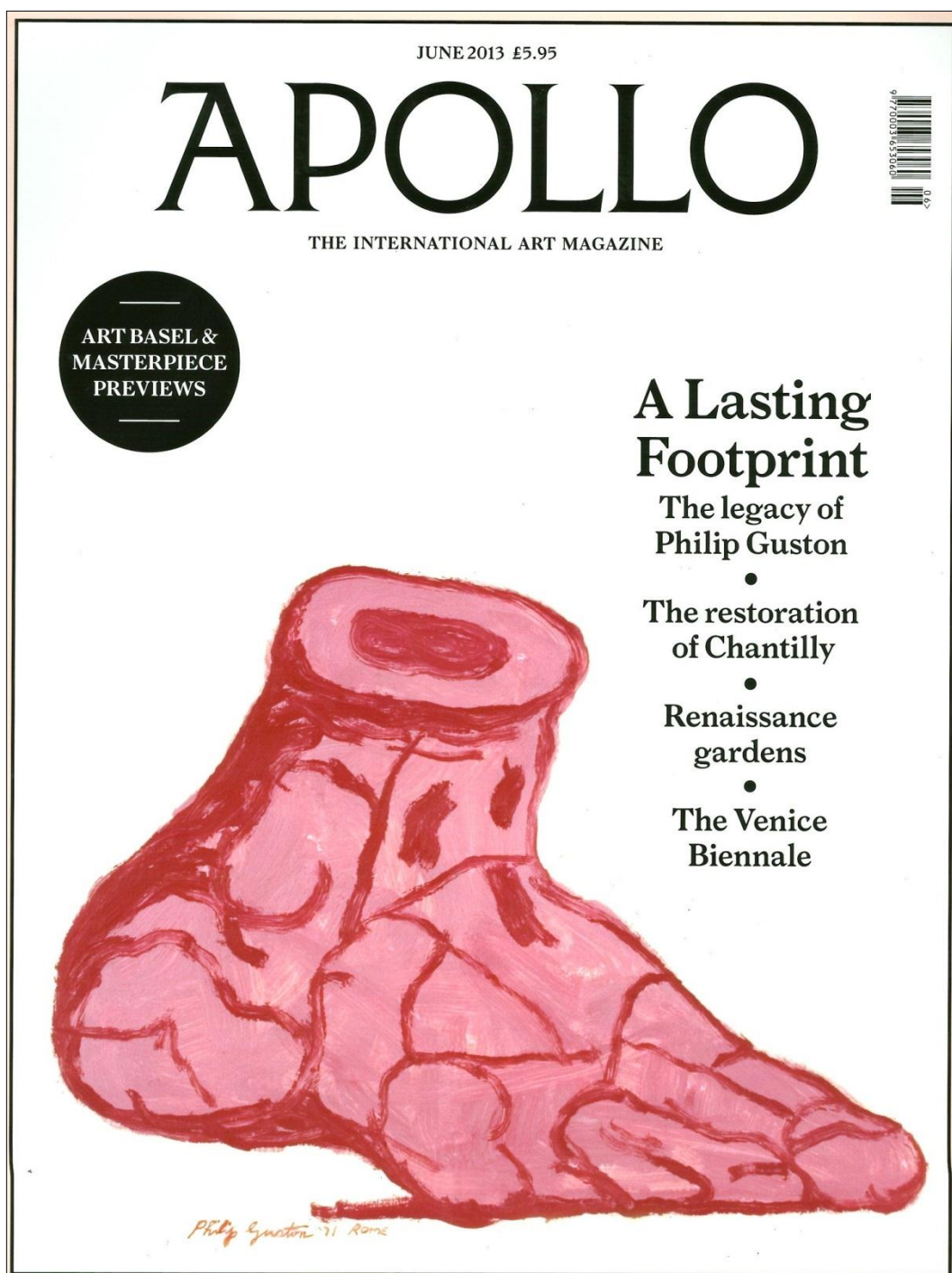




Apollo: The International Art Magazine

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PREVIEW
MASTERPIECE LONDON



- 1 *Nature morte au compotier*, 1943
Pablo Picasso (1881–1973)
Oil on canvas, 46×61cm
Courtesy Simon Shore
- 2 *View in the Andes, Mt Chimborazo*, 1880
Frederic Edwin Church (1826–1900)
Oil on canvas, 38×56cm
Collisart
- 3 *Annette Venise*, c. 1960
Alberto Giacometti (1901–66)
Bronze, 46.5×26.5×12.7cm
Simon C. Dickinson Ltd
- 4 *Four Hearts*, 1983
Andy Warhol (1928–87)
Silkscreened enamel and
diamond dust on canvas
35.6×35.6cm
Leila Heller Gallery

FAIR PREVIEW

Fairs' fare

Apollo previews some of the highlights at Masterpiece London and Art Basel

WRITER BEN LUKE

MASTERPIECE LONDON

Within an increasingly crowded fair calendar, Masterpiece London has found its feet in just four years. The message at the heart of this event is a simple one: here you can find top-quality works of art and design, dating from antiquity to the present day. Three years before the launch of Frieze Masters, Masterpiece welcomed everything from antique pottery to medieval statuary, Impressionist painting, modernist furniture and motoring design.

Some 150 galleries are exhibiting at this year's fair (27 June–3 July), 20 of them for the first time. Alberto Giacometti's *Annette Venise* (c. 1960; Fig. 3), shown by Dickinson, is an undoubted highlight among the strong showing of 20th-century art on display. The Swiss

sculptor met Annette Arm in Geneva in 1943 and married her six years later. In those early years he painted and drew her frequently, but only in a small work of 1946 did he capture her in sculpture. This bust is later – one of 10 he made of Annette in the 1960s – and, like Giacometti's heads of his brother Diego, it is notably larger and more intense than many of his works, reflecting the intimacy Giacometti brought to depicting those close to him.

The year that Giacometti and Annette met, 1943, also saw the beginning of another celebrated artistic partnership. Picasso met the young French painter Françoise Gilot in Paris that spring, and in the 10 years that followed, Gilot became one of his greatest muses, frequently pictured as a classical goddess or, in numerous paintings, as a woman-flower. Though she is not depicted in *Nature morte au compotier* (Fig. 1), offered by Simon Shore, she is clearly evoked. The



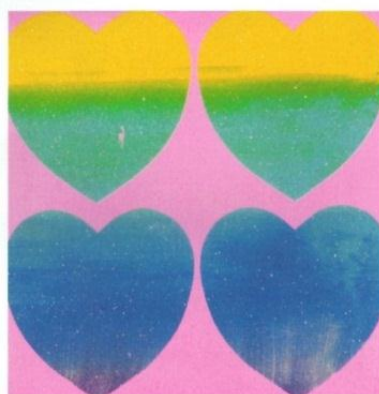
MASTERPIECE



from the relatively little-known He by Andy Warhol, begun in the late Here, Warhol creates highly color grounds, often reminiscent of the cinogenic hues of his Sunset print silkscreens over them a single color marks out heart shapes. *Four Hea* (Fig. 4) comprises a pink surround a background that morphs from bl and yellow, its confectionery-hued enhanced by the diamond dust We copiously at the time.

Paris-based Galerie Boulakia two very different abstract painti London. Just before his death in 1' Dubuffet painted an intense series entirely freed from the restraints c sentation. *Idéoplasme I* (1984), w loops and scribbles of black, orang reflects the raw energy Dubuffet b his last paintings. Similarly impres more restrained is a wonderful Jo diptych of 1976, a typically lyrical reflecting that balance of emotion of landscape in Mitchell's work.

In establishing that link to the world, rather than emphasising pu concerns, Mitchell could be said to in common with British abstractio the work of many of her American linchpins of abstract painting in Bri Heath and William Scott, have un paintings at Osborne Samuel. Bot connected to the St Ives scene whic after the war in Cornwall, but each different strands of abstraction. Sc work could be abstract, but would return to figuration; he could neve idea of being a 'non-objective' arti meanwhile, was resolutely abstra work, even if the landscape or the informed it. Scott's untitled painti fair reflects a characteristic order with two rectangles in white and g the canvas, and ovals in white and occupying them (Fig. 6). Heath's more improvised in nature, with red, white and blue amid sweepin of black and a bare patch of canva



painting was done on 14 June 1943, as Picasso tells us in the date above his signature, and the Spaniard had met Gilot in May, when he took a bowl of cherries to her table in Le Catalan restaurant. In this otherwise monochrome painting, cloaked in a gloom typical of his wartime paintings, the vivid, bodily red of the cherries sings out. The elliptical *compotier* clearly resembles Picasso's painterly code for the vagina, particularly with the cherry stems' evocation of pubic hair, and the glass alongside the *compotier*, tilted so that its mouth becomes a semicircle, is decidedly phallic. The painting is plausibly a document of Picasso's desire for Gilot; as she detailed in her memoir *Life With Picasso* (first published in 1964), in June 1943, the artist was in the midst of his attempts to seduce her.

A busy Picasso ink drawing of three heads made in 1967 is presented at Leila Heller Gallery's stand, alongside two works

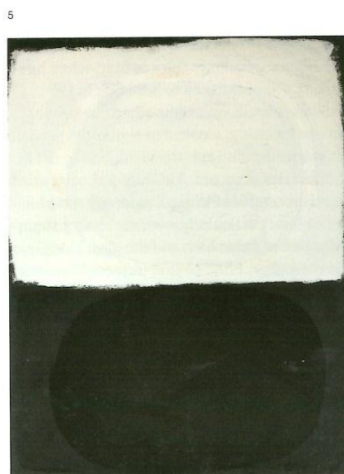


PREVIEW
MASTERPIECE LONDON

Alongside its 20th-century works, Galerie Boulakia also brings a painting of Kew Gardens by Camille Pissarro back to London. Pissarro visited Kew in 1892 and made 10 paintings there; this example captures the gardens' Italianate campanile in the distance as black swans and ducks on a pond fill the lower half of the composition. *Cypresses and Pines* (1913), a John Singer Sargent painting on Trinity House's stand, drew considerable acclaim when it was exhibited at the Royal Academy in 1914, and no wonder – Sargent perfectly captures the gentle late afternoon heat in the Italian countryside, as a cowherd dozes in the foreground. A far grander landscape vision features in Frederic Edwin Church's *View in the Andes, Mt Chimborazo* of 1880 (Fig. 2), in which the Ecuadorian mountain looms almost like an apparition in the distance, in contrast to the verdant river landscape described in the foreground. Though the painting, on sale with Collisart, is modestly scaled at 38cm wide, its composition recalls one of Church's most celebrated epics, *Heart of the Andes* (1859) in the Metropolitan Museum of Art.

Among Masterpiece London's sculptural highlights is a late 15th-century Virgin Annunciate by Niccolò di Giovanni Fiorentino (active 1467–1506) through Sam Fogg. Trained in the workshop of the elderly Donatello, Niccolò was a central figure in bringing the Renaissance to Dalmatia, then a Venetian colony, and now Croatia. The dealer is also showing a charming 14th-century *Palmesel*, a sculpture of Christ on a donkey that would have been wheeled along in the recreation of Christ's entry to Jerusalem that begins Holy Week in Germany (Fig. 5).

A monumental marble bust of Alexander the Great, attributed to Bartolomeo Cavaceppi (c. 1716–99), is shown by Tomasso Brothers, as part of an exhibition that pays homage to the antique. Hewn from fine-grained marble, the sculpture is modelled after an almost identical bust in the Capitoline Museums in Rome. Many 18th-century workshops, including that of Cavaceppi, are known to have owned copies of this bust, and as a



5 *Palmesel*, c. 1350–1400
Middle Germany, possibly
Franconia Wood with
polychromy, 96×34×82cm
Sam Fogg

6 *Untitled*, 1959
William Scott (1913–89)
Oil on canvas, 112×86.5cm
Osborne Samuel



PREVIEW MASTERPIECE LONDON



7 Bureau bookcase, c. 1725
Chinoiserie on green lacquer
234×100×60cm
Apter-Fredericks

8 Pod of Drawers, 1987
Marc Newson (b. 1963)
Aluminium panels on fibreglass
with wood feet, 128×71×46cm
Geoffrey Diner Gallery



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result, casts of the sculpture were widely circulated. The original is thought to date from the reign of Emperor Hadrian, since it closely follows, in both style and technique, the *Apollo Belvedere* (120–140 AD).

Two elaborate 18th-century pieces stand out among the antique furniture, one of which is this George I japanned bureau bookcase (Apter-Fredericks; Fig. 7). The fashion for Asian furniture developed in the late 17th century as Britain increased its trade links to the East, and japanning evolved as the English way of imitating Japanese lacquer designs. Characteristically, the bookcase features intricate images of flora and fauna, buildings and picturesque figures. Another Asian-influenced piece of furniture, a serpentine commode from around 1760, features at

Frank Partridge's stand. Rather than imitating Asian craft, it repurposes Chinese lacquer screens in the style which later became known as coromandel, after the port in India from where the screens were exported. The commode is the work of Pierre Langlois (1754–1810), one of the leading cabinet-makers of the time in London.

Conceived in 1987, Marc Newson's Pod of Drawers is one of the key items of modern furniture on display (Fig. 8). One of the Australian designer's earliest pieces, this bulbous cabinet is formed from hundreds of aluminium panels hammered on to a fibreglass structure (Geoffrey Diner Gallery). Scott Burton's perforated aluminium settee and chairs are another highlight on the dealer's stand. Initially a critic and performance

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artist in the 1970s, Burton spent the last decade before his death in 1989 exploring the zone between sculpture and furniture. These minimal, undulating forms, made in 1988–89, were some of his last works.

Another rippling shape is Verner Panton's Free-Swinger chair, a prototype of which Sebastian + Barquet. Made in 1983, Panton's design is a variation on Marcel Breuer's B64 – the celebrated cantilevered free-swinger made with tubular steel; Panton's version is cast instead from a single piece of blue parent acrylic. The New York dealer is showing David Hockney's little-known 1990s chairs made in the early 1990s, with vaguely curved armrests and blue velvet upholstery. They bear the hallmarks of Hockney's painting style, taking on a form and being spatially distorted so they appear to sit up almost like a cubist design of a chair. Few objects could be a more fitting symbol of Masterpiece's appeal. **A**

**Masterpiece London is at the Royal H
Chelsea, London, from 27 June to 3
Visit www.masterpiecefair.com for
more information.**



PREVIEW
LONDON ART WEEK



AROUND THE GALLERIES

Master Paintings Week and Master Drawings Week come together under the umbrella of London Art Week – and with the inclusion this year of sculpture, the summer season in London promises something for everyone. **Imelda Barnard**

London takes centre stage this June with the opening of a wide variety of fairs and shows. **Masterpiece**, previewed on pp. 36–40, has become a staple of the capital's calendar after only four years, with its array of fine art, antiques, decorative arts and design (27 June–3 July; www.masterpiecefair.com). Alongside this, **London Art Week** (27 June–5 July; www.londonartweek.co.uk) brings together **Master Paintings Week** and **Master Drawings and Sculpture Week**. This new initiative – which sees Master Drawings Week expanded to include sculpture – provides a platform for over 50 dealers, making it easier for buyers to navigate everything on offer. Co-ordination between auction houses and dealers ensures that a series of related exhibitions are thus run concurrently with major sales, enabling gallery-goers easily to access the full wealth of what is available.

Beneath this new umbrella, Master Paintings Week includes 20 leading dealers and three auction houses, and highlights a wide variety of European painting from the 15th to the 20th centuries. Significant discoveries are on display, including *Study for the Uffizi Self-Portrait* (c. 1774–75) by Joshua Reynolds at The Weiss Gallery, a preparatory oil for the artist's celebrated self-portrait, which he painted for the Medici collection at the request of the Grand Duke of Tuscany. Similarly, Coll & Cortés Fine Art unveils *The Expulsion of the money-changers from the temple*, a large, rediscovered oil by Guercino, dated 1634. Thought to have been lost, this painting contributes



to our understanding of the artist's *oeuvre*, and sheds new light on Emilian painting generally.

Among the dealer shows, worthy of note is 'Discovering Latin America' at Derek Johns, which introduces the main schools and hands operating in the New World after the Spanish conquest in the 16th century. Another highlight comes courtesy of newcomer Cesare Lampronti, which presents 17 works by Gaspar van Wittel, known as Gaspare Vanvitelli (1653–1736). Vanvitelli's detailed, descriptive style is evident in the selection of his Italian *vedute* on display – including this view of Venice's Bacino di San Marco (Fig. 2).

Master Paintings Week is complemented by Master Drawings and Sculpture Week, represented by 26 dealers. Highlights include 'Breadth and Quality: Oil Studies and Drawings by James Ward RA', at Lowell Libson Ltd, which presents 20 oils and 40 drawings illuminating Ward's versatile technique (28 June–12 July). Regarded as the foremost animal painter of his generation, Ward also produced landscapes defined by dark, brooding skies, evident in the small oil on

1 *Head of a Man*, 1856–58
Edgar Degas (1834–1917)
Charcoal and graphite
36.5×26.1cm
James Faber at Master
Drawings Week, London

2 *Venice, the Bacino di San
Marco looking West, with
Punta della Dogana and the
Church of Santa Maria della
Salute*, undated
Gaspar van Wittel, called
Vanvitelli (1652/53–1736)
Oil on canvas, 54×106.5cm
Cesare Lampronti at Master
Paintings Week, London





PREVIEW LONDON ART WEEK

- 3** *Choupatte (très grand)*, 2008
Claude Lalanne (b. 1924)
Bronze and copper
127×129×129cm
© The artist
Photo: Ben Brown Fine Arts, London
- 4** *Basoa IV*, 1990
Eduardo Chillida
(1924–2002)
Corten steel, ht 1.08m
Ordovas, London



panel, *A smelting works in an open landscape*. Edgar Degas is the focus at James Faber which exhibits an exceptional charcoal and graphite sketch. This early work, entitled *Head of a Man* (1856–58), is defined by its soft technique and intense register of emotion, prefiguring the artist's later exploration of dancers in the 1870s (Fig. 1).

The inclusion of sculpture adds an additional and welcome dimension to this year's fair. The sculpture of Ukrainian artist Archipenko is on display at Daniel Katz Gallery. Demonstrating an affinity with Egyptian art, Archipenko's work was also swayed by the advent of Cubism; he lived in Paris between 1908 and 1920, where he experimented with abstraction, forging dynamic sculptural forms – seen in the elegant 1913 figure, *Female Torso*. Sam Fogg, meanwhile, presents a relief from a 15th-century walnut altarpiece. Known as the *Swooning Virgin*, this exquisitely carved piece is dated around 1450, and is believed to have formed part of the central Calvary scene of a monumental Brussels altarpiece.

With all eyes on London it's no surprise that the city hosts a number of exciting exhibitions. **Ben Brown Fine Arts** opens a major retrospective on the work of the husband-and-wife partnership known as Les Lalanne (20 June–21 September),

whose eclectic sculptures draw on classical antiquity, Surrealism and the baroque. Exhibiting their celebrated bronzes alongside recent commissions by Claude (François-Xavier died in 2008), their work's fantastical nature is evident in Claude's *Choupatte (très grand)* of 2008, an enlarged cabbage sat on a pair of skinny chicken legs (Fig. 3).

In conjunction with its 40th anniversary, **Whitford Fine Art** celebrates Belgian artist Joseph Lacasse (15 May–28 June), with a show that also announces Whitford's representation of the artist's estate. Lacasse died in 1975, and this is his first London exhibition since the early 1960s. Born in 1894, he experimented with abstraction while still a teenager in Belgium – indeed, his intuitive, sensitively painted works predate Kandinsky's seminal 1912 manifesto, 'On the Spiritual in Art'.

Forming a satisfying parallel with Sculpture Week is the exhibition 'Chillida: From Iron to Light' (5 June–27 July) at **Ordovas**. London's first exhibition dedicated to the artist in 20 years, it will feature steel and alabaster sculptures alongside works on paper and archival material. One of the four sculptures exhibited on the gallery's ground floor is the forged steel work *Basoa IV* (1990; Fig. 4), which references Chillida's interest in public sculpture, abstraction and the monumental. **A**



June Calendar

Joseph Lacasse
Whitford Fine Art,
London
15 May–28 June
www.whitfordfineart.com

Chillida: From Iron to Light
Ordovas,
London
5 June–27 July
www.ordovasart.com

Les Lalanne
Ben Brown Fine Arts,
London
20 June–21 September
www.benbrownfinearts.com

Masterpiece
Royal Hospital Chelsea,
London
27 June–3 July
www.masterpiecefair.com

Master Paintings Week
Various venues,
London
28 June–5 July
www.londonartweek.co.uk

Master Drawings and Sculpture Week
Various venues,
London
28 June–5 July
www.londonartweek.co.uk