

# Why team is theme in London

Inaugural winter art week involves series of joint ventures with dealers outside the initiative

by Frances Allitt

Collaboration is paramount at the inaugural *London Art Week Winter* from December 1-8. Among the 36 participants around Mayfair and St James's, some will stage joint shows with fellow dealers, while others will juxtapose works from different cultures or by artistic compatriots.

And several *LAW* members are teaming up with outside dealers to hold joint exhibitions.

In Mason's Yard, **Stephen Ongpin Fine Art**, a member of the event board, holds its 10th collaboration with British watercolour specialist **Guy Peppiatt Fine Art**. The two dealers, who share their ground-floor gallery, hold a salon-style show of 100 works on paper (50 from each) every winter and the two admit thriving under the spirit of friendly competition the show engenders as each sells one work after another.

Meanwhile, member **Dickinson Gallery** is working with Kent dealer **Lennox Cato** to present *Form and Figure: Furniture and Paintings 16th-20thC*. Taking place at the former's ground-floor space on Jermyn Street, the show features a selection of Old Master, Impressionist and Modern pictures of the human figure alongside antique furniture and works of art supplied by Cato.

### Twin win

At **Rupert Wace**, the Crown Passage antiques gallery, architect and guest curator **Sophie Hicks'** high-concept exhibition *Dizygotica* (the title refers to the term for non-identical twins), pairs the gallery's stock with postcards from the collection of former art dealer **John Kasmin**.

Hicks went through the collection of each to create amusing "twinned" pairs – and she speaks about dealers Wace and Kasmin as such a pair in their own right. Only the antiquities are for sale, but a catalogue, released in a short run of only 50 copies, is available.

Camaraderie and Classicism at **Tomasso Brothers'** Jermyn Street Gallery, on the other hand, showcases the work of two neoclassical artists from Yorkshire: sculptor **Joseph Gott** (1786-1860)



**Above left:** Joseph Gott's Margaret and Jane Gott as *Babes in the Wood*, 1827, terracotta, 8in (21cm) high, signed *J.Gott 1827*, is offered by **Tomasso Brothers** and priced in the region of **£10,000**.

**Above right:** *The Horticulturalist* is an early 18th century French (Aubusson) tapestry, measuring 8 x 8ft (2.44 x 2.44m), depicting a landowner and a slave girl on one of the French occupied Caribbean Islands. It is available from **Lennox Cato** (not a member of *LAW*) for a price in the region of **£30,000**.



and painter **William Etty** (1787-1849). The artists travelled to Italy in the 1820s and lived in Rome where Gott practised under Canova and Etty studied the works of Titian and Rubens.

### Working together

Co-operation is well in keeping with the ethos of *LAW*, which promotes a network of dealerships offering 'pre-contemporary' art.

Formed in 2013 out of *Master Paintings Week* and *Master Drawings London*, it encourages museums, collectors and novices alike to visit and shop in some of London's leading galleries. With its annual week in the summer, year-round online presence and now its newest event towards the end of each year, the brand is steadily growing.

*LAW Winter* slots easily into the existing calendar. Many of its member dealers have historically staged exhibitions around this time – Ongpin and Peppiatt are a case in point – to coincide with the auction high season in December (Christie's, Sotheby's and Bonhams are also taking part).

But the new event could bolster visitor (and buyer) numbers thanks to

a series of extra talks and workshops hosted around the galleries. Many are in association with *LAW's* partner museums including The National Gallery, The Wallace Collection and The Fitzwilliam Museum.

It is the first event under new *LAW* CEO **Philippa Gimlette**, an art director who has worked extensively in the fashion and media worlds and was appointed in September. Former CEO and founding director **Crispian Riley-Smith** remains active on the board, chaired by British art dealer **Lowell Libson**.

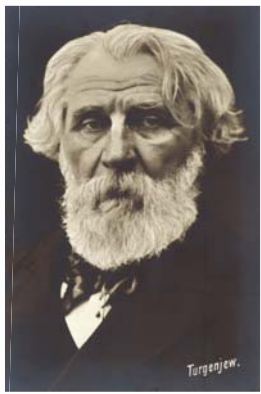
### Parallel lines

British art specialist **Lowell Libson** will present a cross-cultural exhibition, *Parallel Lines: Contemporary Chinese ink painting and the Great Age of British landscape painters*. It pairs works by artist such as **Thomas Gainsborough** and **John Constable** alongside contemporary Chinese pieces in a quest to show similarities between visual cultures separated by space and time.

"Collecting should be both life enhancing and fun," says dealer **Libson**, who is collaborating with Chinese works of art dealer **Marcus**



**I'm learning all the time and we're happy when collectors – either experienced or just dipping their toes in – also want to explore as much as possible**



**Above left:** Rupert Wace offers this Phoenician glass head bead, c.4th-5th century BC, 1in (3.2cm) high, for **£7000**.

**Above right:** a photograph of the Russian writer Ivan Turgenev loaned from the collection of John Kasmin, which is paired with the head bead at **Rupert Wace**.



**Above:** Stephen Ongpin offers this *Head of a Young Woman* by Benedetto Luti (1666-1724), a pastel on blue paper measuring 11 x 9½in (30 x 24cm), for **£7500**.

**Far left:** Sir Joshua Reynolds' 23 x 17¼in (57.5 x 44cm) oil portrait of a lady, bust-length, as a sibyl, wearing a turban with a sapphire brooch and a feather, was produced c.1756 but remains unfinished. It is offered by **Dickinson**, where prices range from **£2000-£1m plus**.

**Left:** this watercolour of a gate leading to the north transept of Chartres Cathedral, France, by Thomas Matthew Rooke is available from **Guy Peppiatt** (not a member of **LAW**) for **£2800**.

**Flacks** (not a member of **LAW**) for the show.

"The conversations one has looking at works of art make it a process of discovery on both sides. I'm learning all the time and we're very happy when collectors – either experienced or just dipping their toes into the water – also want to explore as much as possible."

Other exhibitions include *The Magical light of Venice: 18th century view paintings* at **Cesare Lampronti**, *Roman to Rodin* at sculpture dealer **Daniel Katz** and *Bourbon to Bonaparte – Paintings and drawings 1774-1815* at **Didier Aaron**. ■

► [londonartweek.co.uk](http://londonartweek.co.uk)

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### Iznik does it

This c.1575 Iznik polychrome pottery cintamani dish from Turkey, **right**, measuring 12in (31.5cm) in diameter, is included in **Oliver Forge** and **Brendan Lynch's** exhibition *Iznik pottery from the collection of Sir Alan Barlow* during *London Art Week*.

Barlow (1881-1968) was the son of a royal physician who worked in HM Treasury and married the granddaughter of Charles Darwin. A trustee of the National Gallery, he was also the long-time president of the Oriental Ceramic Society. Of shallow form, the dish is painted in underglaze turquoise, blue and relief red with black outlines reserved on a white ground. It features a repeating design of radiating tiger-stripes enclosing cintamani on three sides and breaking wave motifs on the rim. Prices at the show range from **£20,000-140,000**.



## 5 Questions

**Mark Jarrold** of **Vavasour** discusses the appeal of barometers, the need for new fairs and his love of strong coffee.



► [vavasour-antiques.com](http://vavasour-antiques.com)

### 1. How did you get your start?

An interest in late 19th and early 20th century firearms prompted me to apply for a firearms dealer's licence. Nautical instruments, including chronometers and barometers, have always featured in my stock too – they are complementary to firearms in so many ways, blending technology and engineering.

### 2. Fairs vs shops?

There is no easy or right answer to this. Certainly the antiques trade is evolving away from the high street for many reasons including cost. Fairs have an increasingly vital position in the trading circle: they are, for many, the only opportunity to meet and see our clients face to face. We need good fairs but ones that are substantially more economic to take part in.

### 3. You have a particular passion for aneroid barometers – what's the attraction?

It was the perfection of the aneroid barometer by Lucien Vidi in the mid 19th century that enabled the measurement of height relative to sea level. The work took place around 100 years. John Harrison succeeded in defining longitude by building a sea clock accurate enough to properly fix the position of a ship on the ocean and I believe that Vidi's invention is as significant.

### 4. What is one object you would love to find?

A multi-tube Bourdon barometer – or really any early Bourdon.



### 5. Real ale or espresso martini?

Just lots of very strong coffee.

A royal presentation pocket barometer compendium by Alfred Clark, c.1900, available for **£2750**.

If you would like to be featured in 5 Questions, please contact [francesallitt@antiquetrade gazette.com](mailto:francesallitt@antiquetrade gazette.com)

## Exhibition you can read a lot into

Literary enthusiasts could get their fix at **Shapero Modern's** exhibition *Still Reading* (until December 4) this month, held in conjunction with **Sladmore Contemporary**. It includes a number of maquettes and bronzes by sculptor Martin Jennings.

Among these is a maquette of his *George Orwell* (1903-50) sculpture, which was unveiled in full, larger-than-life size, in front of BBC Broadcasting House earlier this month. The commission caused some controversy – Orwell, a former BBC employee, once dubbed it the corporation "half lunatic asylum, half girls' school" and reportedly left its employ on bad terms.

"I wanted to express Orwell – with one pugilistic hand on his hip and the other jabbing his cigarette at us – as candid and forthright, a pointed and interrogative figure forcefully enquiring of each of us whether we too will take his stand on behalf of intellectual liberty and truth," says Jennings.

The show will incorporate smaller versions of his well-known *John Betjeman* statue (installed in full size at St Pancras Station) and others of Charles Dickens and Philip Larkin.

Also on offer are a number of Nancy Cadogan's book paintings. A British-American artist, Cadogan produced works in her series of diminutive book paintings for the *London Antiquarian Book Fair* in 2011. Among her works on offer are images of volumes by the likes of Keats and TS Eliot, resting on chairs, in front of windows and against various dreamlike backgrounds.

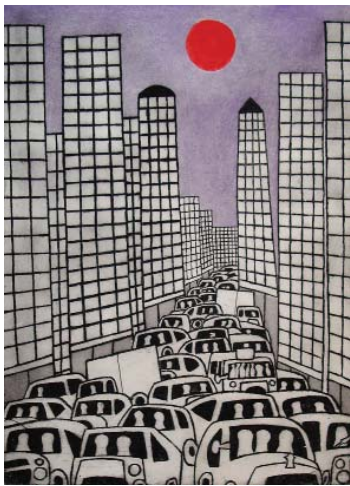
➔ [shaperomodern.com](http://shaperomodern.com)  
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**Above:** Nancy Cadogan, *Tiffany's Blue* (2017), oil on linen, 20 x 20in (51 x 51cm), **£3500**.  
 © the artist, courtesy Shapero Modern.



**Above:** Martin Jennings' maquette *George Orwell* (2017), bronze on bronze base, 19in (49cm) tall, **£5950**, edition of 50.  
 © the artist, courtesy Shapero Modern.



## Go bumper to bumper at the Bohun Gallery

Among the many prints by Julian Trevelyan (1910-88) included in **Bohun Gallery's** *'Travels': An exhibition of etchings is Avenue of the Americas* (pictured above).

Taken from his American Suite along with *Adultery with Secretaries*, it represents just one of the places the artist visited during his extensive travels. He translated the sketches he created during journeys to places such as Africa, India, Russia and France into etchings from 1970-84.

A number of these form the basis for the exhibition at the Henley-on-Thames gallery, which runs until November 25. All the prints come from the artist's estate and are priced from **£800-3000**.

➔ [bohungallery.co.uk](http://bohungallery.co.uk)

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## Angels fly ahead of the furniture pack

The second of **Suffolk House Antiques'** two annual exhibitions has yet to kick off officially – *Christmas Selling Exhibition 2017* runs from December 2-23 and showcases an array of early furniture and works of art in the Yoxford gallery. Even so, with the catalogue up online, sales have already started.

So far, says the gallery's Andrew Singleton, carved standing angels have proved particularly appealing for buyers, while, in typical fashion, furniture sales have taken a little longer.

As one of his favourite pieces, Singleton names a Queen Anne walnut bureau bookcase with a provenance going back to the 1920s.

"The owner of Groombridge Place in Kent in acquired the piece in 1926 for around £370 – about £23,000 in today's money," Singleton says. "He bought it from Frank Partridge and it still has that label in a drawer." It is offered for around **£8500** (pictured far right).

More stock will be added online regularly until the show opens.

➔ [suffolk-house-antiques.co.uk](http://suffolk-house-antiques.co.uk)

**Right:** a small early 18th century boarded settle with excellent colour, which previously appeared in Singleton's summer selling exhibition 13 years ago, and is now offered for **£1650**.



## Modern Scots and rock 'n' roll line-up



Photograph by John McKenzie

For its final pair of exhibitions this year, **The Fine Art Society** in Edinburgh is staging *Modern Scottish Paintings, 1940-85* and *John Byrne Rock 'n' Roll* from November 24-December 23.

Among the stand-out pieces in Scottish Paintings is *Theatre of Dreams*, pictured left, a stylised Tuscan landscape by Barbara Balmer (b.1929).

A member of The Royal Scottish Academy, Balmer trained in Coventry and Edinburgh art Schools. She credits an early trip to Italy as providing much of her inspiration. She completed *Theatre of Dreams* in 1979 while she was a lecturer at Gray's School of Art. The 5ft 3in x 7ft (1.6m x 2.13m) oil on board is ticketed at **£14,000**.

Other artists with works in the show include James Cowie, Anne Redpath, Eduardo Paolozzi and Barbara Rae.

➔ [thefineartsociety.com](http://thefineartsociety.com)

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