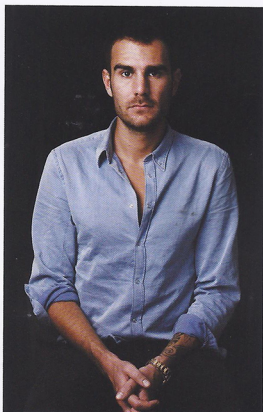


PORTRAIT DANIELLE LEVITT



## Paper trails

My father, in art world terms, is best described as a collector of works on paper and books. Growing up, the places where we lived were dark, the curtains permanently drawn – not for privacy, but to protect the watercolours and drawings from punishing sunlight. The art took precedence: it dictated how we lived, almost as secondary residents, in our own homes. Maybe those gloomy rooms are why I resisted buying works on paper for so long, along with a sense that the field was my father's province.

But paintings, good ones at least, are out of the reach of most young people, myself included. So I have since put aside my pride and become, if not yet a true 'works on paper collector' (too lofty a term for what I do), then at least someone who buys drawings, prints and watercolours. Furthermore, technological developments such as UV filtering for glazing mean that although direct sunlight is still destructive to these works, they can, more and more, be brought out of the literal darkness which they have inhabited for so long. Thus at the opening of this year's TEFAP Maastricht, it was the 'Paper' section I visited first. Even though most of the dealers I speak with report that it's harder and harder to find good material, I certainly found plenty on display there. Snow on the Eurostar line meant that collectors and even some exhibitors struggled to arrive in time for the preview on 14 March; those who did were rewarded with a breadth and quality of work that only TEFAP presents so convincingly.

Works on paper are still relatively buyable, and whenever I'm asked where or in which field a budding collector should begin, I always make them my suggestion. Works on paper can be minor or ancillary things, but they can also be masterpieces. Degas' drawings and pastels, both of which can be seen from 10–15 April in Paris, at the small but very refined Salon du Dessin, don't come second to his paintings. Great painters can also be great printmakers, as will be evident at the London Original Print Fair, where works by Rembrandt, Lucian Freud and David Hockney will be on display (25–28 April; *Apollo* will host a young collectors' evening on 26 April). Both Salon du Dessin and the London Original Print Fair show art that spans many hundreds of years, since in a hang of works on paper, movements and epochs can be combined in a way not possible with weightier paintings. **A**

Oscar Humphries, Editor



1 *Procession à Séville*, c. 1927–28  
Francis Picabia  
(1879–1953)  
Watercolour, gouache, ink and pencil on paper, 65 × 49.7cm  
Galerie des Modernes at Salon du Dessin

*Erratum: In our interview with Dimitri Mavrommatis last month, we published photographs of two pieces of ebonised furniture from Christie's London's sale of Masterpieces Formerly in the Collection of Monsieur and Madame Rihi that were not in fact bought by Mr Mavrommatis. The Riesener bibliothèque that Mr Mavrommatis bought at the Christie's sale – and which was described in the text – can be viewed at <http://tinyurl.com/a5o95ku>.*