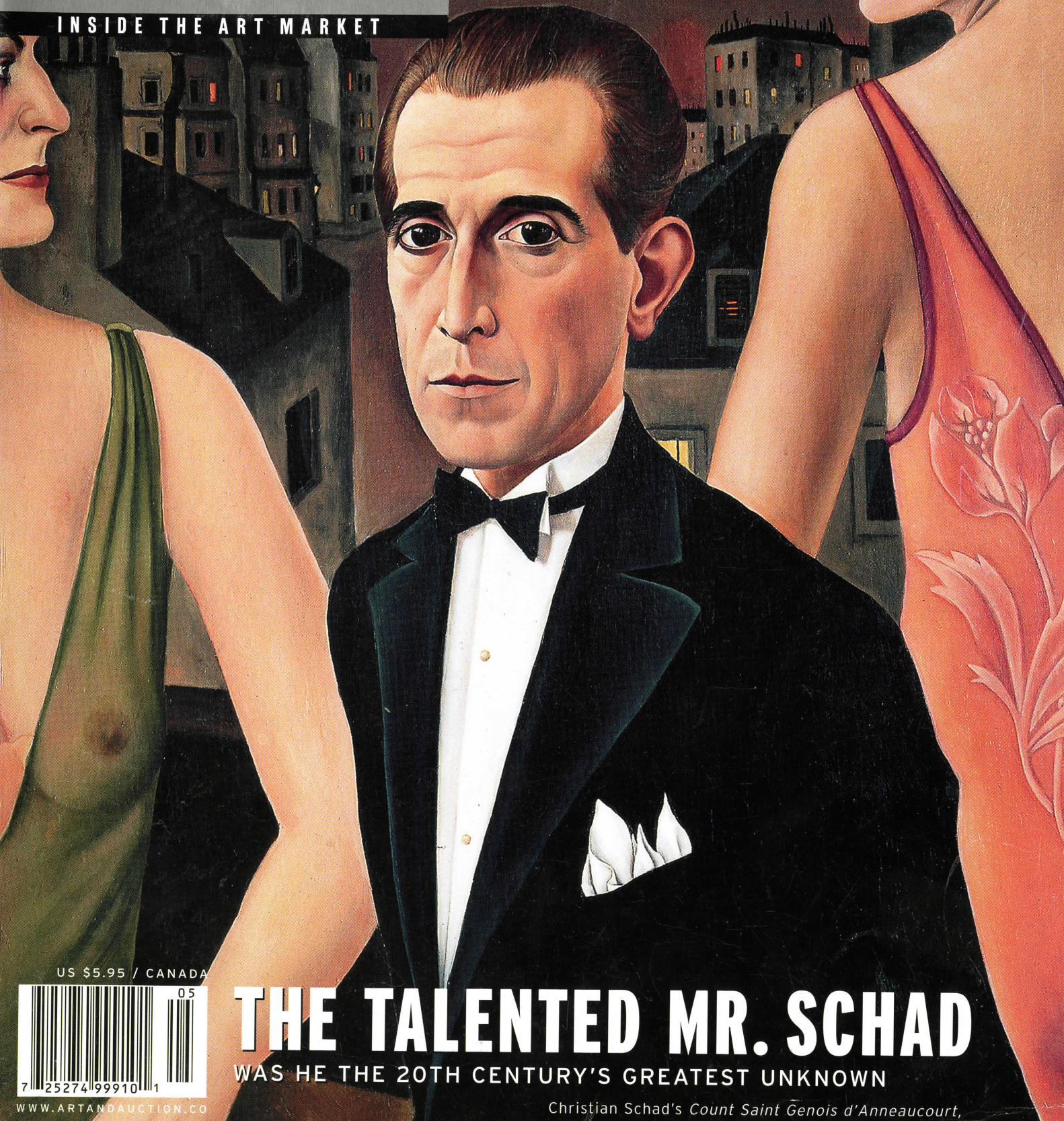
MAY 2003

**ROCKETING SCIENCE**  
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**THE WORLD OF INTERIORS**  
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Designer Geoffrey Bradfield

**SOUREN MELIKIAN**  
Why Now Is a Good Time to Buy

INSIDE THE ART MARKET



US \$5.95 / CANADA



## THE TALENTED MR. SCHAD

WAS HE THE 20TH CENTURY'S GREATEST UNKNOWN

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Christian Schad's *Count Saint Genois d'Anneaucourt*,





## in brief...

### SIKANDER'S SUCCESSFUL FOLLOW-UP

In 1997, **Shahzia Sikander** burst onto the scene in New York, appearing in rapid succession at the **Whitney Biennial**, the **Drawing Center** and **Deitch Projects**. The Deitch show was her first solo commercial outing, and it promptly sold out.

Since then, fans of the 34-year-old, Pakistani-born artist, who lives in New York, have had few occasions to acquire her smart, enchanting murals and works on paper. Stylistically, Sikander's labor-intensive works reflect her training in the rigorous tradition of Persian and Indian miniature painting. But she subverts that tradition in her iconography and subject matter, incorporating Hindu, Muslim and Christian motifs with elements of Western art and culture.

Although Sikander has kept busy over the past several years with a number of museum exhibitions, it wasn't until this winter that she found her way back into a commercial venue. From January 11 through February 8, the **Brent Sikkema** gallery in New York mounted a show of 11 works, and buyers snapped up everything. There were 9 works on paper, from \$16,000 to \$25,000 apiece, and 2 DVD pieces, digitally animated montages that Sikander first started making during a 2001 residency at **Art Pace** in San Antonio, Texas. *Nemesis*, in an edition of three, was priced at \$25,000, and *SpINN*, in an edition of five that also included a framed work on paper, left,

cost \$45,000.

While Sikander's engaging, multicultural works struck a chord with audiences in the late 1990s, they may have even stronger resonance now, in this turbulent moment in world history.

REBECCA SONKIN

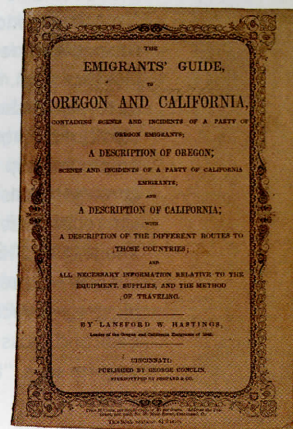


### CALIFORNIA BUFFS BID FOR RARE BOOKS

Back in 1945, a group of prominent collectors of Californiana known as the **Zamorano Club** sought to create a list of the 80 most distinguished books related to the state's history. Since then, only four individuals and one library have succeeded in acquiring first editions of every title on the "Zamorano 80." On February 5, the last remaining private collection, belonging to retired San Francisco architect **Daniel Volkmann Jr.**, was put up for auction in San Francisco by **Dorothy Sloan Rare Books** of Austin, Texas.

Held at the Society of California Pioneers, the sale raised a total of \$883,608, with 132 of the 146 lots finding buyers. Among the strong performers was **Mark Twain's** *Celebrated Jumping Frog of Calaveras County*, published in 1867, which leaped past its high estimate of \$12,000 to an impressive \$23,000. The top lot was **Lansford Hastings's** notoriously inaccurate *Emigrants' Guide to Oregon and California*, right, which would, one year after its publication in 1845, put the ill-fated Donner Party in peril. Estimated at \$50,000 to \$100,000, it sold for \$149,500 to dealer **David Block** of **Book Block** in Greenwich, Connecticut. Still in its original brown printed wrappers, this copy of the Hastings guide is, according to **Sloan**, "probably the finest in the world."

JONATHON KEATS



### CALDER FEST AT ADAA SHOW

It's not at all surprising that attendance was down and sales were mixed at the **Art Dealers Association of America's** 10th annual **Art Show**, held February 20 through 24 at the Park Avenue Armory in New York. The show's timing was unfortunate—it opened just two days after one of the biggest snowstorms in the city's history, in the middle of a code orange terror alert and amid threats of imminent war in Iraq.

Nonetheless, a number of exhibitors were successful, some making major sales. **Galerie St. Etienne** of New York, for example, sold an **Egon Schiele** from 1910, *Standing Female Nude*, for close to \$300,000; the **Greenberg Van Doren Gallery** of St. Louis sold an early **Richard Diebenkorn** painting for a reported \$2.5 million; and most notable, the New York gallery **Knoedler & Company** placed an untitled **Jackson Pollock** drip painting from 1949, priced at \$8 million, on reserve.

New York contemporary ceramics dealer **Garth Clark** had his best fair ever, as collectors snapped up two *Concetto spaziale* pieces by **Lucio Fontana**—a 1964 bullet-shaped form with a luster glaze for \$140,000 and a black plate with holes and drawing on it for \$85,000. Clark also sold five stoneware platters by **Peter Voulkos**, priced from \$28,000 to \$35,000.

But it was the work of **Alexander Calder** that grabbed the spotlight at the fair, as 10 different galleries sold at least 20 of the artist's sculptures, mobiles and paintings. At the booth of the **O'Hara Gallery** of New York, buyers took home Calder's 1951 musical mobile *Red Gong* for nearly \$1 million and his 1956 oil *Four Doors and a Pyramid* for an undisclosed price. **Knoedler** sold a maquette for the 1958 *Pittsburgh Airport Hanging Mobile* for \$400,000. And New York dealer **Barbara Mathes** wrote up an untitled standing mobile from 1945 for an undisclosed price.

The New York gallery **PaceWildenstein** set the tone with the curated exhibition "Alexander Calder in Miniature." Of the 28 works, 16 sold—including a circa 1958 standing mobile, above—at prices from \$85,000 to \$700,000. Pace president **Marc Glimcher** reports that sales volume was higher than for the gallery's previous special exhibitions at fairs. "The major difference was that decisions were made over time," he says, echoing remarks by other dealers about collectors being slower to pull the trigger. "But the lack of impulse buying doesn't mean the market is weak."

BROOK S. MASON