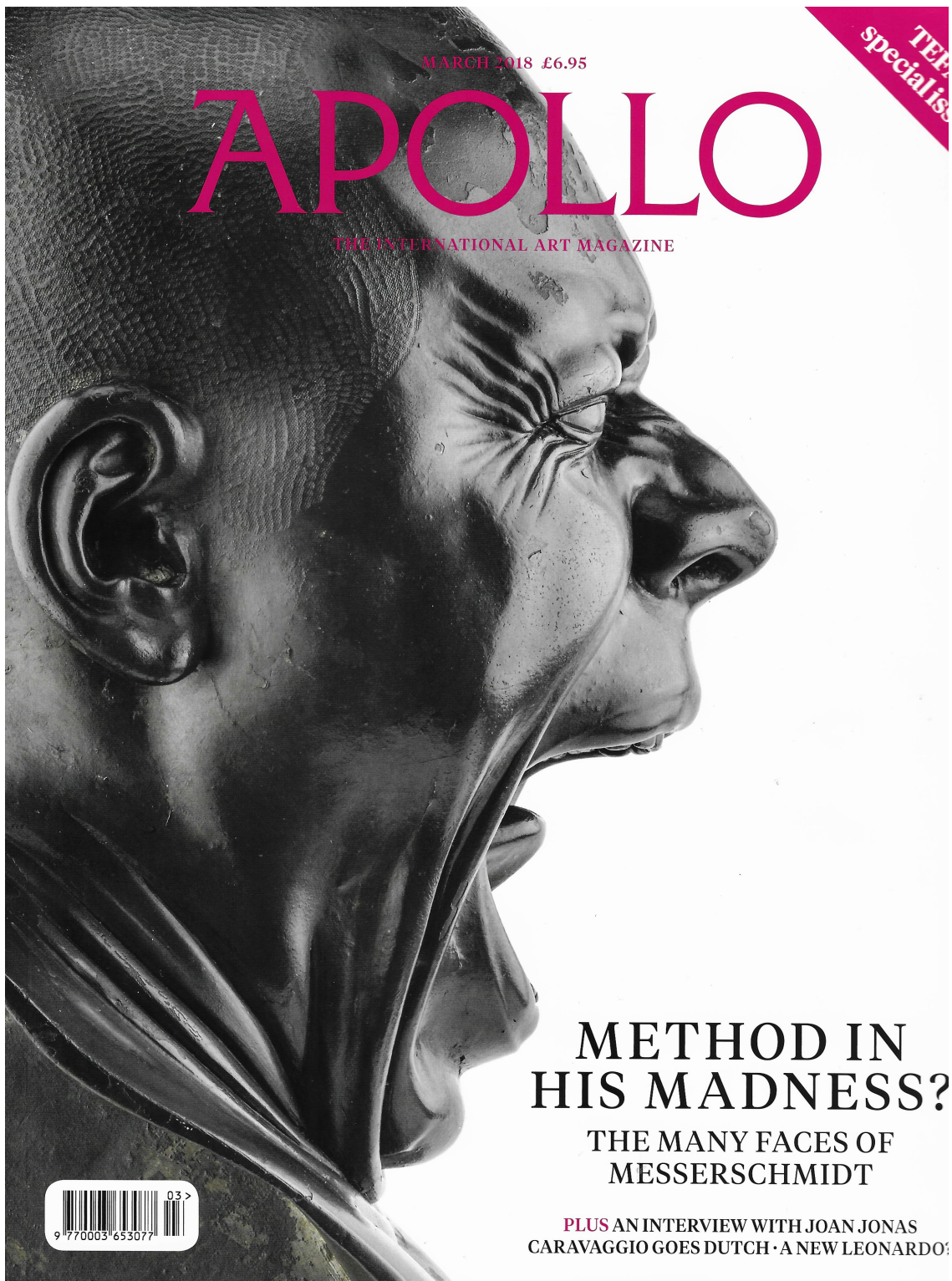


Apollo (Print)

March 2018

Circulation: 12,000



TEFAF MAASTRICHT



T E F A F M A A S T R I C H T

March in Maastricht heralds the return of TEFAF to the MECC, and this year, following the appointment of a new chairman in the person of New York-based Nanne Dekking, the timetabling of the fair sees some changes. With 75,000 visitors expected, the fair runs from 10–18 March, but two early access days for collectors and institutions have also been scheduled into the proceedings to provide the ‘optimum selling platform’ for the 275 exhibitors. The event is divided into its customary eight sections – Ancient Art, Antiques, Design, Haute Joaillerie, Modern, Paintings, Paper and Tribal – and 16 new participants join the ranks. The Showcase strand, as always, promises innovation from the five up-and-coming galleries represented, and this year’s loan exhibition, of 17th-century Dutch group portraits from the Amsterdam Museum, is also bound to be a draw (see the interview with director Judikje Kiers, pp. 83–84). On the following pages, **Susan Moore** selects her highlights from the 35,000 objects on the stands, and **Imelda Barnard** picks out the best exhibitions in the region.

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Two-panel screen depicting the Sekiya ('Gatehouse') scene from the Tale of Genji, 18th century
Japan, probably Kano School
Ink and colours on gold leaf paper, 170 × 185cm
Sydney L. Moss, £75,000

The Tale of Genji, written in the early 11th century by the lady-in-waiting Murasaki Shikibu, recounts the courtly life and amorous pursuits of the eponymous 'Shining Prince'. This screen depicts the episode where his carriage passes that of a former amour during a pilgrimage, the cluster of stylised figures offering rich contrasts between the high born of his entourage and their attendants.



Book of Hours, c. 1490–1500
Master of Petrarch's Triumphs (active c. 1495–1510)
Illuminated manuscript on vellum, 24 × 15cm
Dr Jörn Günther Rare Books, €1.6m

This refined Book of Hours, use of Rome, contains four full-page and 38 small paintings executed in grisaille with touches of additional jewel-like colour and highlighting in gold. As in the above depiction of David and Uriah, the effect is one of extraordinary lucidity and purity. Borders of gilt scrolls contain the repeated motto 'Parce Michi Domine' (Spare me, O Lord), perhaps the device of an as-yet-unidentified patron.



Bust of Serapis, c. 2nd century
Roman
Alabaster, ht 21.6cm
Merrin Gallery, \$850,000

The cult of Serapis was promoted by the Ptolemaic king of Egypt as a means of unifying their native Egyptian and Greek populace. This deity combines the attributes of Osiris with those of Zeus, as well as iconography from a great many other cults, to signify both abundance and resurrection. His modius, or headdress, is common to both Greek and Egyptian traditions, and here represents a grain measure carved with vegetal elements in high relief, a Greek symbol for the land of the dead and also a reflection of Egypt's reputation as the grain basket of the ancient world. During the Roman period, he came to be associated with Isis and Horus and was venerated throughout the Roman Empire, with the most famous serapeum built at Alexandria (and destroyed by a Christian mob in 385). In appearance however, Serapis resembles Zeus – the Greeks did not care for animal-headed figures. Great attention has been paid to the flowing locks characteristic of the Greek god – sinuous strands of hair, moustache and beard incised and then drilled to form tight, split cascading curls. Striking here is the way the sculptor has boldly undercut the fringe to reveal the forehead. The stone is a single piece of variegated honey-coloured alabaster with maroon veining.

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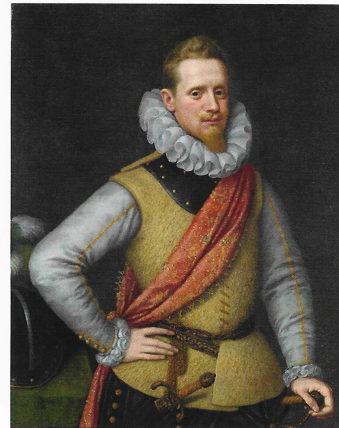
Torso of a crouching woman, conceived
c. 1887, cast by 1913
Camille Claudel (1864–1943)
Bronze, ht 35cm
Daniel Katz, in the region of £2m

One of the first independent works Claudel modelled in Rodin's studio was *Crouching Woman*, whose contorted pose and expressionistic musculature was inspired to some extent by one of the latter's figures for his monumental group *The Gates of Hell* (1881–82). *Torso of a crouching woman* is an emphatic, if not violent, mutilation of that early sculpture. The removal of the head, arms and left knee of the figure has reduced the torso to the essential – a compact and perfectly balanced form centred on the strong, sweeping curve of her spine and the musculature of her back. This might almost be an antique sculpture by way of Michelangelo. While some have seen this radical reduction as a reflection of the destructive relationship between Claudel and her lover Rodin, the result seems too exacting to be the work of frenzied fury. The plaster remained in her studio until she was institutionalised in 1913, when it passed to her brother Paul's friend, Philippe Berthelot, who very likely commissioned two bronze casts which later passed to Paul. To contemporary taste, the rough lines left by the mould only emphasise the architectural structure of the body.



Hippocampus, c. 1880
Hermann Ratzersdorfer (1845–94)
Rock crystal, enamel and silver, ht 45.7cm
Koopman Rare Art, in the region of £125,000

The 19th-century taste for 16th-century *Kunstammer* *objets de vertu* is exemplified by this large and exotic winged hippocampus. As rock crystal was abraded rather than cut, the modelling and ornamentation of this mythical Greek sea monster – half-horse, half-fish – was painstaking. Richly adorned with scales, shells and fiery dragons, its enamel mounts are pierced and decorated with further winged monsters amid scrollwork.



An unknown Danish Nobleman, c. 1610–14
Pieter Isaacs (1568–1625)
Oil on canvas, 101.5 × 72.8cm
Weiss Gallery, £275,000

It is tempting to presume that this anonymous sitter was a high-ranking officer in Denmark's first conscripted army to be led by Danish officers, for in this newly discovered portrait it is the military regalia that steals the show. The Danish-born, Amsterdam-trained Isaacs has taken great care with this lavishly embroidered silk sash and gold-embellished Italian rapier and dagger. As well as being court painter to Christian IV, and an art agent, he appears to have worked as a spy for the Swedes before dying of plague in Elsinore.

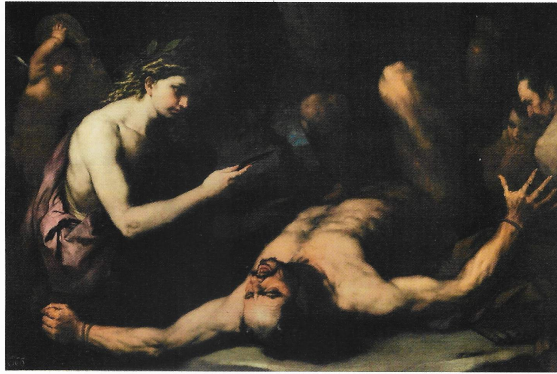
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***Apollo flaying Marsyas*, c. 1560–70**

Luca Giordano (1634–1705)

Oil on canvas, 125 × 180cm

Colnaghi, in the region of \$1m



Giordano was to return to this compellingly grisly subject many times, but he painted this work in his mid 20s and is clearly under the sway of Jusepe de Ribera in Naples. Its composition clearly derives from the latter's celebrated 1637 version of the subject, now in the Museo di Capodimonte, not least in the prostrate and dramatically foreshortened figure of Marsyas and his lamenting band of satyrs to the right. There are stylistic and chromatic parallels, too. Giordano, however, chooses to present an earlier moment in the story as retold by Ovid. Instead of depicting the agony of the shrieking satyr as he is being flayed alive after losing his challenge to Apollo, the luminous young god pauses to reflect on his impending act of cruelty, and the mood shifts from horror to one of calm anticipation. Already screaming, Marsyas clenches one fist while the other hand is outstretched and braced for the knife. In 1665, the Neapolitan artist moved to Venice where his Ribera-esque tenebrist style would influence local artists. Despite bearing an old three-figure inventory number, indicating a major historic collection, the canvas was unknown until 1988.



***Stacking beaker*, c. 1576–91**

Christoph Lindenberg (active 1546/49–86)

Silver-gilt, ht 7.7cm

Helga Matzke, in the region of €100,000

This Nuremberg goldsmith seems to have enjoyed success for his impressive but practical cylindrical stacking beakers (note the raised lip, which prevents them from stacking too tightly). Its decoration of scrolling leaves and tendrils derives from the arabesque patterns of Islamic ornament that first found their way into Western decorative arts in 15th-century Italy, and were still to be found in late Northern Renaissance and mannerist works of art.



***Eagle Chair*, c. 1869**

Edward William Godwin (1833–86)

Oak, original leather upholstery, brass, ht 89cm

H. Blairman & Sons, £95,000

While Godwin is best known for his Japanese-inspired Aesthetic Movement furniture, his influences were always wildly eclectic. This library chair is part Roman throne, part muscular gothic, and yet the stylised wings on the chair back and the Horus-style bird heads also suggest Egyptian sources. Appropriately enough it was designed for Dromore Castle, County Limerick, for an Irish peer who shared Godwin's antiquarian interests.

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Flowers in a lacquer basket and in a glass vase, c. 1610–20

Osias Beert the Elder (c. 1580–1624)

Oil on panel, 53.3 × 74.9cm

Richard Green, in excess of £500,000



TEFAF Maastricht is unimaginable without Netherlandish still-life painting, of which Beert's tabletop tour de force is an early example. Little is known about this Antwerp painter, whose *oeuvre* was only rediscovered in the 20th century. This panel reflects his penchant for complex flower paintings, of which six are known to survive. For these, a rich diversity of blooms are combined in two, three or even four different containers, and the vessels represented here reappear together in other works, not least the *Pausias and Glycera* in the Ringling, Florida, on which he collaborated with Rubens. As with nearly all such paintings, the varieties of flowers depicted – all 27 of them – could never have bloomed at the same time, nor would the leaves strewn on the table, or the insects, have flourished with these specimens. Artists often worked on different paintings over several months, or worked from sketches, drawings or prints. While symbolism is never explicit in Beert's still lifes, the worm-eaten leaves, like the fallen petals, may imply a *vanitas* theme, and the butterfly and dragonfly could symbolise the liberated soul which, after a virtuous life, rises to heaven.



Mountain Landscape, c. 1625–30

Hercules Segers (c. 1589–c. 1638)

Oil on panel, 25.4 × 64.4cm

Dickinson, price on request

Segers has been described as the most inspired, experimental and original landscapist of his generation – Rembrandt owned no fewer than eight of his paintings. Included in Segers' recent retrospective at the Rijksmuseum and the Met, this rediscovered panel is typical among his rare surviving works for its wide and sweeping horizontal view and atmospheric mountainous scenery, which seems to owe more to the Flemish than the Dutch tradition.



Shrine piece and dance headdress, c. 1850–1900

Baga, Nalu or Landuma people, Guinea, or

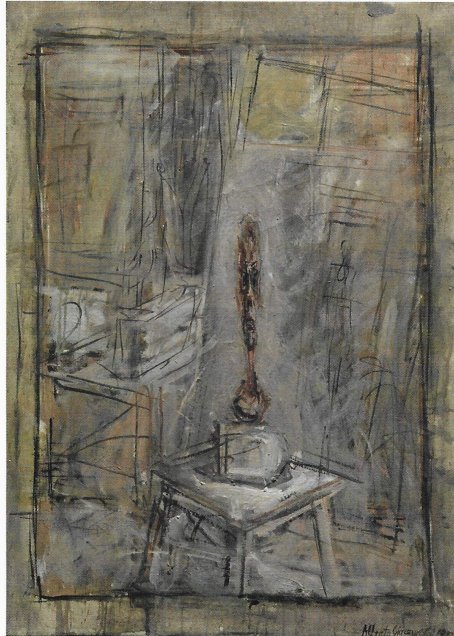
Guinea-Bissau

Wood, ht 63cm

Bernard de Grunne, price on request

For the Baga, these bird sculptures with very long beaks and a shiny oily patina were worshipped in shrines as symbols of the clan ancestor and sometimes worn in dances at the end of initiation ceremonies. Among the neighbouring Nalu, they represent the water spirit. This example, which belonged to Charles Ratton in the 1960s, is unusual in having a second, human, head.

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Atelier I, 1950

Alberto Giacometti (1901–66)
Oil on canvas, 65.2 × 46cm

Thomas Gibson, in the region of \$5m

Giacometti once quipped that only Francis Bacon had a messier studio than he did. This canvas belongs to a group of paintings, drawings and lithographs that the artist made between 1950 and 1954, which reveal the clutter of the assorted mass of sculptures, discarded paintings, empty bottles, armatures, stretcher bars and wooden stools that crowded his cramped, unprepossessing refuge and workplace on the rue Hippolyte-Maindron in Paris. The ashen and tobacco-hued palette here even suggests the plaster dust and cigarette butts strewn across the floor. These studio paintings are, however, less interiors than interior landscapes in that they offer a mirror to the artist's ever-anxious mind. Certainly, the bust of his brother Diego placed on the stool exudes a frightening intensity in its dark-eyed and characteristically compressed craggy features. In its grid-bound confinement, this image of an image attests to the scrutiny and rigour of the artist's vision as he sought to extract the very essence of his subjects. Even colour has been pared down to remnants and near monochrome. As he is quoted as saying: 'One colour after the other dropped out, and what remained? Grey! Grey! Grey!'



Study of a Lion at Rest, c. 1820–21
Théodore Géricault (1791–1824)

Pen and brown ink and grey wash, with touches of red wash and pencil on paper, 9.9 × 11.7cm
Stephen Ongpin Fine Art, £65,000

Despite its small scale, this bravura drawing suggests not only the generic power and presence of this mighty beast but also its particularity. Géricault seems always to have been interested in these savage, noble creatures and this study was probably made from life at London Zoo during his stay in the city in 1820–21. This sketch, finished with bold, broad washes of watercolour, illustrates as well as any drawing of a human subject the artist's powers of physiognomic observation.



Ritual weight, late 3rd–early 2nd millennium BC
Central Asia

Marble, ht 35cm
Kallos Gallery, £95,000

The Bactria-Margiana Archaeological Complex, unearthed by the Russian archaeologist Viktor Sarianidi in the Karakum Desert in 1976, revealed a highly developed but still little understood civilisation. Various described as idols or ritual weights, such objects have been found in a funerary context in various forms – columnar, discoid or, as in this example offered by Showcase exhibitor Kallos in beautifully figured marble 'handbag'.

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'Glycines' choker, c. 1901–02

Philippe Wolfers (1858–1929)

Gold, ruby, garnet, watermelon tourmaline,
opal and plique-à-jour enamel, 35/38 × 6.3cm

Epoque Fine Jewels, price on request



This unique and much-exhibited piece is one of the most impressive jewels ever designed by this art nouveau master, and it belonged to his wife. The collar drips with laden racemes of wisteria, with Wolfers selecting the subtlest variegated stones of pink-green watermelon tourmaline and semi-transparent opal for carving, and alternating the blooms with similarly delicate and translucent green and purple plique-à-jour enamel leaves. The scrolls of gemstones and the formal, almost symmetrical structure are also characteristic of his work. The Belgian designer had joined his family's firm of goldsmiths Wolfers Frères in 1875, but set up his own workshop to produce unique creations, stamped 'Ex:unique', to differentiate them. Only 109 one-off jewels were produced between 1897 and 1905 – often to promote much more affordable pieces of jewellery – with many taken apart after their exhibition. His work is thus rarer – but also often darker in subject – than that of Lalique.



The Covehithe Pendant, mid to late 7th century
England

Gilded silver, gold, reticulated glass, 3.7 × 2.6 × 0.6cm
Les Enluminures, \$135,000

Uncovered during a cliff fall in 1993, this jewel is the finest known example of Anglo-Saxon reticulated glass. The coloured glass cabochon forming its base would have been imported ready-made but has been transformed here into a precious 'amber' gem. Strands or rods of banded glass laid in a network above the cabochon were, unusually, 'marvered' into its surface, to give what seems a mysterious sense of depth to the ancient and significant interlace pattern.



Mighty Fountain, 2017

Gonzague Mézin (b. 1982) for Maison Lignereux
Limoges porcelain, gilt-bronze, steel wire and tekton
gold monofilament, ht 70cm
Adrian Sassoon, €185,000

In the 18th century, Lignereux was noted for having boutiques in Paris and London, and for its unusual blending of French and English taste. Mézin revived the maison in 2015 to create contemporary *objets d'art* and this piece, one of an edition of eight, is from the Kubla Khan series inspired by Coleridge's poem. It considers the eruption of creativity through water, an element perpetually in motion, creative or destructive, benevolent or malign. Its waterfall gush draws a contorted face, a droplet turns into a bullet, and gunshots pierce the bubbling base.