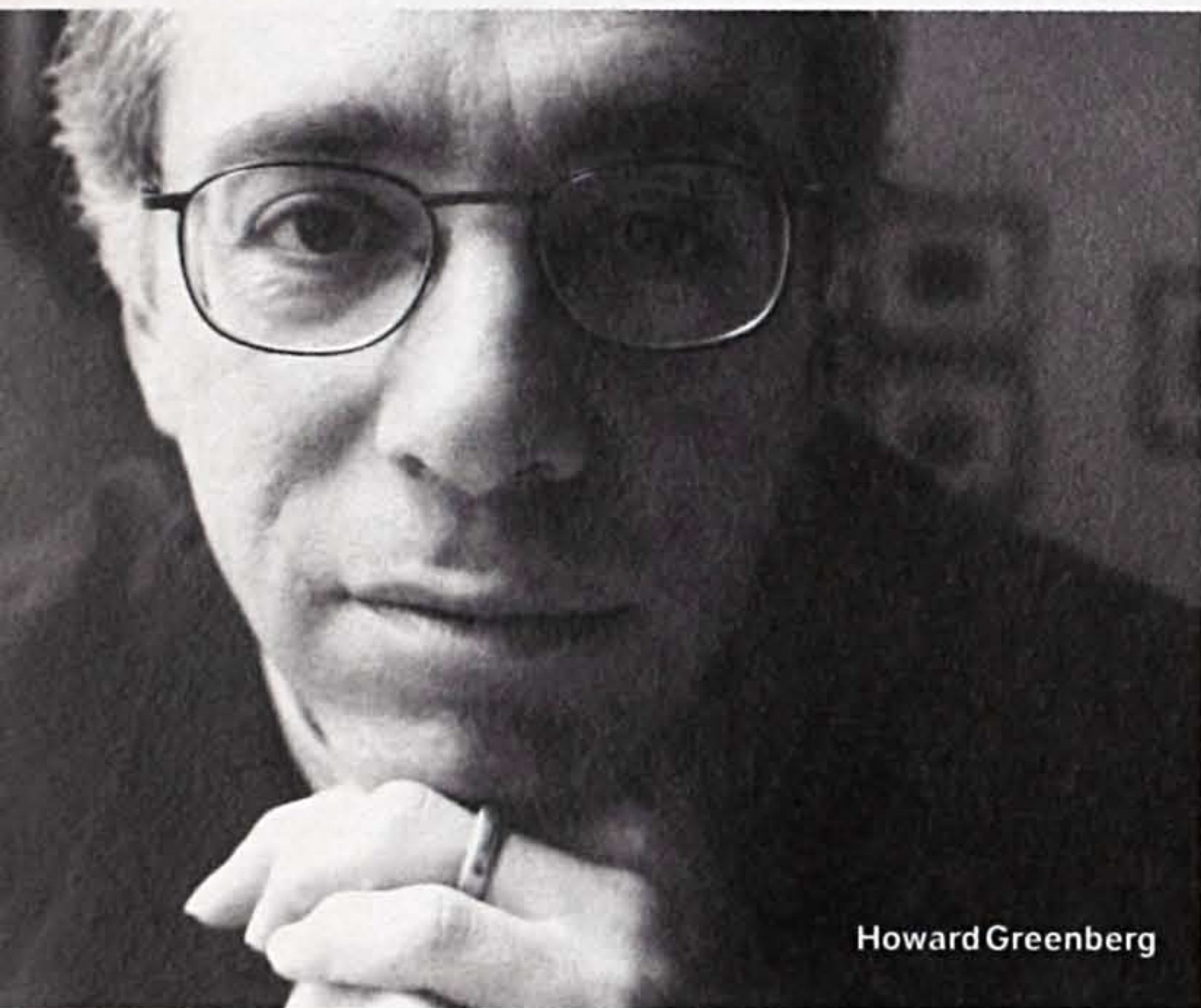


inside the business

NEW YORK

Greenberg Goes Upwardly Mobile | After 17 years in SoHo, photography dealer Howard Greenberg is moving uptown. In mid-September, he opens a new



Howard Greenberg

gallery on the 14th floor of the Fuller Building, the Art Deco skyscraper at Madison Avenue and 57th Street that has long been home to top dealers. With fellow specialists Edwynn Houk, Laurence Miller, Pace MacGill and Throckmorton nearby, Greenberg's presence bolsters the neighborhood's profile as a destination for photography collectors.

"Close to 80 percent of my clients live or work in midtown or uptown," says Greenberg. The new, 6,700-square-foot space is 50 percent larger than his SoHo quarters at 120 Wooster Street. Renovated by Lubrano Ciavarrà Design—the firm responsible for the Metropolitan Museum of Art's 2002 Richard Avedon retrospective—the gallery features two exhibition spaces, three viewing rooms and storage for Greenberg's inventory of more than 25,000 images, including works from the estates of Imogen Cunningham, André Kertész and Edward Steichen. (Greenberg has not determined if he will maintain Gallery 292,



Bruce Davidson's *Boys Living on the Boardwalk* (from *Brooklyn Gang*), 1959

the branch of his business devoted to lower-priced prints and editions and photography books, which occupies a small room in the SoHo venue.) The inaugural show on 57th Street will feature Bruce Davidson vintage prints, priced from \$12,000 to \$25,000.

Assisting Greenberg with the move is Rick Wester, who has been advising clients and dealing privately since he left the Gagosian Gallery a year ago. Drawing on his experience as head of photography at Christie's from 1992 to 2001, Wester is helping Greenberg "reorganize the inventory, refine the staff's job descriptions and assist in PR and other operational issues," he says. Wester declined to comment on whether his arrangement with Greenberg will extend beyond the gallery's transition period, but for now he plans to continue his own business, which includes representing

the estate of Tennyson Schad, founder of the famed Light Gallery in New York.

Meanwhile, former Greenberg director Tom Gitterman, who had been with the gallery for eight years before leaving in March, is setting up his own shop in the city. While at press time he had not yet signed a lease, he intends to have his gallery up and running this fall. He will show 19th-century through contemporary photography, and has assembled an impressive inventory of images by Ralph Eugene Meatyard, W. Eugene Smith, Louis de Clercq and others.

Gitterman is working with the estate of the French fashion photographer Jean Moral, who will be the subject of his first show. "I'm excited to show work, like Moral's, that I believe in," he says. "Moral was as innovative as the more famous Kertész."

BROOK S. MASON

NEW YORK

Fallen Fair | It has long been David Lester's dream to mount a fair to compete with the prestigious International Fine Art & Antique Dealers Show in October. So this year he laid plans to hold his New York Fall Fair, launched last September, to coincide with Brian and Anna Haughton's more established event at the Seventh Regiment Armory. Lester aimed to make his show more upscale this time, promising 100 world-class dealers. The Frick Collection signed



The Fall Fair's '02 debut at the Javits

on as the benefit charity and the *New Yorker* as a media partner.

But by early July, only 70 exhibitors had verbally committed, and the Fall Fair's parent company, International Fine Art

Expositions (IFAE), pulled the plug. "I'm not disappointed. You have to go with what the dealers want and the economy," says Lester, echoing the party line at IFAE. (Lester and his wife, Lee Ann, sold IFAE two years ago to the U.K.-based conglomerate DMG World Media, but are still involved with the company.)

"Other fairs fill the need for an international platform," says New York furniture dealer Karl Kemp, who opted for the Haughton show. He also cites the problem of the Fall Fair's

venue, the Javits Center on the West Side of Manhattan, practically Siberia compared with the armory's Park Avenue location.

Fred Hill of Berry-Hill Galleries in New York is of a different mind: "There's a need for a true international fair here, like Maastricht." Lester has found others with similar feelings. Alan Rubin of Pelham Galleries in London has agreed to head the dealer committee for next year, and the Frick and the *New Yorker* are on board again, too.

BROOK S. MASON