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COUNTRY LIFE[®]

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EVERY WEEK

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mysterious
world of
muses

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Art market



Huon Mallalieu

Magnificent Maastricht

This year's TEFAF fair sees a strengthened Modern sector and Richard Green showcases Camille and Lucien Pissarro

AS Lampedusa's Prince Tancredi put it in *The Leopard*: 'If we want things to stay as they are, things will have to change.' The TEFAF fair at Maastricht has changed mightily over the years and it continues to do so.

This year sees a greater turnover among the exhibitors than usual, which should strengthen the Modern sector, but more problematical will be the decision that all dealers and auction-house specialists will no longer be voting members of the vetting committees. It is to be hoped that members of the trade will still be heard, as they often know a great deal that academics cannot be expected to.

It is also to be hoped that the new voting vets—rightly including conservators—will be able to make up their minds expeditiously.

A number of the modern and contemporary stands will be featuring single artists and some of the dealers in older art will be creating specific exhibitions within their general displays.

Among these are Richard Green with Camille and Lucien Pissarro (see page 108) and the Galerie de la Présidence from Paris, which has a very interesting group of sculptures by André Derain.

Another innovation this year will be the first virtual-reality display, created by Daniel Crouch, the London map specialist.

As history and context are so important to value, many of my selections here are among those with the most interesting provenances.

→ Mullany's terracotta *Head of Saint John the Baptist* by José de Mora (1642–1724) has its original polychrome and may not be for the squeamish, but it's an extraordinary feat of realism. De Mora was born and spent most of his career in Granada, where there are figures by him in the principal churches and cathedrals. This head has come from a collection in Uruguay



↑ Detail of an Art Nouveau 16-light wrought-iron and brass chandelier made by Gustave Serrurier-Bovy (1858–1910) in about 1900 for Albert Bauwens, a Belgian notary, public servant and senator, who had a second career as 'Albert Grésil', editor of literary magazine *La Jeune Belgique*. From him, it passed to Baronne Anne-Marie Gillion-Crowet, who has also led a dual career—in sport, becoming Belgian tennis champion in 1955, and as Magritte's muse and a major art collector and museum benefactor. The chandelier is with Yves Macaux of Brussels



↑ To coincide with the fair, Vanderven of 's-Hertogenbosch has produced a catalogue of 14 Chinese ceramic items with particularly good provenances. The most eminent is a pair of Kangxi underglaze blue and *café-au-lait* triple-gourd bottle vases. Among other labels, their bases bear the incised and blackened inventory number N. 319 underscored with a wavy line, signifying they were part of Augustus the Strong of Saxony's blue-and-white East Indian porcelain collection



↑ The Duc de Bouillon will undoubtedly have known Roger de Saint-Lary de Termes, duc de Bellegarde (1562–1646), Grand Écuyer de France, or Master of the Horse, to Louis XIII—especially because, at various times, both men joined conspiracies against the King. During a period when he was in favour, Bellegarde presented Louis with a superb wheel-lock gun probably made by Jean Henequin and inlaid with gold and brass. It was placed in the King's personal Cabinet d'Armes and the stock is marked with the inventory number 29. It will be a highlight of Peter Finer's stand





↑ The Weiss Gallery of London could not have found a more fitting subject for a portrait at this fair than Frédéric Maurice de la Tour d'Auvergne (1605–52), duc de Bouillon, prince de Condé, Sedan and Rancourt, painted by Michiel Jansz. Van Mierevelt (1566–1641), because, in 1629, he was made governor of Maastricht by his uncle, the Prince of Orange. At the same time, he tried to preserve his own little independent principality on the French border, but had to surrender it to Louis XIII. The 25½in by 20½in panel was owned, perhaps commissioned, by Elizabeth Stuart, the Winter Queen of Bohemia, and then passed down the family of her lover, the Earl of Craven, until 1968



↑ In my Maastricht column two years ago, I featured a view of the Bay of Naples by the Norwegian Johan Christian Dahl, who was staying at the Crown Prince of Denmark's summer residence in 1820. This year, Day & Faber is bringing oil sketches on paper by Dahl's pupil, Thomas Fearnley (1802–42), who was in Italy in 1832–33. I do not know whether Fearnley visited the Prince, but sketches such as this 17¾in by 21in *Arco Naturale, Capri* show why Dahl thought them 'better than his finished paintings, for in them he gave of his true self, as he was and as he felt when face-to-face with nature'—as well as illustrating how powerfully these Scandinavians relished the heat and light of the south. Here, the provenance is the unrivalled collection of Norwegian landscapes of Norwegian-American Asbjørn Lunde (1927–2017)



↑ Adrian Sassoon is best known for ceramics and glass, but also deals in contemporary work in metal. Here is a 21½in-high and 23in-wide creation in forged fine silver, *Uncontrollable Beauty: Cloud Tanka*, 2018, by Camberwell-trained Japanese maker Junko Mori, who now lives in North Wales and also works with steel, sometimes on a large scale

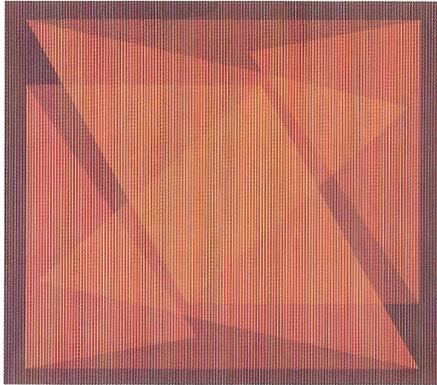
↓ When Lewis Smith of Koopman calls a shield by Philip Rundell (1743–1827) 'the most spectacular example of Regency silver of all time', he is not gilding the silver, as his company must have handled more of Rundell's work than anyone since, well, Rundell. Called the Shield of Achilles, it was designed by John Flaxman and is marked for 1823. Five examples were made; one of which went to George IV. Two were bought by his brothers, the Dukes of York and Cumberland. In 1830, the latter succeeded as King of Hanover and this shield remained with his descendants until 1923



↑ Peter Mühlbauer deals in works of art at Schloss Schönberg, Pocking, where this Venetian ormolu-mounted walnut casket, inlaid *alla certosina* in mother-of-pearl and bone with hunters, dogs and wild animals amid foliage, will surely have seemed at home. It dates from about 1600, when it belonged to Carlo, Cardinal Conti (1556–1615). His family produced four popes and he was linked to the shortest and ninth shortest papacies on record: in 1585, the future Urban VII (13 days in 1590) consecrated him bishop and he voted in the 1605 conclave for Leo XI (27 days) ➤



Art market



↑ With the Mayor Gallery is *Season V*, a 72in by 77¼in work in acrylic on canvas that is at the beginning of its provenance, having come directly from the estate of the Polish-American Op Artist Julian Stanczak (1928–2017). This spring, the gallery is planning a retrospective for ‘an exceptional artist, who, after a horribly difficult childhood in Siberian camps and escapes from Polish camps, painted mesmerising, intricate and colourful artworks’

→ Hancock's, the London jeweller founded in 1849, is itself the provenance for a necklace of gold, banded-agate, pearl and diamond festoon connected by swags of gold chain. The necklace was made by the firm in about 1865 and is in its original fitted case



Richard Green—the Pissarros

As usual, the Richard Green gallery will be showing a balanced selection of Old Master, Impressionist and Modern British paintings, but one area of the stand will be devoted to a soul-warming group of works by Camille and Lucien Pissarro.

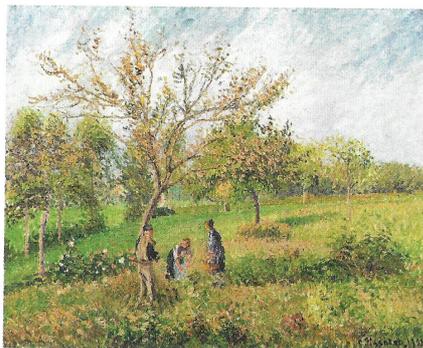
Camille Pissarro (1830–1903) was not only the patriarch of what became an artistic dynasty, but also the father figure of the Impressionist and Post-Impressionists. Unlike so many of his fellows, he made and kept friends and was happy to encourage younger artists and even difficult contemporaries.

He was introduced to Monet by Durand-Ruel in 1870, when they were refugees in London, and later settled at Eragny-sur-Epte, near—but not too close to—Giverny.

It's perhaps an expression of their characters that Monet concentrated his artistic gaze on the unpeopled paradise that he (and his gardeners) had created, yet Pissarro revelled in the life of peasant neighbours who were at ease with themselves and at one with their land.

It may also be relevant that Julie Pissarro came of peasant stock, but both of Monet's wives were rich.

Three of the five works by Camille in this group were produced in Eragny, one in 1891 and two 10 years later. They demonstrate, as the gallery says, ‘Pissarro's versatility and the



questing, experimental spirit which he retained to the end of his life’.

The other two are *Femme bêchant*—*A Woman digging* (1883) and one of his Parisian views, *Le Pont-Royal, après-midi, temps couvert*, painted in 1903 from a hotel window, which became his habit as his eyes weakened.

Dans le pré en automne, by father Camille



Above left: *Apples on a table-cloth*, painted by Lucien aged 21. Above: *The Pissarro family in the fields at Eragny*, with Camille at left centre

His son Lucien (1863–1944) became ‘the London Pissarro’ (in the manner of J. C. Bach), moving permanently to London in 1890 and influencing a whole generation of British Post-Impressionists. Here, there is an extraordinarily accomplished still-life, *Apples on a table-cloth against a lace-curtained window*, which was painted in 1885, when he was 21, and which influenced his friend van Gogh, together with *A 1918 Hastings view and a lane and cottage at Blackpool, Devon* (1921).

With the paintings are family photographs and illustrated books from Lucien's Eragny Press.

→ The Viennese Bel Etage Gallery strongly champions Jugendstil and Secession art and furniture, such as this cabinet designed by Koloman Moser for the lady's drawing room at Villa Henneberg, the house created in about 1901 by Josef Hoffmann for the photographer Hugo Henneberg and his wife, Marie. She was painted by Klimt



Pick of the week

In the past, public museums and galleries were often sloppy about provenance. Even when paintings had come from important collections, that information was omitted from labels. The idea of mentioning market sources would have given curators fits of the vapours. How splendid, then, that The Bowes Museum, Co Durham, is celebrating the trade in an admirably warts and all manner with 'SOLD!', until May 5.

The curator is Dr Mark Westgarth, whose remit at the University of Leeds includes the Centre for the Study of the Art and Antiques Market. Displays represent the market in the 19th and 20th centuries, including a well-stocked 'Old Curiosity Shop' typical of 1850. With them are dealers' archives, catalogues and ephemera, plus a few fakes and scandals.

On show are some spectacularly rare things, such as a 3½in-high Fabergé miniature table (above) from the Royal Collection and a gilt-bronze figure of Meleager by Antico (right, 1490–1500), bought in 1960 by the V&A for £16 from H. C. Baxter. One of the aims is to 'reframe' such things 'through the narrative of the art market'. In Dr Westgarth's words, 'the purpose... is to highlight their hidden stories and to retell the history of the antique dealers that are such a fundamental part of their object biographies'. He hopes to provoke us 'to reflect on why the market has often been suppressed... from the narratives'. Simple snobbery, I'm afraid.



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