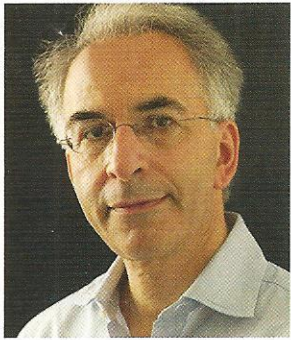


BARNES FOUNDATION NAMES NEW DIRECTOR



PHILADELPHIA—The Barnes Foundation found what it was looking for right in its own backyard, naming Derek Gillman (left) as its new executive director and president, effective October 16. Head of the Pennsylvania Academy of the Fine Arts since 1999, Gillman, 53, will have his work cut out for him.

Most in the art world know the

Barnes Foundation is anticipating moving its world-famous art collection of French Impressionist paintings from the Philadelphia suburbs to the Benjamin Franklin Parkway in the Center City District. "I'm delighted and honored to have been appointed to lead the Barnes at this momentous time in its history. I'm saddened to be leaving Don Caldwell

and so many other very good friends at the Pennsylvania Academy," Gilliam says. "And yet in remaining near to them, I shall be able to cheer their continuing progress and growth in the years ahead." The Oxford graduate brings 25 years of museum experience, scholarly credentials (Chinese art) and fundraising expertise with him. —J.M.

New Gallery Firmly in the Past

PARIS—A new antiques gallery in Paris' oldest public square seeks to establish its own traditions. Galerie Historismus celebrates the past, even in its German-derived name—a term denoting a series of art currents that developed in 19th-century Europe, which "researched past styles in order to create new ones." The gallery was scheduled to open in September in the Hôtel de Chaulnes on the Place des Vosges, with grand ambitions: to exact historical importance from a nearly forgotten period of decorative art.

Specializing in European decorative arts, the gallery will not only showcase items by late 19th- and early 20th-century designers,



but it also boasts an impressive inventory of treasures (Mackay Hugh Baillie-Scott, armchair, left, 1903, stained oak and beech with inlaid maple ivory and mother-of-pearl). "I only advise buying major works of art from important artistic movements that are ignored by the current fashion in the art market," says talented (and controversial) artistic advisor Roberto Polo. Planned exhibits highlight decorative arts since the French Romantic period and question whether utilitarianism increases or decreases the value of such architectural gems. For more information, call 011.33.6.88.65.01.92. —Laura C. Anderson

CHOPPED FROM THE BLOCK

LONDON—Trumpeted as the highlight of Christie's Islamic art sale, five 20-foot, 1,000-year-old oak beams, carved with Arabic calligraphy and valued at around \$1.7 million, were withdrawn from auction last April amid protest and pressure from the Spanish government.

Christie's has stood by the history provided by the consignor, a private European collector who is said to have acquired the beams outside Spain in 1988.

But the archdiocese of Cordoba, which oversees the centuries-old cathedral built

inside the city's landmark mosque, reportedly has threatened legal action if the beams were taken from Spain illegally. (A 1985 Spanish law bars objects more than 100 years old from being exported without a permit.) Scotland Yard's art and antiques unit is working with

Spain in the investigation. "In this case, databases were checked," says Detective Sergeant Vernon Rapley, head of the Scotland Yard unit. "It shows how difficult due-diligence checks can be and why auction houses are cutting down on sales of antiquities." —Caitlin Randall