



Bonhams

MAGAZINE | WINTER 2014 ISSUE 41

Degas

A sleeping beauty
comes to light

Henry Moore

Why he was ahead of the curve

Play it, Sam

Barry Norman on the key role
of the piano in *Casablanca*


and

Burrell comes to Bonhams

Kirsty Wark previews the exhibition in London
of a superb Scottish collection

The private bank for polo



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The Penny Black was the world's first postage stamp.

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The Penny Black was issued in 1840, as a pre-pay method.

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A steamship would carry the mail to Alexandria, it would be taken down

the Nile to Cairo, then overland by wagon to the Sea of Suez, where it would be loaded onto another steamship to India.

The whole trip could be done in a breathtaking two months. So popular did the faster post become that in 1840, after the introduction of the Penny Black, tens of millions of letters were sent. This stamp was shrinking the world.

It remains one of the most coveted and most traded stamps there is.

After all, the first stamp printed will always be the first - and you can't print any more.

Simple economics drive prices, and demand exceeds supply.

In a supply-demand market such as this, if supply cannot be increased the price is likely only to go one way.

A paper by Elroy Dimson (London Business School and Cambridge Judge Business School) and Christophe Spaenjers (HEC Paris) showed that, last century, British stamps recorded an annualised growth of 7%, outperforming bonds and even gold*.

Now that is something to write home about.

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FRONT COVER

Edgar Degas (1834-1917)
Danseuses et contrebasse
1879-1880
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Editor's letter



Philip Hollis

There are many joyful moments in the auction business. When a client is thrilled with a result takes some beating – as does the point during an auction itself when the price of a lot takes wing. But most of the specialists will say that discovering – or rediscovering – a lost masterpiece provides one of the greatest sense of achievements of all.

This is what William O'Reilly, Director of Impressionist Art in New York, experienced when he 'found' a painting by Degas that had slipped off the published record. The jewel-like *Danseuses et Contrebasse* – a heart-stopping evocation of ballet dancers on stage – was, it turns out, "being enjoyed privately, away from the glare of the market", as O'Reilly puts it. At some point the work crossed the Atlantic and was in the collections of some of the most renowned families in the US. To find out how he tracked the work through the archives, turn to page 34.

This issue touches on collections of all sorts. One of the most celebrated museums of the world, The Hermitage, was created initially through combining a number of European collections – such as Sir Robert Walpole's superlative set of paintings. To celebrate the 200th anniversary of the museum, the film-maker Margy Kinmonth, was given unprecedented access to go behind the scenes

– and into the astonishing kingdom of the Hermitage itself, which has its own church and post office. On page 38, Kinmonth describes making the film and what was in the many hidden storerooms she discovered.

Another superb collection – this time Sir William Burrell's splendid collection from Glasgow – is actually coming to Bonhams New Bond Street. The Scottish Parliament had to pass legislation to allow some 40 items, including Rembrandt's *Self Portrait*, to travel south on what will be the first stop of an international tour. The exhibition will be open to all – admission free – and will give London a wonderful opportunity to see works that last left Glasgow in 1975.

Finally, it seems hard to imagine a monumental Henry Moore 'being enjoyed privately'. But in a way it was. *Reclining Figure on Pedestal* that is being offered in the Modern British Sale in November was, at one point, sited in a roof-top garden belonging to its owners, Longmans the printers. For the past month, it has been sitting resplendently at Bonhams New Bond – and judging by the number of visitors who have come in to see it, there's a hunger to see works that have re-emerged into the light. And it does, by the way, look every bit as powerful as it would have outside. It's a magnificent work.

Lucinda Bredin

Contributors



Margy Kinmonth

As an international documentary filmmaker, Kinmonth has delved behind the scenes at Chanel in Paris and explored the underbelly of Hollywood. Her latest film, *Hermitage Revealed*, took her into the labyrinthine depths of one of the world's most historic museums – the Hermitage. Read about the people she met and the secrets they shared on page 38.



Griff Rhys Jones

The Cardiff-born broadcaster, actor and writer moved to England as a baby – hence the title of his latest book, *Insufficiently Welsh*. A champion of historic buildings under threat, Rhys Jones has revisited the traditional farmhouses at the National History Museum of Wales that enchanted him as a boy. On page 72 he describes why they still retain their magic.



Kirsty Wark

BBC *Newsnight* and documentary presenter, novelist and *Celebrity Masterchef* finalist Kirsty Wark lives in Glasgow – which is also home to the magnificent Burrell Collection. On page 46 she celebrates the brilliant collector who created it – and the news that highlights from the museum will soon be leaving Scotland for the first time to be displayed Bonhams in London.



Barry Norman

There's no one better than distinguished critic and broadcaster, Barry Norman to set the scene for the sale of the piano on which *As Time Goes By* was played in *Casablanca*. Barry presented the BBC's flagship film preview show for 26 years, has written for newspapers, magazines and his memoir, *See You In the Morning* was published last year.



Rosie Millard

Rosie Millard is a renowned journalist, broadcaster and former BBC Arts Correspondent. *Bon Voyage*, her account of travelling around France's overseas territories with four young children, is testament to her love of French culture. To mark the sale of two of his works, she describes on page 22 the life and loves of that most Parisian of painters – Renoir.



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**Impressionist
& Modern Art**
London
Tuesday 3 February
2pm

Henri Matisse (1869-1954)
Portrait de femme, 1940
pencil on paper
44 x 34cm (17¼ x 13½in)
Estimate: £60,000 - 80,000
(\$100,000 - 130,000)

Enquiries: India Phillips
+44 (0) 20 7468 8328
india.phillips@bonhams.com
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News

In and out of Bonhams' salerooms

✱

Condo

American artist George Condo's damascene moment came when his punk band, The Girls, were the warm-up act for Jean-Michel Basquiat's band, Grey, in 1979. The experience of meeting and talking to Basquiat convinced Condo (born 1957) to pack in his job as a printer and move to New York, where he quickly immersed himself in the art scene. New York proved fertile ground for the young painter, who found work in Andy Warhol's Factory, where he was given the task of applying diamond dust to Warhol's *Myths* series. At this time he also began to exhibit his own work in the East Village.

Condo has since developed into one of the most acclaimed artists of his generation. In 2011, the New Museum held a mid-career retrospective of his work, which was also shown in Rotterdam and Frankfurt. He was also the subject of a documentary called *Condo Painting* directed by John McNaughton.

A fine example of Condo's oeuvre, *Green On Green Collage Painting*, will be offered at the New York sale of Post-War & Contemporary Art on 11 November. It is estimated to fetch between \$300,000 - 500,000.

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Above: Prince William, Duke of Cambridge, with Dame Elish Angiolini, the Principal of St Hugh's College, Oxford; **Right:** benefactors and guests at the opening of the college's new China Centre building in September



All images © Getty Images

✱

Blues and royals

In September, St. Hugh's College, Oxford welcomed a group of distinguished Hong Kong businessmen and their families for the official opening of the Dickson Poon University of Oxford China Centre building. The Poon family, major patrons of the new purpose-built centre for the study of China, were joined by Hong Kong collectors Edwin and Christopher Mok, and Trevor Yang (representing his father), whose families had lent ceramics and art for an inaugural exhibition and catalogue, sponsored by Bonhams. Notable guests included Lord Patten, the Chinese Ambassador Liu Xiaoming, Dame Jessica Rawson, and, of course, the Guest of Honour His Royal Highness The Duke of Cambridge (although not sadly the Duchess who had been forced to cancel joining him by the announcement that very morning about her impending second child).



Fine Chinese Paintings

Hong Kong

Sunday 23 November

1.30pm

Chen Yifei (1946-2005)

Two Reclining Beauties, 1996

oil on canvas, framed

On the reverse, with a label of Marlborough Gallery
(New York), Stock No. NoL 46.110

and the Chen Yifei Estate Stamp, CYE/SMY/No.2

209 x 299cm (82¼ x 117¾in)

Estimate: HK\$14,000,000 - 16,000,000

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bonhams.com/hongkong

News

★ Zeshin time

The lacquer artist Shibata Zeshin (1807-1891) was one of the most famous names of the late Edo and Meiji Era art world. He began his prolific and versatile career at 11-years old as an apprentice, but rapidly gained a reputation for the naturalistic style of painting that came into vogue with the arrival of European traders. A selection of masterpieces by Zeshin – such as this lacquer painting of a pomegranate branch and water pitcher (estimate £25,000 - 30,000) – will be offered as part of the Misumi Collection of Important Works of Lacquer Art and Paintings, to be sold on 5 November in New Bond Street.

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Wunderkammer

Every Enlightenment prince worth his salt had to create a collection of curiosities of art and nature, whether in their library, gallery or *kunstkammer*. The Ballyfin Cabinet (right), made in Augsburg during the 17th century, was a curiosity in its own right. It is one of the few examples of the work of cabinet-maker Elias Boscher, whose signature is on the underside of the piece. With its superb *pietre dure* panels from the Florentine Grand Ducal workshops, the cabinet has 40 drawers or compartments, some of which are hidden, and all lined with exotic silks and intricate wooden marquetry.

The cabinet was first mentioned in 1822 when it was acquired for Sir Charles Coote for his palatial country house in Ballyfin, Co. Laois, where it has remained until 2006, when it was sold to the current owner. The cabinet will be offered for sale at the Fine European Furniture, Sculpture, and Works of Art sale on 5 December, where it is estimated to fetch between £400,000 - 600,000.

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From top: Rosie Hayes and Mrs Peter Hensher
Below: Camilla Prini, Mariella Battagliola, Loretta Gianaroli, and Charlie Thomas
Right: Nicholas Courtney



White glove sale

In September, Bonhams played host to a party to preview the Martignone Sale at New Bond Street. As well as hundreds of guests, the saleroom was packed over three floors with the contents of the Genoese palazzo and Milanese apartment formerly belonging to the Count and Countess Martignone. The following day, in a marathon auction, more than 500 pieces went under the hammer, achieving £2.4m – twice the pre-sale estimate. Charlie Thomas, Bonhams' Director of House Sales and Private Collections, commented, "It was a credit to the Count and Countess Martignone's wonderful taste that enabled us to sell 100 per cent of the lots offered, far exceeding both our and our clients' expectations."



Fine Jewellery

London

Thursday 4 December

2pm

A ruby single-stone ring,
by Van Cleef & Arpels, 1923
Estimate: £80,000 - 100,000
(\$130,000 - 160,000)

Enquiries: Emily Barber
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bonhams.com/jewellery



News



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B is for beautiful

Since the 1970s, the bold and colourful jewellery of Marina B, the granddaughter of Sottiro Bulgari, has been the choice for the world's most glamorous women – Elizabeth Taylor, Sophia Loren, Jennifer Lopez, Amy Adams, Alicia Keys, Taylor Swift and Faith Hill have all been admirers of the designer. The Fine Jewellery Sale in Bonhams Hong Kong on 26 November features nine stunning lots that reflect the Italian designer's unique approach to jewellery, such as the 'Pauline' necklace above, and the 'Cristina' collar (below). It is the largest and most valuable collection of Marina B jewellery ever to be sold at auction.

Enquiries: Graeme Thompson
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Above: Marina B cultured pearl, sapphire, diamond, tourmaline and onyx 'Pauline' necklace (top, estimate HK\$ £200,000 - 300,000); tourmaline, diamond and onyx collar, (bottom, estimate HK\$450,000 - 650,000)

Top right: A very rare pair of Imperial gilt-bronze and cloisonné enamel huanghuali-framed poetic panels, Huang Liuzi Si Yin seal mark, attributed to Yong Rong (1743-1790), Qianlong (1736-1795)
HK\$2,000,000 - 3,000,000

Centre right: An Imperial famille rose turquoise-ground vase Qianlong seal mark and of the period (1736-1795)
HK\$2,000,000 - 3,000,000

Bottom right: A magnificent imperial white jade vase and cover, Qianlong (1736-1795)
HK\$2,000,000 - 3,000,000



☆

Glory of the court

Bonhams' new saleroom in Hong Kong will be holding a week of auctions commencing 23 November. Among the highlights are a very rare pair of imperial gilt-bronze and cloisonné enamel huanghuali-framed poetic panels (left). This magnificent cloisonné couplet almost certainly would have been a special personal commission by Prince Yong Rong, combining his love of poetry, calligraphy and the exquisite cloisonné enamel that was produced for the imperial court during the Qianlong period (1736-1795). It is very possible that the imperial couplet was made as a special gift from Yong Rong to his father, the Qianlong emperor, on a special celebratory occasion such as an imperial birthday. Other highlights of the sale will include an imperial vase, Qianlong seal mark and of the period (below) and a magnificent imperial white jade vase and cover, Qianlong (bottom left).

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Old Masters

London

Wednesday 3 December

2pm

Jan Brueghel the Younger (Antwerp 1601-1678)

A River Landscape with Two Windmills (detail)

oil on copper

19 x 25cm (7½ x 10in)

Estimate: £80,000 - 120,000

(\$130,000 - 190,000)

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Golden state

The Sea of Cortez separates Baja California from the Mexican mainland, and it is such a long stretch of water that early Spanish explorers charting the west coast of America believed California was an island – a cartological mistake that persisted well into the 17th century. Although this misunderstanding has long since been smoothed out, the notion of California as a state somehow apart has never quite gone away. A sale of books, maps and manuscripts focusing on the literary and cultural heritage of the Golden State and including illustrated notes by John Wodehouse Audubon (right), will be held on 9 February in San Francisco.

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Below: Arthur Boyd's
Prodigal Son, 1946-47
Estimate: AUS\$600,000 - 800,000

Above: John Wodehouse Audubon's
Illustrated Notes of an Expedition through
Mexico and California.
Estimate: \$80,000 - 120,000



Joan Mitchell
Detail from a triptych by
Joan Mitchell which achieved
£278,000 in New Bond
Street at the October sale
of Post-War and
Contemporary Art.



★ Prodigal painting

One of Arthur Boyd's most important paintings, *The Prodigal Son*, 1946-47, will be offered for sale in Sydney on 24 November by the descendants of its original owner. Boyd's interest in 16th and 17th century Flemish art found an outlet in paintings that dealt with themes of humanity that emerged from WW2. In 1948, Boyd painted a mural of the Prodigal Son, now in the collection of the National Gallery of Australia, that is the centrepiece of the current exhibition, *Arthur Boyd, Agony & Ecstasy*.

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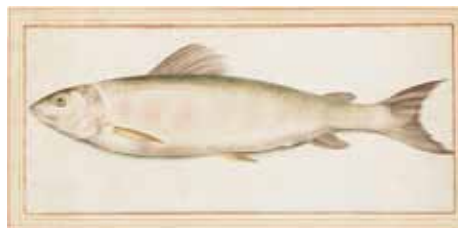
Gaitonde
Two masterpieces by one
of India's most important
modern artists,
V. S. Gaitonde, were sold for
\$2.77m at Bonhams New
York in September.



* Renaissance man

Few countries in Europe contributed as much to art and science in the 16th and 17th century as did Italy. One of the people to have left an enduring legacy in both disciplines is the Roman intellectual Cassiano dal Pozzo. Dal Pozzo (1583-1657) had wide ranging interests: he was patron to artists including Poussin and was a friend of Galileo, as well as a member the Accademia dei Lincei – one of the most distinguished scientific institutions in Europe. It was the latter that inspired him to put together one of the most remarkable collections of natural history ever created. He had specimens sent from all over Europe, and commissioned a legion of artists to record them in more than 7,000 watercolours. A number of these, formerly part of the Royal Collection, will be auctioned in December in New Bond Street.

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Wheels on fire
The ex-1930 Mille Miglia
Class Winner
1930 OM 665 SS
MM Superba 2.3 Litre
Supercharged Sports Tourer
sold at Goodwood
in September for an
astonishing £1,255,900.





Fine Chinese Ceramics & Works of Art

Hong Kong

Thursday 27 November

2.30pm

A rare and important blue and white garlic-mouth vase
Yongzheng seal mark and of the period
Estimate: HK\$6,000,000 - 8,000,000

Enquiries: Magnus Renfrew
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Master chef

Bonhams' London headquarters will soon open a sleek restaurant with the talented Tom Kemble at the helm. **Bruce Palling** reports

Photograph by Richard Cannon



©Hulton + Crow

It is not often that a brand new restaurant in a brand new space opens off Bond Street, but this is what will happen when Bonhams Restaurant opens in its state-of-the art Mayfair headquarters in New Bond Street in December. At the helm is 31-year-old Tom Kemble, one of the most interesting of the younger generation of British chefs who have travelled abroad to further their culinary education. After studying History of Art at Nottingham University – an appropriate subject for someone cooking in the restaurant of an auction house – Kemble has worked at a number of highly acclaimed restaurants, including Faviken in Sweden and Hedone in west London. But this is the first time that Kemble will be in charge, and he is keen to make his mark.

Tucked away in Haunch of Venison Yard behind Bonhams' main saleroom, the restaurant has been created with a sleek, pared-back design by architects Lifschutz Davidson Sandilands. "We have designed Bonhams new bar and restaurant as a seamless extension

"Bonhams can offer the total immersive experience: vintage wines, delicious food and an auction"

of the auction house," explains Alex Lifschutz. It will not just be open to auction-goers, but as Lifschutz points out: "Bonhams can now offer the total immersive experience – an opportunity to taste vintage wines on sale, enjoy a delicious meal and then go on to an auction in lofty, gloriously lit salerooms."

of the auction house," explains Alex Lifschutz. It will not just be open to



Even the chef is impressed. "Going into something that is a new build and a new restaurant is really enjoyable, especially when it is my first head chef position," Kemble says. He doesn't want to be pinned down as to the style of his cuisine, but says it is "a blend of French technique with Italian and Scandinavian produce, presented very clearly on the plate. I am obsessed with ingredients and I want to concentrate on seasonality. The whole point with this style is identifying exceptional produce and handling it sensitively."

He has certainly made an impression upon Rowley Leigh, one of the doyens of British cooking. Leigh thinks "Tom is a very good and talented young chef. He has a clean touch, is imaginative in his approach and also understands flavour combinations exceptionally well." It is not surprising that Kemble has worked with Magnus Nilsson at Faviken and Mikael Jonsson

Above: Tom Kemble
Below: Chard and ricotta tortellini with girolles, parsley foam



at Hedone, as both are also passionate about sourcing the right ingredients. Faviken has gained a worldwide following despite being on a country estate just beneath the Arctic Circle. “I am trying to rework quite a few of the processes that I learned up at Faviken, but I will not be attempting to recreate Sweden here,” Kemble states.

“The point with this style is identifying exceptional produce and how to handle it sensitively”

During Kemble’s year at Hedone as sous chef, one of the key lessons he learnt was “to put fewer ingredients on the plate – too many restaurants rely on contrived presentations with produce that is out of season, so it lacks clarity and distinct flavours.”

At first, the restaurant will be open for breakfast and lunch, although light refreshments will be available

in the afternoon. Traditional scrambled eggs and smoked salmon, eggs Benedict, omelette with chives and wild mushrooms, plus a black pudding dish with cream and sourdough will feature in the mornings.

At lunchtime there will be no set menu, but for those who don’t have time for several courses, Tom is contemplating a special main dish including coffee and wine. There will be no tasting menu either, so he plans to serve generous portions. Lunch might include a starter of flame-grilled Cornish mackerel with baby endive, crapaudine beetroot and sesame kombu dressing, followed by a dish inspired by Pascal Barbot of the three-star Michelin L’Astrance in Paris: slow cooked chicken thigh and pressed chicken breast cooked in the pan with

miso glazed aubergine, quinoa, olive and gem lettuce. Desserts include chocolate cream with praline crisp and passion fruit sorbet. Charcuterie such as belotta ham, salami, jambon persillé will be on offer downstairs, where the granite bar is finished in upholstered leather with embossing and stitching.

Wine will also play an important part in the restaurant, under the guidance of sommelier Charlotte Edgecombe, formerly of Bibendum. Special tastings and dinners will highlight major growers such as Antinori in Italy or Drouhin in France. “We have bought some exceptional wines at auction and also purchased some special wines *en primeur* to lay down for future drinking,” says Richard Harvey, Head of Bonhams’ Wine Department. Even at this early stage, Harvey has got his hands on some sought-after wines, such as Domaine Romanée-Conti Richebourg 1995, Chateau Cheval Blanc 1982 and Screaming Eagle 2011, one of the most famous Californian Cabernet Sauvignons. Thanks to two high-tech Enomatic dispensing machines, guests can drink superb wines by the glass. As Harvey says, “Our pricing policy will be fair, so as to encourage people to sample some great wines at very affordable prices.”

Back in the kitchen, Kemble is preserving lemons and kohlrabi while testing game dishes for the winter menu. Now auction goers and shoppers in Bond Street will have somewhere to eat great food and drink superb wine in strikingly stylish surroundings.

Bruce Palling writes for Newsweek.

Bonhams Restaurant will open in December. Please visit bonhams.com/restaurant for details.



Left: the upper floor of the restaurant; the downstairs bar with the Enomatic machine for fine wine; Tom Kemble’s Challans duck with beetroot, griotte cherry, endive and shiso

All images ©Hulton + Crow




The Scottsdale Auction

The Westin Kierland Resort & Spa
Scottsdale, Arizona
Thursday 15 January

Ex-Scuderia Filipinetti
Le Mans 24 Hours, 500 Kms di Imola and
1000 Kms de Spa-Francorchamps Class Winning
1966 FERRARI 275GTB COMPETIZIONE
Ferrari Classiche Certified

Enquiries: Jakob Greisen
+1 415 503 3284
jakob.greisen@bonhams.com
bonhams.com/motorcars





Play it, Sam

The piano in *Casablanca*, to be sold at Bonhams, is in all the key moments of one of the most romantic films ever made. **Barry Norman** describes its role and how Bogart and Bergman nearly walked off set ...

Let's not get carried away here: it would be pushing it a bit to suggest that the piano Sam (Dooley Wilson) appears to play in *Casablanca* is one of the stars of that great movie. But it certainly had a significant role, especially whenever Wilson sang the film's theme song *As Time Goes By*. And, yes, he did sing it although he had to fake playing the piano because he was actually a drummer, not a pianist, by trade. Hey, that's the movie business for you. Who says the camera never lies?

There is a 'minor' piano used in the comparatively brief flashback scenes setting up the romance between Rick (Humphrey Bogart) and Ilsa (Ingrid

Bergman) in Paris in 1940 as the German army enters the city. But in November, Bonhams is to auction the second, far more

famous instrument along with other items from the film at Bonhams New York. It's quite small, salmon-coloured, ornately decorated in Arabic style and not at all the kind of piano you could pick up in any old music shop. Indeed, it was altered for *Casablanca* so that Rick can open the piano lid from the rear and hide the stolen transit papers entrusted to him by Ugarte (Peter Lorre) – and around which the film revolves. God knows how much an avid collector of movie memorabilia will splash out for such a key piece.

The instrument features prominently in the scenes set in Rick's nightclub, the Café Americain in *Casablanca*, then still part of unoccupied France. It is December 1941, and the attack on Pearl Harbour is imminent.

We first encounter the piano early on, as Sam

sings *It Had To Be You* and later *Knock on Wood*. Meanwhile, we are introduced to many of the main characters, including Rick himself, Claude Rains, as Louis, the city's corrupt, gloriously lecherous police captain, and Conrad Veidt as the German army major and villain of the piece.

Then Ilsa herself turns up along with her husband, Victor Laszlo (Paul Henreid). This leads to a dramatic high point in the story because, recognising Sam, who had also been in Paris, she begs him to play *As Time Goes By*, which had been her and Rick's special song.

(Note: what she says is: "Play it, Sam".

Contrary to common belief nobody in the film ever says "Play it again, Sam".)

Sam sings and Rick comes storming out, livid that his piano player had disobeyed his instruction never

"Bergman once told me she had no idea which of the two men, Bogart and Henreid, she would finish up with"

to play that song again – only to find himself face to face with Ilsa for the first time since he left France.

He's not at all pleased to see her, although at that point we don't know why. It's only in the flashback scenes that we learn that he and Ilsa had agreed to escape from Paris together, but she hadn't turned up at the railway station. Instead she had left a 'Dear John' letter for him, thus rendering him heartbroken, bitter and apparently irredeemably cynical.

Later that night when everyone else has gone, the piano features again. A brooding Bogart instructs Sam to play the song for him. "You played it for her. You can play it for me."

But enough of the plot. You've probably seen the film anyway. Based on a then unperformed

Left: The piano from *Casablanca* on which Sam plays *As Time Goes By*. A 58-key piano on wheels by Kohler & Campbell, 1927, decorated by George Hopkins
Estimate on Request

© Kobal Images



stage play by Murray Burnett and Joan Alison, it was acquired by Warner Brothers as a vehicle for George Raft and Hedy Lamarr, but Raft turned it down.

The Brothers briefly considered casting Ronald Reagan as Rick (which would have been a huge mistake), but then sensibly changed their minds and went instead with Bogart and, of course, Bergman.

Even so the way the film was made could have been a blueprint for disaster. Half of the screenplay was written by the twins Julius and Philip Epstein. But they went off on another assignment and handed over to Howard Koch.

By this time, however, filming had already begun, although normally nobody in his right mind would start a movie until the script was complete. And this one was far from complete. After a certain point nobody knew what was going to happen next. Koch was writing on the set, handing out the pages one by one to the director, Michael Curtiz, and the actors.

Bergman once told me that almost until the last day of shooting she had no idea which of the two men, Bogart and Henreid, she would finish up with. Ilsa loves both – when she was enjoying her Parisian romance with Rick, she had believed that Victor, a famous resistance leader, had been killed by the Gestapo.

One day, utterly bemused, Bergman asked Koch which man it was to be. But he didn't know either. He hadn't got to that bit yet.

At one point both she and Bogart wanted

to drop out of the film, partly because of this confusion and partly because they didn't like the dialogue and thought the situations were ridiculous. Which just goes to show how much actors know.

But they saw it out, which was a smart career move for both of them, because out of all this chaos came a classic film, one that was made for a specific reason – to reassure America that it had done the right thing by coming off the subs bench to join the Second World War. It has continued to appeal to every generation since.

Bergman, though, never really liked the movie. Towards the end of her life she said to me: "You know, I think I've made some pretty good films but the only one anybody ever wants to talk about is that picture with Bogart."

That being so I wonder how she would have felt had she known that at her funeral in London in 1982 they would play *As Time Goes By* on a violin – and not, sadly, on one of film history's most famous pianos.

Barry Norman is a writer and leading authority on film.

Sale: There's No Place Like Hollywood
New York
Monday 24 November at 2pm
Enquiries: Catherine Williamson +1 323 436 5442
catherine.williamson@bonhams.com
bonhams.com/tcm

Just saying

Rick: "Of all the gin joints, in all the towns, in all the world, she walks into mine ..."

Rick: "Remember, this gun is pointed right at your heart ..."

Captain Renault: "...That's my least vulnerable spot."

Rick: "I'm no good at being noble, but it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world."

Captain Renault: "Major Strasser has been shot... Round up the usual suspects"

Rick: "Louis, I think this is the beginning of a beautiful friendship."

Ilsa: "Play it, Sam. Play As Time Goes By."

Rick: "If that plane leaves the ground and you're not with him, you'll regret it. Maybe not today. Maybe not tomorrow, but soon and for the rest of your life."

Rick: "Here's looking at you, kid."

Captain Renault: "I'm shocked, shocked to find that gambling is going on here! (The croupier hands him his money.)
"...Your winnings, sir."
"Oh, thank you very much!"

Rick: "Not an easy day to forget ... I remember every detail. The Germans wore gray, you wore blue."



Rick: "We'll always have Paris."

Major Strasser: "You give him credit for too much cleverness. My impression was that he's just another blundering American."

Captain Renault: "We mustn't underestimate 'American blundering'. I was with them when they 'blundered' into Berlin."

Captain Renault: "It is a little game we play. They put it on the bill, I tear up the bill. It is very convenient."



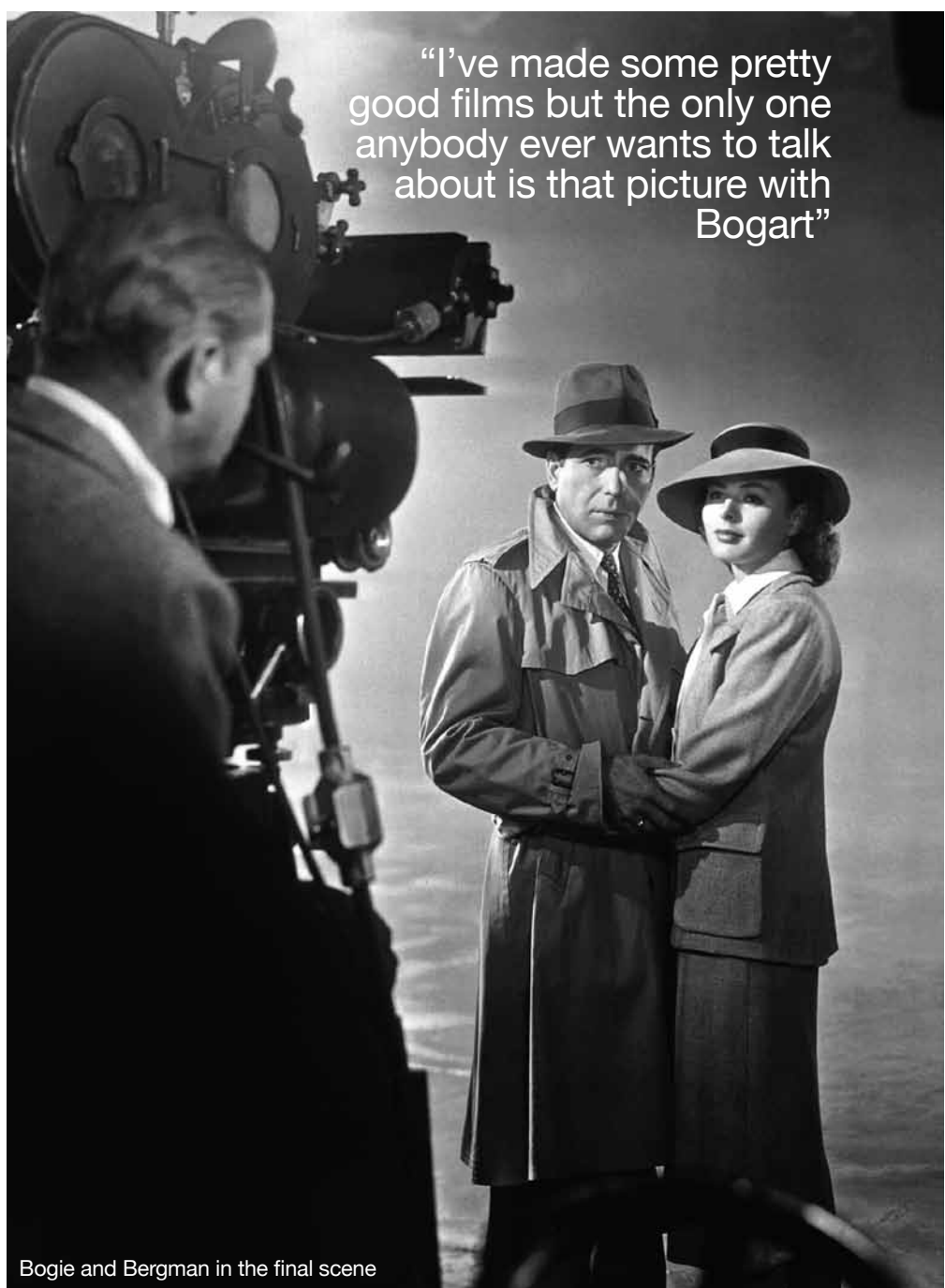
Claude Rains as Captain Renault



Dooley Wilson at the keyboard as Sam



Sydney Greenstreet, the doyen of the Blue Parrot Café



"I've made some pretty good films but the only one anybody ever wants to talk about is that picture with Bogart"

Bogie and Bergman in the final scene



Peter Lorre as the doomed Ugarte

Belle époque

Renoir's sensuous nude represents his vision of female beauty – which bears a strong resemblance to his wife, Aline Charigot. **Rosie Millard** describes how the artist painted his life and lovers

If you lined up a hundred people and asked them what their favourite period in art history might be, chances are that the Impressionist era would feature high on the list. And if pressed to make a top five of the major artists, Pierre-Auguste Renoir (1841-1919) would probably be on it, not least because while the others focused on movement, light and shade, Renoir applied himself to the depiction of women. Beautiful women, with voluptuous curves, flowing hair, pouting lips and deep, soulful eyes. A Renoir woman is as unmistakable as one by Botticelli, but unlike Botticelli, who painted idealised goddesses draped in flowers or standing on seashells, Renoir painted the real women who filled his life.

Like his fellow Impressionists, he was inspired by the life on the streets that surrounded him: the balls, the walks in the rain, the glittering nights at the theatre, the boating parties. He painted his friends, his relations and, of course, his lovers; all living life to the full as they danced, drank, sang, played the piano, or simply lounged around. It's not certain who the subject of this shimmering nude is, drawn in pastels, signed and dated 1883, but *La baigneuse assise* – to be sold in February's Impressionist and

“Perhaps Renoir was simply waiting for a woman who looked exactly like Aline to walk into his life”

Modern Sale – was surely a woman intimately known by Renoir. Fascinatingly, this picture exists in a different space from the social whirl usually favoured by the artist; it is an intimate, quietly erotic nude, the subject unadorned and solitary.

The pastel drawing was first owned by merchant and dealer Paul Durand-Ruel, an important man in Renoir's life. In the same year, he also commissioned the two famous *Danse* pieces, which are now both in the Musée d'Orsay. With her dark hair, snub nose and bright features, the female subject of *Danse à la campagne* (1883) is no mystery; she is Aline Charigot, Renoir's girlfriend and future wife. Almost life-size, she dances in the fresh air in a brightly printed country dress, yellow gloves and a red hat, whirling and laughing in the arms of Paul Lhote, a friend of the

Opposite: Pierre-Auguste Renoir (1841-1919)

La baigneuse assise, 1883

pastel on paper

61 x 47.7cm (24 x 18¾in)

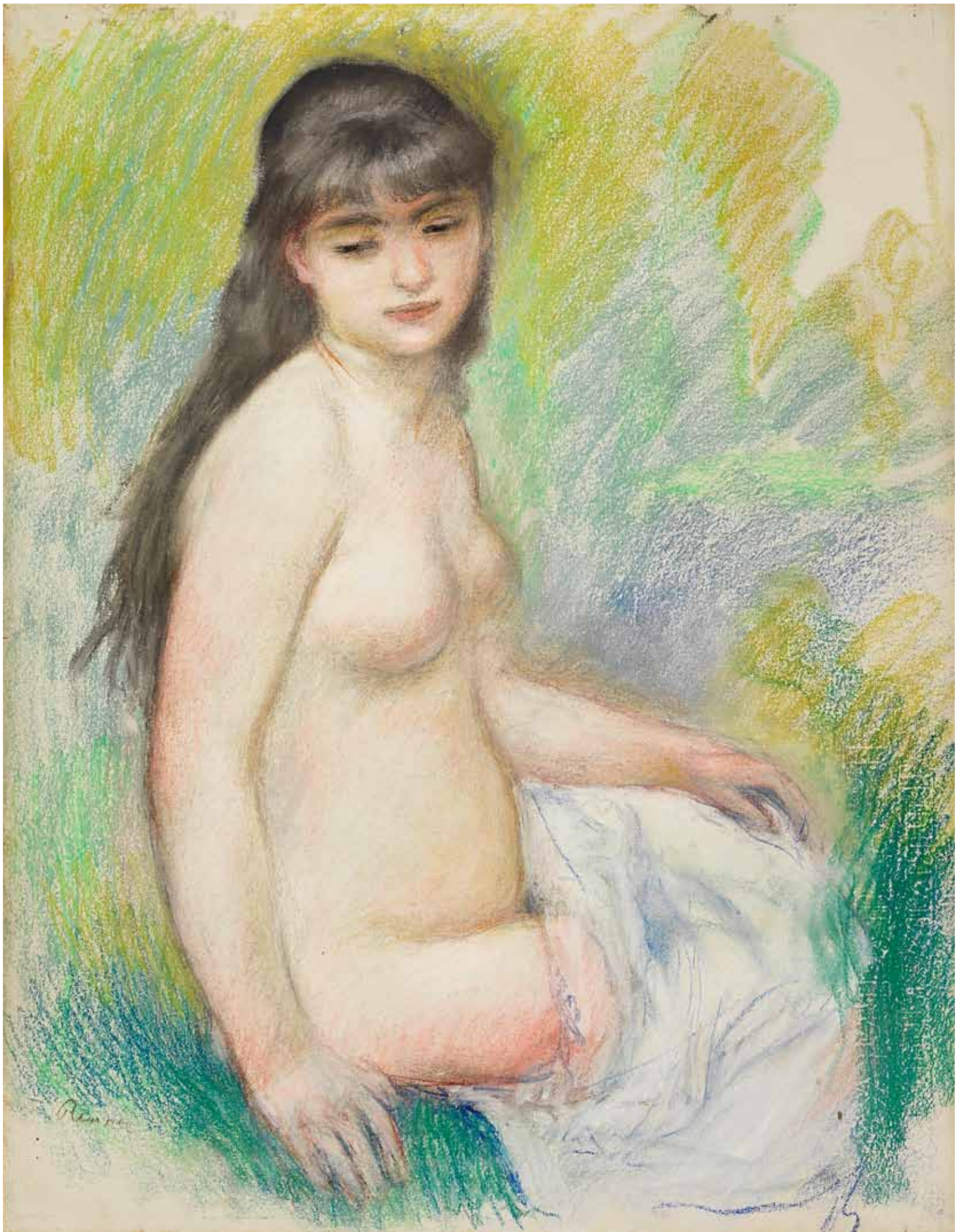
Estimate: £800,000 - 1,200,000

(\$1,300,000 - 1,900,000)

Below: *Le déjeuner des canotiers* (1880-1881)



© Bridgeman Art Library





painter. Its companion piece, the coolly sophisticated *Danse à la ville*, features the artist Suzanne Valadon, moving elegantly in a long ruched satin dress, with an unknown partner.

Renoir met Aline in a cheese shop on the Rue St-Georges, near Pigalle. She was 20, a young dressmaker who had been brought up in the countryside. He was by then nearly 40, not well off, but a leading light in the audacious, daring group of artists known as the Impressionists. Aline seems to have represented his female ideal – indeed, their son, the famous film maker Jean Renoir, stated that his father began painting his mother long before they met.

Perhaps Renoir was indeed simply waiting for a woman who looked exactly like Aline to walk into his life. He started painting her around 1879, depicting her on the bank of the Seine, and in 1880-1881, she stars in his famous canvas *Le déjeuner des canotiers*

“With his paintings of the abundant revelries of Parisian society, Renoir gave a visual image to French café society”

(*The Boating Party*). Aline is the young woman at the bottom left of the giant painting – with her turned up nose and engaging face, holding a little dog and wearing a hat with flowers tucked into the brim. It is a portrait within a masterpiece which has been reproduced on a million postcards, magnets, bookmarks and posters, a fresh sensation of beauty and social interaction, known and loved around the world.

Indeed Renoir, with his brilliant depictions of the easy laughter and abundant revelries of Parisian society in the late 19th century, could be said to have given a visual image, almost a brand, to the emerging modern phenomenon of French café society, which went on to influence the whole of Europe.

The Impressionists, probably above all art groups, found inspiration in the busy, social, urban world of café life. They were a perfect fit. The café, with its notion of a freely available menu, no formal sittings and no set dishes, fitted in perfectly with the Impressionist rejection of the formal artist's studio, of fixed sittings and posture, of stasis. No wonder so many cafés, over a century later, are still decorated with prints of famous Impressionist paintings; the posters of Lautrec, the drinkers of Monet and the bon viveurs of Renoir, depicting men and women enjoying life together, work perfectly on their walls.

Yet Renoir also needed to stretch his artistic muscles, and late in the summer of 1883, he and Aline spent a month in St Peter Port, the capital of Guernsey, where he started at least 15 paintings of the coast and countryside, paintings which he was to complete later in his Paris studio. Here he painted Aline, with her tip-tilted nose, long dark hair and dark eyebrows, sitting by the seashore on a chair, or reclining nude in the landscape.

Intriguingly, this was the year when his counterpart and great friend Claude Monet would also leave Paris and spend some time painting the Channel coastline, in Monet's case, along the rocky Normandy shore. Two years later, in 1885, the year that their first son, Pierre, was born, Aline managed to get Renoir to visit her home village of Essoyes, in the Champagne region. While





Left: Pierre-Auguste Renoir (1841-1919)

Coco (esquisse) c.1906-1907

oil on canvas

15.9 x 23.5cm (6¼ x 9¼in)

Estimate: £100,000 - 150,000

(\$160,000 - 240,000)

Opposite: Renoir's masterpieces depicting the whirl of Parisien café society include *Bal du Moulin de la Galette* (top); and the coolly sophisticated *Danse à la ville*

Right: Renoir's wife Aline features in *Danse à la campagne*

he thrived in the bohemian hotchpotch of Montmartre, Renoir was also enchanted by this simple country world, and from this time visited it every summer. Even though Aline's mother was at first opposed to her daughter marrying an impoverished painter, he came to be accepted and loved by her family. He eventually bought a house in Essoyes and painted the local countrywomen, his children and Gabrielle Renard, nurse for Pierre and his two younger sons Jean and Claude, also known as Coco, whom Renoir depicted in a charming sketch also to be sold in February's Impressionist and Modern Sale. Gabrielle became one of his favourite nude models, but he continued to paint his wife Aline, by now rather matronly, but still beautiful.

Aline died in 1915, after returning from visiting their son Jean, who was seriously wounded by a shot in the leg during World War One. Renoir himself lived for four more years, but Jean wrote in his memoir that he was crushed by her death. Once the radical anti-establishment painter, he lived to see one of his paintings, *Portrait de Madame Georges Charpentier*, exhibited at the Louvre and bought for the nation. The outsider had reached the ultimate accolade of the establishment. Months before he died, he was pushed through the great Parisian gallery in a wheelchair by friends so he could see his painting hanging alongside the masterpieces he had looked at so often and studied as a boy. He died in 1919 and is buried next to Aline in Essoyes cemetery, according to their wishes.

Rosie Millard is a writer, broadcaster and former BBC Arts Correspondent.

Sale: Impressionist & Modern Art

London

Tuesday 3 February at 2pm

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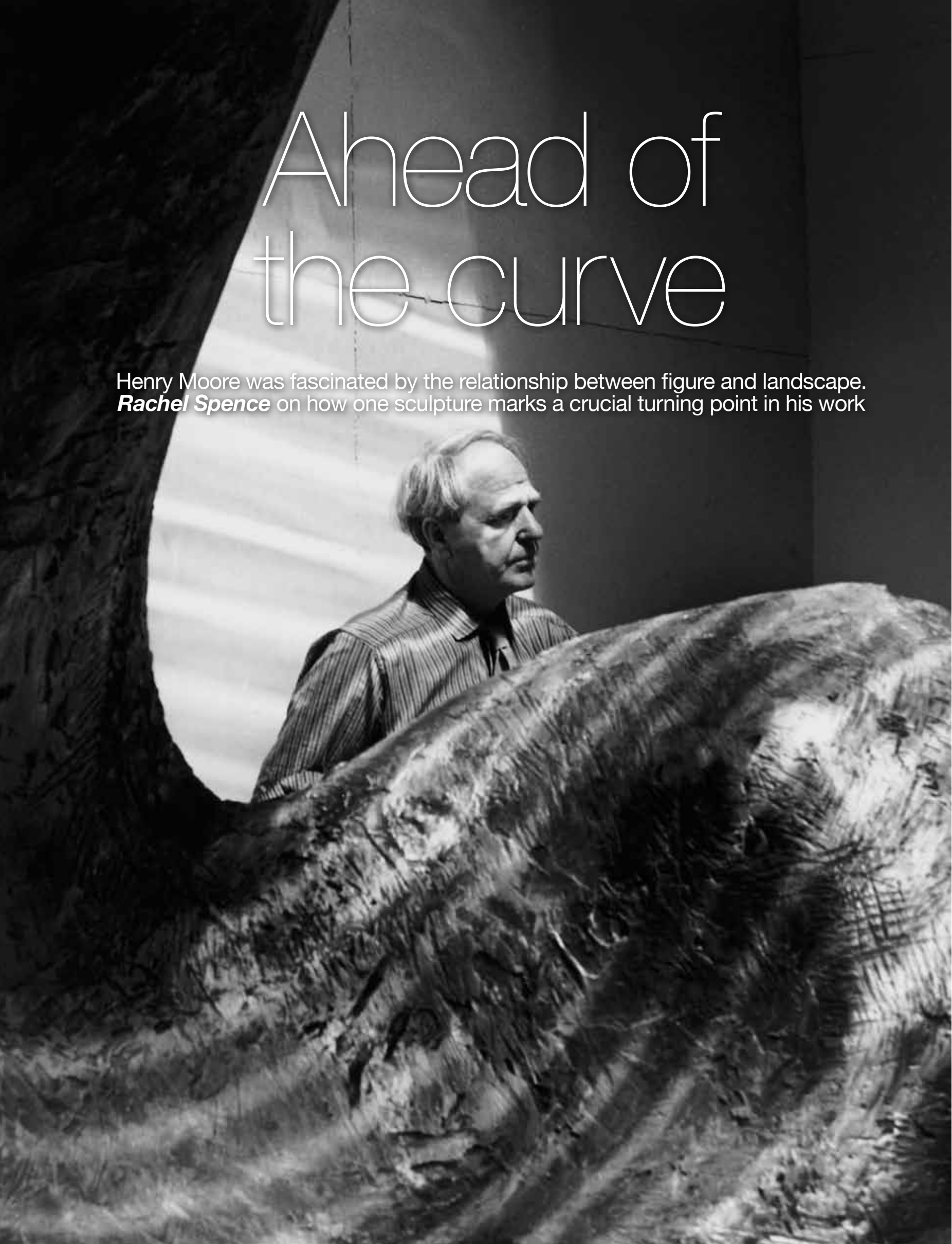
Inventing Impressionism, Musée du Luxembourg, Paris until 8 February and then at National Gallery, London from 4 March to 31 May.



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Ahead of the curve

Henry Moore was fascinated by the relationship between figure and landscape.
Rachel Spence on how one sculpture marks a crucial turning point in his work





The sculpture that moves me most is full blooded ... it is not perfectly symmetrical, it is static and it is strong and vital, giving out something of the energy and power of great mountains. It has a life of its own, independent of the object it represents." These words, written by Henry Moore in 1930, held true throughout his life. Certainly, they resonate for *Reclining Figure on Pedestal*, the bronze female nude that Moore modelled between 1959 and 1960.

Raised on a pedestal that consists of two separate blocks, the figure draws grace from her awkward dissonance rather than any conventional classical beauty. Her head, small, tightly modelled and alert as a meerkat, chimes with her single, ambiguous, jutting limb. The uneven voids that burrow through her torso are echoed by the swooping, lop-sided curve scooped out of the bottom plinth. Although her material is as solid as the mountains invoked by Moore, what strikes the attention most is her weightless aura.

"Having gaps and holes and voids means that you have space circulating around the figure," observes Richard Calvocoressi, director of the Henry Moore Foundation, and one of the world's leading experts on the sculptor. "That lifts it up and, in an odd way, gives it a lighter quality." Moore made the figure at a crucial turning-point in his practice. "And this was the moment when he was exploring the relationship between the figure and its architectural context."

Born in 1898 in Yorkshire, the son of a coal miner, Moore spent his early career pursuing the art of direct carving in stone and wood. "It was all about truth to materials then," observes

Calvocoressi of a moment when Moore was captivated by the potent immediacy of African and Asian sculpture and the European artists who had embraced it, such as Constantin Brancusi, Henri Gaudier-Brzeska and Jacob Epstein.

After the war, however, as more public commissions started to come Moore's way, he turned to working in bronze. "To model a figure in plaster and cast it in bronze is four times quicker than carving it," explains Calvocoressi, adding that the material also appealed because the precision and stability of the modelling and casting process allowed for Moore to make much bigger work which could 'compete' with imposing architectural surroundings or the wild landscapes of Glenkiln, the Scottish moorland estate that belonged to Moore's patron Sir William Keswick.

Moore's most important commission was the *Reclining Figure* he made in 1957-58 to preside in front of UNESCO's headquarters in Paris. "Everything from that era related to that piece," says Calvocoressi, of the travertine female

"Her head, small, tightly modelled and alert as a meerkat, chimes with her single, jutting limb"

**Henry Moore O.M., C.H.
(1898-1986)**


Reclining Figure on Pedestal
signed and numbered 'Moore 6/9'
(on the base)

bronze with a green patina
130cm (51 1/4in) high

Estimate:

£1,000,000 - 2,000,000
(\$1,600,000 - 3,200,000)

Left: Henry Moore in 1975



whose body twists, turns and folds
back onto itself with an athleticism that is
simultaneously sinuous and angular.

With its diminutive head and air of
buoyancy, it is evident that the UNESCO
sculpture is a predecessor to *Reclining Figure on
Pedestal*. Originally, Moore was asked to make it
in bronze but, after making some drawings, he
realised that its dark patina would see it eclipsed
by the French building's glass façade.

"So then I worked on the idea of siting
the figure against a background of
its own, but then, inside the
building you wouldn't

have had a view of the sculpture. Half the views
would have been lost. So I finally decided the
only solution was to use a light-coloured stone,
and I settled on the same stone they've used for
the top of the building: travertine," wrote Moore
of this landmark work.

His words underline Calvocoressi's
observation that this was the moment when
Moore really started to explore the rapport
between his sculptures and their environment.
"It was a period of enormous experimentation
with architectural settings for Moore," the
Foundation chairman continues. "Sometimes,
for example, he would put his figures on walls or
steps that were circular or curved."

A key influence on Moore at this time was
Michelangelo. The 16th century Tuscan sculptor
was responsible for arguably the most potent
reclining figure in the history of art. Carved
from marble to grace the tomb of Giuliano di
Lorenzo de Medici in the New Sacristy of the
Church of San Lorenzo in Florence, the
sleeping goddess *Night* slumps on one elbow,
her bulky muscles echoing the macho flex
and splay of her enormous thigh. Although
her overt sensuality seems quite at odds
with the taut restraint of *Reclining Figure on
Pedestal*, *Night*'s small head and displaced,
protuberant breasts make her a distant yet
perceptible ancestor. More important is the
manner in which her undulations map the
convex curve of the tomb's scrolled volute as if
she and her pedestal are surging out of the same
organic form.

Moore was, if anything, even more taken
with another Michelangelo statue: the *Rondanini
Pietà*. Carved in his final days, this sculpture
of the Madonna gripping the shoulders of her
son's reeling corpse is a cry of jangled grief and
passion from an artist who had matured into a
deeply spiritual man. Left unfinished, it takes
its power from the jarring encounter between
the willowy elegance of the long-legged Christ
and the raw misery of his mother, whose flesh
has been left rough as the quarry from which it



Above left: Pre-Colombian carving had a major influence on Moore

Above right: Moore's *Two Piece Reclining Figure*, 1963

Below: The tomb of Giuliano de Medici in Florence

Below right: Moore with *Reclining Figure* in front of the UNESCO building in Paris, 1958



was carved. Meanwhile, a slender disembodied limb, perhaps from a previous work, traces the contour of the pair, as if they are haunted by the ghost of another mysterious figure. "It was Moore's favourite [Michelangelo]," testifies Calvocoressi. "He loved the awkwardness of it, the unfinishedness of it, and that leg from an earlier sculpture."

Moore's feeling for the *Pietà* chimes with his love of sculpture that defied classicism. One of the crucial inspirations for the reclining figures which were a recurrent subject in his oeuvre was the Chacmool, a prehistoric stone figure which supported itself on its elbows. Generally, the goddess figures worshipped in non-western cultures captivated Moore. "There were endless possibilities within it," says Calvocoressi. "You

could have them turning, twisting, collapsing, tense, wary, asleep."

His sensibility for those sturdy, invulnerable women, whose chunky, rough-hewn volumes appear to have been borne out of the earth yet also touched with the archetypal power of a divinity, is what gives so many of Moore's female figures a strength that rescues them from any hint of frailty or submissiveness. "It's not terribly comforting, is it?" says Calvocoressi of *Reclining Figure on Pedestal*. "It's very impersonal; the head has very few marks to indicate the face and I have always thought that this rather ambiguous limb is very phallic." Calvocoressi is intrigued by the theory of another leading critic of British modern art, David Sylvester. "He says that many of Moore's women are more male than female.

There is certainly a lot of sexual ambiguity here."

The Bonhams figure precedes, says Calvocoressi, Moore's ground-

"I have always thought that this rather ambiguous limb is very phallic ... There is certainly a lot of sexual ambiguity here"

breaking shift towards the two-piece reclining figures, such as *Two Piece Reclining Figure No 2*, Tate Britain's bronze, whose separate elements have the gouged, jagged awkwardness of rocks sheared off a cliff-face. *Two Pieces* would become an important theme in the latter half of his career. "He is almost splitting the body into two parts," he says, gesturing at the twin gulfs beneath *Reclining Figure on Pedestal*, which are only yoked together by the narrow central valley. "This is a good example of Moore's realisation that the void is as important as the solid. That's another reason why it's a very important work."

Rachel Spence writes about art for the Financial Times.

Sale: Modern British and Irish Art
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Off piste

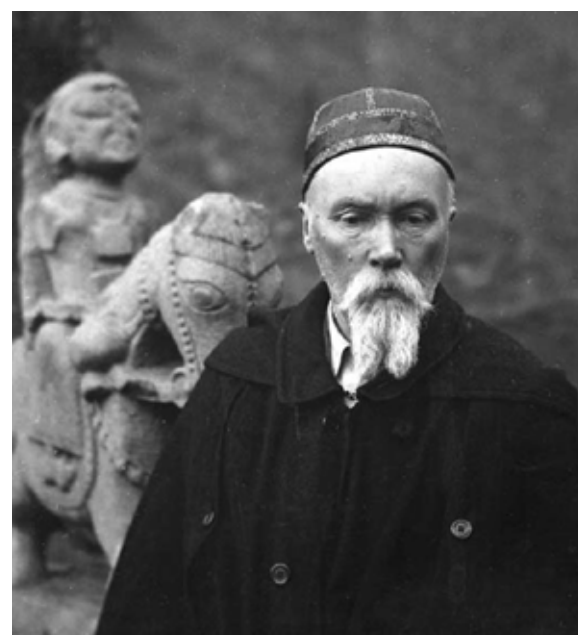
Nikolai Roerich sought divine inspiration in the wilds of nature and esoteric religions. **Neil Lyndon** traces a spiritual journey that took the artist from his native Russia to America, the Himalayas - and beyond

In Nikolai Roerich's *The Praying Stylite (Ecstasy)*, an emaciated seer in loin-cloth, with beard streaming like a waterfall, stands alone like a statue in a barren, mountainous moonscape, his flesh tones blending with the colours of the rocks. It is a perfect picture of isolation in a self-regarding state that permits you to see yourself as a holy mystic or messiah. That was precisely the condition and the frame of mind in which Nikolai Roerich lived and worked in the last decades of his life.

Although *The Praying Stylite (Ecstasy)*, to be auctioned at Bonhams London in November, is an earlier work, it shines an autobiographical light on the painter. He became, in many ways, the very model of a practitioner of transcendental meditation before the term was even invented. How did this spectacularly unusual person propel himself into such a state?

Delving into the life of Nikolai Roerich (1874-1947) is like entering a fable where 20th century genius is intertwined with many of its excesses. Science merges with law and overflows into art, mysticism, theosophy, freemasonry, new world order, chicanery and shamanism. Roerich found it hard to come across a new faith without becoming its vessel.

Born into a prosperous St Petersburg family, he was dragooned by his lawyer father into a career in law; but, along with intellectual curiosity, he exhibited extraordinary artistic talent at an early age. On the 3,000 acres of his parents' summer home, young Roerich sketched scenes from nature – a fox's head, a woodsman in the wilds – which are little wonders of technical control, observation, movement and emotional intensity. He also explored those acres for archaeological finds – a pursuit which would,



© Nicholas Roerich Museum, New York

in adulthood, lead him across the world's most hostile wildernesses.

Always a frenzied bibliomaniac, furiously driven and obsessive, young Nikolai struck a deal with his father. He agreed to enter the law faculty of St Petersburg University if, at the same time, he could enrol and study at the Imperial Academy of Arts. He pursued both disciplines with distinction. From adolescence, his appearance was always studied – developing from the matinée-idol looks of a young Mickey Rourke to the white beard and pantaloons he adopted in his holy-man old age – but there was never anything foppish in his devotion to his work ("I wonder if I'll ever find time to die," he wrote about this time). His graduation project in 1897 at the Academy of Arts was a painting so assured that it caught the attention of both

Opposite: Nikolai Konstantinovich Roerich (Russian, 1874-1947)
The Praying Stylite (Ecstasy)
1918
tempera and oil on canvas
154.3 x 129.4cm (60¾ x 51in)
Estimate on request

Right: Nikolai Roerich in Naggar in India, c.1931



Tolstoy and Diaghilev. *The Messenger: Tribe Has Risen Against Tribe* combined archaeological detail with historical narrative in a picture abounding in movement and menace. It prefigured Roerich's infatuation with primaeval life – a preoccupation he was to follow and develop in Paris, where he studied with Fernand Cormon.

Blown away by Wagner's operas – first performed in St Petersburg in 1898 – Roerich was scathing about their hostile reception. "Evidently, every great accomplishment must go through the crucible of negation and mockery," he wrote. It wouldn't be long before he passed through that crucible himself.

From devising church frescoes in the mediaeval manner, Roerich moved to stage designs for the Mystery Plays which his contemporaries were re-staging in Moscow. In the same period, before the First World War, Roerich was also working with Diaghilev's Ballet Russes and brought images of the Tatar East to the London staging of Borodin's *Prince Igor*. As a member of Diaghilev's World of Art society, Roerich was in constant communication with the maestro, so it was natural that Diaghilev should include Roerich in the staging of Stravinsky's *Rite of Spring*. Roerich's sketches for the tribal costumes influenced Nijinsky's choreography – with the elbows and feet of the dancers defying classical rules as violently as did Stravinsky's score.

The Revolution brought exile, however, and took Roerich to Finland, where the northern landscape of the Karelia region both energised and nourished him spiritually. *The Praying Stylite (Ecstasy)*, painted in 1918 and measuring more than 1.5m high, expresses this spirituality in rich, shimmering tones on a monumental scale. The meditative figure has almost turned to stone himself, like the images of his ancestors carved into the rock behind him, illuminated by a sunset glow.

Another driving influence on Roerich was his wife Helena, whom he married in 1901. She was profoundly absorbed in Eastern religions and,



Clockwise from top left: Roerich's set design for Borodin's *Prince Igor*; *Red Horses*, 1925; self-styled seer Madame Blavatsky; Roerich's sketch for the staging of *The Rite of Spring*

"Roerich was in constant contact with Diaghilev and made designs for the Ballet Russes"

as the translator of Madame Blavatsky's *Secret Doctrine*, in the occult. Helena inducted Nikolai into the mysteries of Blavatsky's Theosophy, one of the esoteric faiths which sprang up as organised Christian observance waned. Its main tenets seemed tailor-made for Roerich.

Madame Blavatsky (1831-1891) saw herself as a missionary of the ancient truths and religious wisdom commonly understood in primaeval societies, but which had been lost or buried through the process we generally describe as civilisation. She believed that a universal brotherhood of men could be unearthed through a connection with those lost forms of life, and she saw Buddhism as the essential medium of transmission for that revelation.

The Roerichs were enchanted by this vision. In New York in the 1920s during a visit to America, they founded Agni Yoga, a branch of yoga whose principles are closer to forms of religious observation than a stretch at your local gym. The Roerichs also founded a museum in New York, where *The Praying Stylite (Ecstasy)*





was exhibited, and then, in 1923, undertook death-defying expeditions into the East which combined archaeological research with haj-like pilgrimages of spiritual devotion. These expeditions were partly to allow Nikolai to pursue his archaeological interests, and partly to deepen the couple's spiritual and religious yearnings. Another purpose was to provide Nikolai with the intellectual and physical material for his paintings, in the landscape where he would look for and find divinity.

Their five-year trek with their children

“The couple and their children were lucky to escape with their lives on a five-year trek through Tibet and the Himalayas”

through central Asia, the Himalayas and Tibet included a spell under house arrest and detention for five months during the Tibetan winter, when they were housed in tents. Of the 102 pack animals in their train, 92 died in the snows and the Roerichs themselves were lucky to escape with their lives. Despite these ordeals, however, Roerich kept up a non-stop stream of work, painting about 500 pictures. All can be seen as devotional works.

In further pursuit of the doctrines of

Madame Blavatsky, Roerich also conceived of two of his more of his idealistic notions – a great union of Asian nations to match Europe and America, and a world pact to ensure the protection of monuments and works of art in wars and conflicts. The second did formally take shape in 1935 as the Roerich Pact, supported in the USA by Henry Wallace (later to be vice-president) and Franklin D. Roosevelt.

Wallace stood for President in the 1948 election, but correspondence with the Roerichs which revealed his own strange beliefs were dredged up by his opponents to discredit him. By that time the Roerichs had long since left the USA and never returned. Nikolai lived out the rest of his life in the Himalayas – in a state of transcendental ecstasy. Some of his followers believe he was the Messiah.

Neil Lyndon is a writer and journalist.

Sale: The Russian Sale
New Bond Street
Wednesday 26 November at 2pm
Enquiries: Daria Chernenko +44 (0) 20 7468 8338
daria.chernenko@bonhams.com
bonhams.com/russian

Above: *Burial Mound, Ladakh.* Roerich produced hundreds of works during his travels in Asia, where he sought spiritual enlightenment and spent his final years. His ashes were scattered in the Himalayas

Sleeping beauty

It's not often that a painting by Degas comes to light – especially when it is one of the artist's famous depictions of dancers. Bonhams' Director of Impressionism, **William O'Reilly** describes the thrill of discovery

Auctioneers and art dealers often talk of new discoveries, lost masterpieces and hidden treasures. Those moments are undoubtedly the most thrilling part of gathering lots for an auction: a cold call from an unfamiliar town, a story of an ancestor who had done business in China, a great uncle who was in Paris in the 1890s.

With fine art, particularly paintings of the past 150 years, these rediscoveries are much less common. Artists' work is often catalogued and published as soon as it leaves the studio, and neat signatures ensure that descendants are less likely to forget about a work. Many apparent rediscoveries are simply over-ambitious attributions, and the modern auctioneer's inbox overflows with images of ersatz-Monets and knock-off Van Goghs. But paintings do disappear from the published record – although rather than being lost, it is perhaps more accurate to describe them as being enjoyed privately, away from the glare of the market.

“It is a beautiful example of Degas’ ballet scenes and the innovative compositions that made him so influential”

One such remarkable reappearance, from one of the great names of art history, will be included in Bonhams' sale of Impressionist and Modern Art in New York in November. Degas' jewel-like oil painting *Danseuses et contrebasse* is a beautiful example, both of his characteristic ballet scenes and of the innovative compositions that made him so influential both with his fellow Impressionists and painters through the 20th century. Despite this, the painting has not previously been published in the extensive literature on the artist or appeared in any of the monographic exhibitions. Instead, it passed through the hands of a number of connoisseur-collectors until a descendant approached Bonhams in May 2014 and the photograph landed on my desk. Subsequent research has revealed the painting's fascinating history and rehabilitated it in the eyes of the experts on Degas' oeuvre.



© Bridgeman Art Library

Opposite: *Danseuses et contrebasse*, c.1879-80
oil on canvas
9 x 6¾in (23.2 x 17cm)
Estimate: \$400,000 - 600,000
(£250,000 - £370,000)

Above: *Self portrait* by Degas c.1862





Danseuses et contrebasse is from a group of paintings and works on paper made as the artist became inspired by the new art of photography. The tightly cropped composition takes the form of a snapshot, with the corps de ballet captured in the glare of the stage lights above the dark of the orchestra pit. The scroll of the double bass sends a strong diagonal jutting across the composition, pulling the viewer into the front row of the stalls, the most prestigious seats. This immediacy, the capturing of movement in the bravura brushwork of the dancers' swirling skirts and limbs, the apparently arbitrary framing, and the contrasts of dark stalls to acid-accented dancers and richly painted backdrop, all mark Degas as a prophet of an entirely new way of painting.

Although the painting itself was not known, an oil sketch of the composition in the famous collection of Baron Louis de Chollet was published in the supplement to the Degas catalogue raisonné in 1982. The sketch, like the painting, carries Degas' signature rather than the estate stamp applied to all the works still in his studio at his death. It is most likely therefore that both works were sold through Degas' principle dealer, Paul Durand-Ruel. A close friend of the artist, Durand-Ruel was the leading promoter of Monet and Pissarro, among many others, and the prime force behind the development of Impressionism.

Early on the dealer identified America as a key market for this new direction in art. In 1874 he sold the first Degas in the US to Louisine Elder, later Mrs Henry Osborne Havemeyer, who was advised by Mary Cassatt. Havemeyer, a New York sugar magnate, went on to form with his wife an astonishing collection of Impressionists, largely from Durand-Ruel's gallery in Paris and

after 1886 from the gallery in New York. The collection now forms the basis of the holdings of the Metropolitan Museum of Art.

Although we don't know when the painting crossed the Atlantic, *Danseuses et contrebasse* followed the same path as the Havermeyers' Degas, and reappeared via the agency of the established New York firm of Scott & Fowles in the collection

of another sugar baron, Hunt Henderson of New Orleans.

Henderson's collection, assembled in the early 20th century, was perhaps the finest group of modern works in the American South. It included remarkable pieces by Monet, Renoir and paintings and drawings by Degas, later augmented with works by Picasso, Braque and Georgia O'Keeffe. Degas' mother was from a New Orleans family, and he visited the city in 1872-73 where he painted *A Cotton Bureau in New Orleans*, now in the Musée des Beaux Arts, Pau.

Hunt Henderson was a leading figure in New Orleans cultural life, and a founding trustee of the Isaac Delgado Museum of Art (forerunner of the New Orleans Museum of Art). His avant-garde taste for paintings put him in conflict with Ellsworth Woodward, the conservative acting director of the museum, who described these masterpieces as "daubs". The rift was not resolved at the time of Henderson's death in 1939, and rather than the expected bequest to the museum, the collection remained with the family until the death of Henderson's widow, when it was dispersed.



"You can almost feel the heat of the footlights and hear the pulsing rhythms of the double bass"



Opposite: Degas' *A Cotton Bureau in New Orleans*, 1872-73 (top), and *The Star, or Dancer on the stage*, c. 1876-77 (bottom)

Above: *Aria after the Ballet*, 1879

Right: *The ballet scene from Meyerbeer's opera Robert le Diable*



Danseuses et contrebasse was purchased by the passionate collector Jack Josey of Houston, Texas, for the Lenoir M. Josey Collection. Josey, oilman, war hero, philanthropist, and son of legendary wildcatter, Lenoir M. Josey, who was a descendant of a signatory of the Texas Declaration of Independence, built an impressive collection of Impressionist paintings. *Danseuses et contrebasse* featured in small exhibitions from both the Henderson and Josey collections, in New Orleans, Chicago, Oklahoma City and Amarillo, but was still overlooked by Degas scholars.

These collectors must have relished Degas' genius, and loved the sense of atmosphere through which the viewer can almost feel the heat of the footlights and hear the pulsing rhythms of the double bass. In their private enjoyment they had no need to alert the wider art world of their treasure.

I first had an opportunity to examine the painting on the West Coast this summer, and then when it arrived at Bonhams in New York, I studied it, following its tracks through archives in Europe and America and discussing its merits with international scholars. *Danseuses et contrebasse* has once more emerged into the wider world of Degas connoisseurship, and on November 4 will take the next step on its journey.

William O'Reilly is Director of Impressionist and Modern Art, Bonhams Americas and Asia.

Sale: Impressionist and Modern Art
New York

Tuesday 4 November at 2pm

Enquiries: William O'Reilly +1 212 644 9135

william.oreilly@bonhams.com

bonhams.com/impressionist



Behind the façade

Filmmaker **Margy Kinmonth** was given unprecedented access to the Hermitage Museum and discovered a world of extraordinary art, hidden from public view

My first steps inside the State Hermitage Museum took me through acres of gold and marble imperial throne rooms, past giant porphyry vases and mirrors that reflected the light from St Petersburg's great frozen River Neva through ruffled curtains. It was 1980, the winter of the Soviet invasion of Afghanistan, and there was a minus-20 degree blizzard outside.

Suddenly a small, secret door opened and I glimpsed a long, dark corridor stretching away into the labyrinthine workings of the enormous museum. Some of the curators in the Tate art group of which I was part vanished through it on an assignment. I wanted to go with them to see what lay behind.

As a filmmaker, I have always been fascinated by what goes on behind the scenes in great institutions, where the public cannot go. I have documented the world of the Mariinsky Theatre in St

Petersburg, the secrets of haute couture at House of Chanel in Paris, and the dark underbelly of Hollywood at Twentieth Century Fox.

Wind forward to 2011. Professor Mikhail Piotrovsky, director of the Hermitage, invited me to make a film to celebrate the 250th anniversary of its foundation by Catherine the Great in 1764. Some Russian museums and institutions are completely inaccessible to filmmakers, but Piotrovsky's spirit of glasnost and openness to the West spurred him on and he invited me to make a documentary about the Hermitage. As he said, "It deserves to be a museum which belongs to the whole world, just open the door and let them come in."

It was an unprecedented invitation. He gave me free rein to tell the story of how this former imperial palace had survived the Revolution to become a state museum – a claim no other museum in the world can make. Now it is a state within a state, a self-contained country in its own right.

I was faced with literally millions of choices. One of the largest collections in the world, the Hermitage has 2,000 rooms across ten buildings, holding more than three million objects and employing more than 200 curators – more than any other museum. Where to start? I wanted to tell the story through the curators and witnesses to the history that had played out within



Clockwise: The Hermitage's magnificent marble Jordan staircase; the main façade overlooking the Neva River; Mikhail Piotrovsky, the director of the museum since 1992

its walls. With an army of Russian cameramen, I set out to explore the lesser known parts of the museum, such as the Imperial Porcelain Factory where fine china is still produced today, as it has been continuously since the reign of Catherine the Great.

Like the Vatican, the Louvre and the British Museum, the Hermitage has its own infrastructure – a small city boasting its own post office and church within the building. Curators' funerals take place in Professor Piotrovsky's office. Artists occupy the galleries while the museum is shut, copying the old masters and sculptures which crowd ceiling to floor. Before dawn, troops of workers Hoover, dust and polish the baroque Jordan staircase in the dark.

Millions of extraordinary, rarely seen objects of astonishing provenance are not even on show but kept in Staraya Derevnya, a vast storage space situated next to a cemetery on the outskirts of St Petersburg. Here there are many secrets. Art from millennia of Russian history; unidentified, unattributed pieces; trophy art; surplus work and duplicates, some of it broken, some waiting to be seen. I even stumbled on some central Asian frescos originating from the Asian Art Museum in Berlin.

A whole floor dedicated to the furniture of Catherine the Great is stored in a dust-free environment behind a kilometre of glass cases. Catherine's magnificent collection of gold carriages, the Maseratis of their day, can be wondered at, as well as birthday

"Here there are secrets. I even stumbled on some central Asian frescos from Berlin's Asian Art Museum"

presents to and from her lovers, Count Grigory Grigoryevich Orlov and Grigory Potemkin, close confidantes who helped Catherine run Russia during her 34-year reign. One carriage was painted by the French Rococo master Watteau. When I asked Professor Piotrovsky why they were not smashed up during the Revolution, he replied: "The French Revolution was much more cruel to its cultural heritage than the Russian revolution. There are two ways you can do something against the previous regime: you just destroy things, which mostly is done, or you show things and say, well, look how bad it is."

I finally got to go through the secret door when the professor took me behind the scenes to film Catherine the Great's private gemstone collection – thousands of cameos and intaglios all stored in tiny drawers in their original Roentgen German marquetry cabinets.

As Piotrovsky says, "The obsession that she had for art is a passion which everybody who works in the museum must have. It's a great delight to work with all these things, to work in such surroundings. That's why sometimes the government thinks that they don't need to pay us money, because we're enjoying our life being here." Curators are paid a pittance, but they all share an infectious enthusiasm for the Hermitage.

Piotrovsky has been brought up in the museum – it was in the Hermitage that he took his first steps – where his archaeologist father, Boris Piotrovsky, was director before him. Piotrovsky, who still has a sense of wonderment about the museum, speaks nine languages, and describes his role of director in perfect English: "I'm a co-ordinator, and the final person for arbitration. Final decisions are mine, so it's very totalitarian, but it's how it was



Clockwise: Raphael's *Conestabile Madonna*, bought from the Conestabile family of Perugia by Alexander II; Degas' *Place de la Concorde*, hidden for years in the Hermitage storerooms; Canova's *Three Graces*



always and should be."

Although their roles have differed hugely, Catherine the Great and Piotrovsky have both been guardians of this huge historic collection, which still bears the mark of the Imperial household. Many parts of the palace were requisitioned after the Revolution to become museum storage spaces. The exotically tiled bathroom of the assassinated Empress Alexandra has become the storage space for porcelain, chaotically piled to the ceiling in acres of tissue paper, among the cisterns and pipes.

Every curator is dedicated to their own collection – it's a job for life. They are the experts who never retire. The oldest is Julia Kagan, Curator of Engraved Gems, who is still working full time well into her eighties. Everybody who works there has lunch together below stairs in the small canteen, from security guards, keepers and cleaners to the heads of departments and deputy director, all queuing up for black bread and borscht, Russian-Ukrainian *solyanka* (meat soup), salmon and buckwheat, served in industrial-size Soviet tin dishes by women who looked as if they had stepped out of Russian paintings. Of all the rituals, lunch seemed to sum up the spirit of the place – a living entity, a great anthill of workers who had collectively replaced the Imperial Court for which it had been built, but now



© Bridgeman Art Library

"The exotically tiled bathroom of Empress Alexandra now stores porcelain, chaotically piled up to the ceiling"

lived to preserve its art and the objects for future generations.

The dedication of the Hermitage curators was especially poignant during the Siege of Leningrad (1941-1944). During night-time German bombing campaigns, the curators became fire-wardens, patrolling the blacked-out galleries and exchanging their knowledge by word of mouth, in case they did not live to the next day. A plaque on the stairs commemorates the hundred staff members who died of starvation in the siege. I did not, however, find a plaque in memory of the 45 curators who were sent to the Gulag prison camps during Stalin's purge, although some of their descendents and colleagues still work in the museum. Sergei Androsoy, Head of Sculpture, told me how his grandfather, Nikolai Bauer, Head of Numismatics, was sent to the Gulag and never seen again. The family were not informed of his execution until many decades later. Professor Piotrovsky told me that even his own father spent half a year imprisoned in the camps.

Another secret of the Hermitage is the cluster of cats living on the heating pipes under the Winter Palace, a rat-catching colony which has been in residence ever since the reign of Catherine the Great – apart from a short period during the siege when starvation impelled the population to eat their pets.

In the aftermath of the Second World War, some of the art that had been seized in Germany by the Red Army was returned – The Pergamon Altar, for example, was given back to the East German government in 1956, but it was only revealed 40 years later that other works taken from Germany had remained in Russia. Restitution remains a controversial matter. In the 1990s, the authorities voted to change the law, stating that all art should stay where it was – in Russia – and nothing more was to be returned or exchanged.

Then came the task of exhibiting these works publicly. This process began with the sensational *Hidden Treasures Revealed* exhibition of 1995, showing masterpieces of Impressionist art that had not been seen since the Second World War. Although the hierarchy at the Hermitage was reluctant to allow these works to be filmed in case it ignited further controversy, in the end we were permitted to include some of the paintings 'that never leave Russia', including *Place de la Concorde*, 1875, a masterpiece



© Bridgeman Art Library

by Degas that belonged to Otto Gerstenberg, an insurance magnate and art collector. After the fall of Berlin in 1945, the picture, among other 'trophy' or 'displaced' artworks as they are now called in Berlin, was sent to the Soviet Union and put into storage. The work, a seminal piece of early Impressionism that captures an informal Parisian street scene, was believed lost until Piotrovsky brought it out of the storeroom and onto the gallery walls. His ethos is to show and share the collection with the world. "The sin is not to show the art," he says. "Maybe it's still part of our socialist upbringing and education. Art is more important than property and money. I'm afraid not everybody thinks this way, but still it's what we try to teach at the Hermitage."

Professor Piotrovsky has led the museum through a difficult transition from Soviet to modern times. If a mark of popular status is how many flowers you get on your birthday, then the director definitely comes top. A forest of huge bouquets filled his office, which were eventually delivered in several van loads to the local hospital.

What will happen next at the Hermitage? Russian history continues to evolve with the museum as its repository. Professor Piotrovsky sums it all up: "We are keeping the memory of Russia and the Russian empire alive. Not only through objects but by trying, with this museum, to remind people of what our history is."

Margy Kinmonth is an award-winning filmmaker. Hermitage Revealed will be screened at cinemas worldwide in November. Information about screenings and tickets are available from hermitagerevealed.com. The DVD is available at foxtrotfilms.com

A history of the Hermitage

1762: Construction of the Winter Palace, commissioned by Empress Elizabeth Petrova and designed by architect Bartolomeo Rastrelli.

1764: Empress Catherine II acquires 317 paintings, including works by Rembrandt, Rubens and van Dyck, from Prussian merchant Johann Ernst Gotzkowski. They form the museum's first collection.

1775: Galleries joining the southern and northern pavilions of the Small Hermitage are built by Yuri Felten and Jean-Baptiste Vallin.



1779: Catherine (left) purchases a collection of 206 works for £40,550 that had belonged to Sir Robert Walpole, the first prime minister of Britain. The journalist and politician, John Wilkes, had previously tried to persuade parliament to buy the collection before Catherine acquired it.

1837: A fire in the Winter Palace, caused by soot in an unswept chimney, kills 30 guardsmen. The blaze is blamed on French architect, Auguste de Monferrand.

1838: Nicholas I orders the demolition of the Shepelev Palace to make room for a new building designed as a public museum. The neoclassical German architect, Leo von Klenze, is commissioned to devise the space.

1861: The Hermitage purchases part of the Giampietro Campana collection from the Papal government (right). The works include more than 500 vases, 200 bronzes and several marble statues.



1865: Alexander II acquires da Vinci's *Litta Madonna* (left) from the Litta family, who had owned the painting since its creation in the 1480s.

1870: Raphael's *Conestabile Madonna* (far left) is bought from the Conestabile family of Perugia by Alexander II.

1905: The Bloody Sunday massacre occurs. The Imperial Guard open fire on unarmed demonstrators, led by the Orthodox priest Georgy Gapon, outside the Winter Palace. 1,000 people are killed or wounded.

1914: The start of the First World War. A hospital is opened in the state rooms of the Winter Palace.



1917: After the October Revolution, the Winter Palace and Imperial Hermitage, previously the residences of the royal family, are declared state museums by the Bolshevik government.

1927: 500 important paintings are transferred to Moscow's Central Museum of Old West Art at the demand of Soviet officials.

1941: Russia enters the Second World War. Two trains carrying the majority of the Hermitage collections are evacuated to Sverdlovsk in the Urals. During the Siege of Leningrad, two bombs and a number of shells hit the museum (above).

1981: The restoration of the Menshikov Palace is completed. It opens as a new branch of the Hermitage, housing a collection of 17th and 18th century Russian art.

1985: A man later judged to be insane attacks Rembrandt's *Danae* (right) on display in the museum. He throws sulphuric acid at the canvas and slashes it with a knife. Restoration of the painting is not completed until 1997. It is now displayed behind armoured glass.



1994: It is officially announced that the Hermitage has a major collection of French Impressionist and Post-Impressionist paintings taken from German collections. In 1995 these paintings are displayed for the first time in the Hermitage's *Hidden Treasures Revealed* exhibition.

2012: Catalonia and the State Hermitage Museum confirm that they intend to establish an Hermitage-Barcelona museum, due to open in 2015. It is likely to occupy three old warehouses in the city's harbour area.



Photo finish

When Yevgeny Khaldei took his Leica to the top of the Reichstag in May 1945, he captured a momentous victory. But, asks **Francis Hodgson**, was it a moment of truth?

If ever a picture held symbolic value, then this is it. And by evocative association, so does the camera that took it.

Yevgeny Khaldei, a great Russian photographer still too little acknowledged, is the author of one of the best-known and most-reproduced photographs of all time, *The Raising of the Red Flag on the Reichstag*, taken in May 1945. It was the picture which marked one of the great victories of the Second World War. In the West we tend to think of the allies led by Britain-and-America as the victors of the war. But in Russia the conflict was between Germany and the Soviet Union, between fascism and communism.

Khaldei used Leicas throughout his career, and on top of the Reichstag that day he was carrying a Leica III, made in 1937. While the type of camera is beyond doubt, the authenticity of the photograph, like almost every picture invested with that weight of meaning, has been questioned. Pictures can be simply false, and pictures – of many kinds, not merely propagandist – carrying a huge freight of meaning, often are. More often they are altered for effect in the printing, or they are constructed to make a better view of something which did in fact happen. Robert Capa's *Loyalist Militiaman at the Moment of Death* from the Spanish civil war, still has many doubters. Joe Rosenthal's great pyramidal composition, *Old Glory Goes Up On Mt Suribachi*, *Iwo Jima*, showing US marines raising the Stars and Stripes in February 1945 in celebration of the defeat

of Japan in the Pacific, was a recreation of a moment that had been photographed less gloriously (with a much smaller flag) by a staff sergeant a few days before. Khaldei had seen that picture when he made his great Reichstag image. He had it in mind as a model. At least one modern photography textbook places them next to each other on a double page.

There are certainly variants of Khaldei's picture. A less epic one shows the flag and the soldier facing towards the building, not out to the void. There's one with much heavier smoke in the background. We know that Soviet censors airbrushed a number of wristwatches visible beyond the pulled-up sleeve of the soldier supporting his comrade waving the flag because they were too obviously indicative of looting. Khaldei's picture was worked on but it is not fake; he really went up there, the flag really flew, the streets below really were below. Nevertheless, that great photograph was not quite the 'straight' action shot it seemed.

Khaldei was a senior photographer for TASS, the Soviet press agency; his job was to get the picture that held the meaning. Some days before the fall of Berlin, he had searched Moscow for a suitable flag. Not finding one, he had one made by an acquaintance (some say a relative), who was a tailor. Some versions of the story had it that he used army blankets, others that they were tablecloths, the hammer and sickle subsequently sewn on. Sometimes we hear Khaldei had three flags made, sometimes just the one. It is certain that, once in Berlin,



A 75

Opposite: Yevgeny Khaldei's
Leica III, 1937, No. 257492,
chrome, with an Elmar
3.5cm f/3.5 lens no. 471386
and lens hood
Estimate:
HK\$3,000,000 - 4,000,000
(£250,000 - 325,000)

*Khaldei's The Raising of the
Red Flag on the Reichstag*

he photographed a flag-raising on the Brandenburg Gate and another at Tempelhof airport before getting the right picture on the Reichstag.

A flag had been raised up there in the evening of April 30th by a soldier called Mikhail Minin. That was a great moment: the day of Hitler's death in the bunker, the day that even its very instigator admitted the war was lost. But a counter attack took place, neither the building nor the pictures were secured, and the moment was lost. Khaldei went up there a few days later with three soldiers and recreated a moment that had already happened. He made it visually stronger than it had been. So what? It told the story better.

We worry about photography's particular relation to the world, and we ask it to be truthful, but Khaldei refused to be limited, as great photographers consistently have, and made a picture which transcends truth. Others have done it in other ways. Dmitri Baltermant's *Grief*, showing women searching for their loved ones after a German massacre a few years earlier, stands forever for the human cost of war, and, like Khaldei's picture, was later used on postage stamps. That's an icon: that at a few centimetres across it could still carry an emotional charge so great as to be instantly recognisable.

By posing a living soldier alongside the heroic statues on the cornicing of a building, by showing the waving of a flag against still-rising smoke and still-dangerous streets, and by loading the whole with the hopes and fears of all those years, Khaldei made an opera in one-thirtieth of a second or so. Photography can do that.

As an infant, the bullet which killed his mother in a pogrom passed through Khaldei first. In the war, famously, he ripped the yellow badge off the terrified couple of Jews he photographed in Hungary, reassuring them in Yiddish, "You're free now."

Although he lived to be 80 (he was born on March 10th, 1917; he died on October 6th, 1997), he lived in modest poverty and only became known in the West in the 1990s after the Fall of Communism.

His wartime Leica III, pictured, was exhibited at a solo exhibition at the Jewish Museum in New York in 1997, and while he proudly paraded it at photography shows in his native Russia, he was himself denied the celebrity status accorded



"Khaldei proudly paraded his wartime Leica at photography shows in his native Russia"

to makers of equivalent images around the world.

History is not fair to those who make it. We know more about fourth- and fifth-rate photographers from the West than we do about the handful of really pre-eminent Soviet photographers. But the tide is flowing, now. Yevgeny Khaldei, who, high above the streets of Berlin, made the greatest victory picture of them all, will rank alongside them.

Francis Hodgson is Professor in the Culture of Photography, University of Brighton.

Above: Photographer Yevgeny Khaldei in later life with the Leica III camera he used as an official TASS photographer during the Second World War. It will be sold at Bonhams Hong Kong

Sale: The Fine Leica Centenary Sale
Hong Kong, Admiralty
Saturday 29 November at 2pm
Enquiries: Jon Baddeley +44 (0) 20 7393 3872
jon.baddeley@bonhams.com
bonhams.com/hongkong

Snap chat

Why the world likes Leica

In the middle years of the 20th century, the Leica was to photojournalists as the trench coat was to reporters; you didn't look right without one. It was a notably small, light camera which used 35mm film, offering enough manipulation to allow control, but no more. It was fast to use, and much of its appeal came from the very high-quality lenses that came with it. Although one could certainly change the lenses to vary the angle of view, many photographers almost never did. They learnt to move quickly into the right position and to take positive pleasure in the restriction of a single lens: the human eye, sophisticated as it is, after all, does not have a telephoto or a fish-eye option.

It was loved for its discretion, its adaptability and speed. Developed by Oskar Barnack at the Leitz factory in Wetzlar, before the First World War, its presentation to the market was delayed until the late 1920s. The most famous user of the Leica is certainly Henri Cartier-Bresson. The title of his book, *Images à la Sauvette* (poorly translated into English as *The Decisive Moment*),

"I had just discovered the Leica. It became the extension of my eye, and I have never been separated from it since I found it"

Henri Cartier-Bresson

means 'snatched pictures', and his whole style could not have been what it was without a small, light, discreet camera. It was a style developed by André Kertész, the brilliant Hungarian photographer. Working in the open air, usually uncommissioned and not directly for magazines, Kertész's intellectual freedom matched the flexibility and discretion of the camera to perfection. In his hands, the Leica, which looked like a toy, grew up.

A raft of photographers have used one, including many of the members of the leading photo agency Magnum. Robert Doisneau used one. So did Leni Riefenstahl, Alfred Eisenstaedt and Nan Goldin. Many eminent photographers remain wedded to the Leica, either to the object or to the legends – the great Sebastião Salgado included. Celebrities follow suit: Brad Pitt, Jude Law and Miley Cyrus all use Leicas and in Hollywood, toting one of these things is like wearing a Rolex: it's more than a tool; it's a badge. I even have a memory of Her Majesty the Queen being given a gold Leica by the Sultan of Brunei. **F. H.**



Robert Capa



Henri Cartier-Bresson



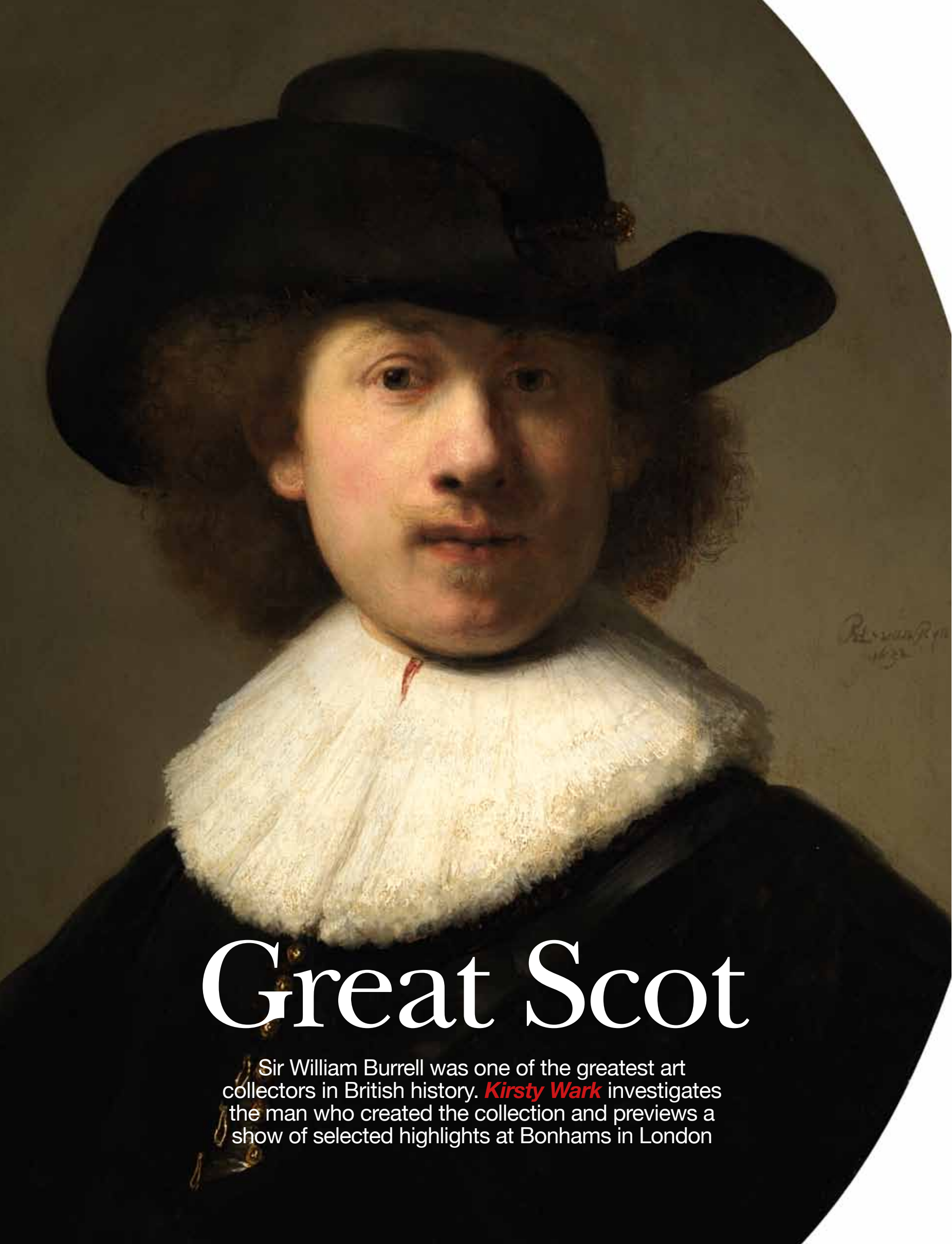
HRH Queen Elizabeth



André Kertész



Sam Taylor-Johnson



Great Scot

Sir William Burrell was one of the greatest art collectors in British history. **Kirsty Wark** investigates the man who created the collection and previews a show of selected highlights at Bonhams in London



damaging effects of air pollution on the most vulnerable items. However, thanks to Clean Air Act legislation, Sir William's conditions could be modified. In 1983, an impressive, architect-designed building housing the collection was opened by the Queen. It was situated in Pollok Country Park, which had been donated to the city by the Stirling Maxwell family in 1966, and it proved an ideal site. Everyone believed that this solved the problem of housing the collection once and for all. But it didn't take long for several flaws in the building to become all too apparent. There was a problem controlling the humidity. Worse still, the roof leaked.

As these problems have increased over the years, the decision has been taken to undertake a total refurbishment and re-display within the listed building to the highest possible standard. This is a substantial, ambitious project which will realise the city's ambitions to see the Burrell Collection reclaim its rightful place on the international stage.

Born on 9 July 1861, Burrell was the third of nine children in a family of shipping brokers. He joined the family business in 1875 at the age of 14,



Opposite *Self-Portrait* by Rembrandt, c 1632

Clockwise from left: Sir William Burrell; *Madonna and Child* by Bellini; Korean Koryo dynasty porcelain bowl; the drawing room at Burrell's home, Hutton Castle

When Sir William Burrell and his wife Constance bequeathed their personal collection of art and antiques to Sir William's birthplace, Glasgow, in 1944, the city received one of the world's leading single collections. It consisted of more than 9,000 artefacts, works that reflected both Sir William's passion for art and his expert eye. And what a range of works he amassed – from a prehistoric pot, to mediaeval tapestries, a Rembrandt self-portrait (opposite), Henry VIII's ceremonial bedhead and sculptures by Rodin.

Sir William made his fortune in shipping, and was only too aware of the dangers of objects being lost at sea, so when he made his bequest 14 years before his death, he formally stipulated that nothing should be loaned overseas. Now, 70 years later – and only after the Scottish Parliament passed legislation to enable items to travel for the first time – treasures from the collection will be shown at Bonhams in London ahead of an unprecedented international touring exhibition.

Sir William's wishes have been overturned because museum-quality objects are now very carefully monitored and regularly travel by air freight across oceans and continents without damage or loss. Visitors to Bonhams saleroom in New Bond Street in late December and early January will have an exquisite taste of what audiences around the world will enjoy in the coming years, in a curated selection of Sir William's finest treasures.

The Burrells stipulated that their bequest should be housed in a museum sited at least 16 miles from the city centre to avoid the

"His father chided him, saying the money would have been better spent on a cricket bat"

and, with what must have been his first earnings, he bought a painting at auction for a few shillings. His father chided him, saying the money would have been better spent on a cricket bat.

Burrell eventually took over the business, and he and his brothers struck it rich when they hit upon the strategy of buying up spare shipping capacity during economic downturns when demand was low, and then using or selling these vessels when demand recovered. The family became extraordinarily wealthy and Burrell was able





Clockwise from above: the Burrell Collection building is undergoing a refurbishment; January scenes in a medieval tapestry from the southern Netherlands; Ming Dynasty Chinese porcelain wine ewer

to indulge his voracious appetite passion for collecting. In 1901, for the inauguration of the opening of the city's Palace of Fine Arts (later renamed Kelvingrove Art Gallery), Burrell was a member of one of the committees selected to organise Glasgow's second International Exhibition. It attracted an astonishing 11.5 million visitors, and Burrell himself displayed various items from his already rapidly expanding collection.

Having again built up a large fleet of modern vessels, the brothers sold most of them during the First World War – at more than three times their original cost. It was at this stage that Burrell effectively retired and devoted the rest of his life to his appreciation of art. Many of the late medieval objects were

initially acquired to furnish Burrell's homes – both the elegant town house in the West

End of Glasgow, which was his first marital home, and Hutton Castle in the Scottish Borders, where he lived with his wife and daughter from the late 1920s until his death in 1958.

The family's domestic quarters, and even some of the servants' rooms in the castle, were fitted out with works from the collection. But a special group of rooms were carefully arranged as showrooms for some of Sir William's rarest and most important objects. They included bedrooms as well as the drawing room, hall and dining room, which have been included as replicas in the new Burrell Collection building.

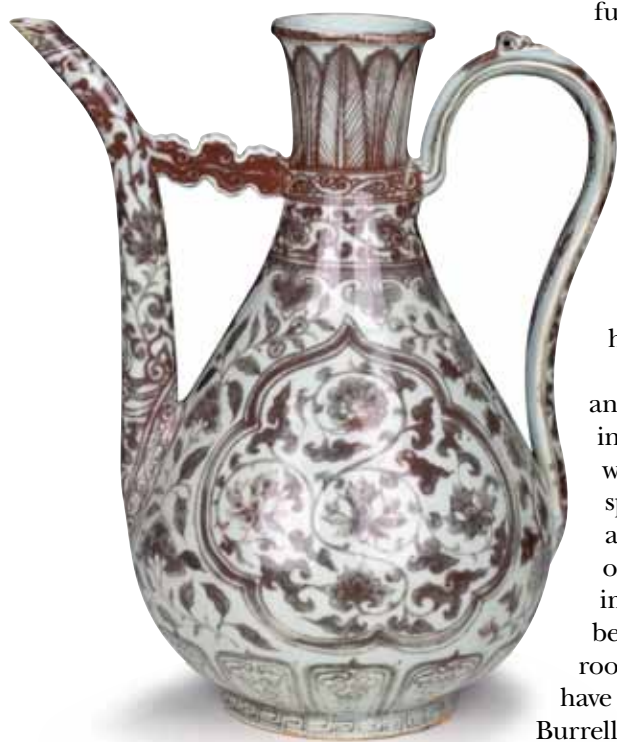
The furniture in these rooms – from Tudor and Stuart-period oak tables, chairs and cupboards, to luxuriously-upholstered Georgian armchairs and sofas – was set off by the inclusion of rare oriental carpets, intricately-woven tapestries, and mostly-religious sculptures of stone and wood. Dressers, cupboards and table tops in these rooms were used to display smaller items from the collection, such as fine ceramics and metalwork.

There are more than 200 European tapestries, and over 800 panels of stained and painted glass. The tapestries were, according to Sir William, one of the 'finest' and 'most valuable' groups of medieval objects in his collection. He acquired them during the early years of his collecting,

"The bedhead is decorated with erotic imagery, but clearly it failed to inspire amorous thoughts: the marriage was annulled on the grounds of non-consummation"

and they covered the walls of his dining room in Glasgow, and later those of the drawing room at Hutton Castle. Many of the stained glass panels, some decorated with heraldic motifs, were inserted into windows at Hutton Castle, something Sir William was particularly keen on.

A very select group of objects related to royalty also form part of the collection. Probably the most important is the ceremonial bedhead made for the ill-fated marriage of King Henry VIII to his fourth wife, Anne of Cleves. The bedhead is decorated with erotic imagery, but it clearly failed to inspire amorous thoughts: the marriage was annulled on the grounds of non-consummation. It was purchased from the dealer John Hunt in 1938 for £800. Burrell wondered whether the German painter Hans Holbein had been involved in the design: as he wrote in his purchase book,





A life in brief

- William Burrell was born in Glasgow on 9 July 1861. He attended boarding school in St Andrews until the age of 14 when he entered the prosperous family firm of shipping agents, Burrell and Son

- William is said to have made his first art acquisitions before he was 20 (evidence for this is largely anecdotal rather than factual)

- During the 1890s, Burrell was actively building up his collection. He was a member of the art committee organising Glasgow's 1901 International Exhibition to which he lent more than 200 items – the most by any single lender

- Burrell married Constance Mitchell in 1901. Their daughter Marion (also known as Silvia) was born in 1902. William began furnishing the family home in Glasgow using, primarily, European furniture and decorative objects dating from 15th to 17th centuries

- Burrell's acquisitions are listed in purchase books dating from 1911 until shortly before the time of his death. Among other practical facts, they show from whom he purchased the items, a short description of the piece and its cost

- Between 1913 and 1916 almost all of the ships in Burrell and Son's fleet were sold at a profit. From this time on William spent most of his time amassing his collection of art

- Burrell purchased Hutton Castle in 1916. After its renovation the family finally moved there in summer 1927

- William Burrell was knighted in January 1927

- Queen Mary visited Hutton Castle for tea in August 1930

- 1936 was the year of Sir William's greatest expenditure on the collection - £79,280

- Sir William Burrell and Constance, Lady Burrell jointly gifted their collection to the City of Glasgow in 1944

- Sir William Burrell died on 29 March 1958. Constance, Lady Burrell, died 15 August 1961



"It is known that Holbein was designing furniture for his royal master at this period and the design of the capitals of the columns can be matched on some of the existing drawings for silver cups."

Also royally connected are a silk embroidered bed-valance displaying the monogram of King Henry VIII and Anne Boleyn, and pieces of clothing that belonged to the young King Charles II when he was Prince of Wales. Burrell also acquired magnificent Old Master paintings, the most famous of which must be Rembrandt's impressive self-portrait of 1632, which Burrell purchased at the Viscount Rothermere Sale in 1946 for £13,125 - the largest sum he had paid

for a work of art until then. (Two years later, Burrell broke his record when he bought *Portrait of a Man*, attributed to Frans Hals, for £14,500.)

Sir William

was also collecting what were at the time relatively modern works of art. French Impressionist paintings were his favourites, as were bronze sculptures by Auguste Rodin. Cézanne's *Le Château de Médan* is one of the most striking works in the exhibition.

Sir William's collection can only be described as eclectic. There are also items, which are particularly indicative of Sir William's own personal taste, such as Neolithic Chinese burial urns, a 12th-century stone portal from a ruined French church, and the paintings and drawings by Joseph Crawhall, as well as nightcaps and sweet bags. And, like all superb collections, the thread that binds it together is his astonishing eye for quality.

The journalist and television presenter Kirsty Wark has made a film about the Burrell Collection, The Man who Collected the World.

The Burrell Collection will be displayed at Bonhams New Bond Street, London W1 from 15 December to 9 January. (Closed weekends and from 24 December - 4 January) Admission is free.

Above: Cézanne's *The Château at Médan* and the ceremonial bedhead with erotic imagery made for the marriage of King Henry VIII and Anne of Cleves – which remained unconsummated

Multiple choice

Artists' editions and multiples are the perfect entry point for new collectors. **Louisa Buck** gives the big picture on this exciting trend



Opposite: Chair by
Shiro Kuramata

Right: Takashi Murakami's
collaboration with
Louis Vuitton

The notion of the artist's multiple is hardly new. In the early 16th century Albrecht Dürer realised that as a maker of prints rather than unique paintings, he could sell his art across Europe, which he duly did, branded with his famous AD logo to protect his success. Some 450 years later his fellow countryman Joseph Beuys had a similar – albeit more altruistic – take on the multiple, an artistic idiom which he took to a new level, creating over 500 (then) inexpensive editioned artworks from the mid-1960s until his death in 1986. (An edition is simply a more prescribed quantity of multiples.) For Beuys, these small objects and works on paper were a way of disseminating his ideas to a broader public: the man who famously declared that “everyone is an artist” regarded his multiples as ‘antennae’ through which he would broadcast his creative concerns across the wider world: “I am a Sender”, he declared, “I transmit!”

Many of today's leading artists share this view and find that the smaller scale and ease of distribution of the multiple enables them to reach beyond the more rarified upper echelons of the art world. Damien Hirst has developed diffusion ranges of his spots, spins and butterflies,

Stops. Like their City Hall counterparts, they are based on different typefaces. According to Banner, these palm-sized sculptures function as abstract points of focus, which, “like tableware or executive toys ... are made to be handled and moved around.”

Beuys not only appreciated the democracy and mobility of his multiples, he also saw them as an opportunity to experiment with a wide variety of formats and materials, ranging from *The Sled* of 1969, which kitted out a wooden child's sledge with his survival kit of felt blanket, lump of animal fat, and flashlight; to the 1985 *Capri Battery*, an expression of his ecological concerns in the form of a two-part sculpture consisting of a light bulb and a lemon. Now, as the art world becomes increasingly diverse and the art market ever more omnivorous, today's artists are



“You are trying to condense your ideas without trivialising them – and that's tough”

which at one end of the price spectrum appear as unlimited multiples on fridge magnets and mugs, and at the other as limited-edition rugs and prints for five figure sums. Tracey Emin's mugs and Takashi Murakami's T-shirts, toys and handbags for Louis Vuitton are more examples of how big names have embraced the multiple.

Over at London's City Hall, Fiona Banner's five giant *Full Stops* have become one of the capital's outdoor landmarks. As Banner says: “There is something economic about the scale of the multiple that goes beyond the economics of production – it's a great way of working, and distribution doesn't necessarily rely on the gallery system.” Banner's many forays into the multiple include seven glazed ceramic full stops in a limited edition of 100, which she calls *Table*

following Beuys' creative lead with a vengeance. In gallery gift shops, online or in special outlets dedicated to the format, editions and multiples have proliferated, with artists of all inclinations embracing both the challenges as well as the boundless range of possibilities that come from making these smaller, replicable artworks.

This way of working developed in the 1950s and 1960s, when post-war industrial processes made it possible to produce objects quickly and cheaply to satisfy new consumer demand. The artists Jean Tinguely and Yaacov Agam seem to have coined the term in about 1955, and the first multiples were eventually produced in Paris a few years later.

While the means of production may be easier than for earlier generations, the end product can be demanding for contemporary artists. “I feel that making a multiple presents a more challenging scale than many of my larger things – you are trying to condense your ideas without trivialising them – and that's tough, but



interesting,” declares Yinka Shonibare, the artist best known for putting his giant Nelson’s Ship in a Bottle on the Fourth Plinth in Trafalgar Square, and whose brightly-patterned, six-metre high steel and fibreglass Wind Sculptures were shown to great acclaim at Yorkshire Sculpture Park. Shonibare’s most recent sculpture is a suggestively-shaped limited-edition *Kaleidoscope* which, although rather smaller in stature than much of his oeuvre, is no less attention-grabbing. Gazing through the slit in the shiny brass knob which covers one end yields an image of Botticelli’s *Venus*, but in which a well-endowed black youth has usurped the place of the goddess in her scallop shell. “It’s something for the ladies,” states its maker, “a playful take on Laura Mulvey’s male gaze,” referencing the feminist film theorist’s notion of women as objects in the Hollywood movies of the 1950s and 1960s.

“The multiple form is an exciting one for artists – in terms of their practice it often gives them a space for experimentation and the chance to do something unexpected in a form that we might not normally associate with them,” confirms Whitechapel Gallery

“Yinka Shonibare’s *Kaleidoscope* reveals Botticelli’s *Venus*, but a well-endowed black youth has usurped the place of the goddess”

Director, Iwona Blazwick. “For artists who are just starting out, having people buy their work, even for very modest sums, also often acts as an important affirmation that can be make or break.” For well over a decade every artist exhibiting at the Whitechapel has been invited to make a reasonably-priced limited edition work which is then sold to support the gallery programme. Over the years the Whitechapel has offered specially-commissioned multiple pieces by major names such as Gary Hume, Bridget Riley, Sophie Calle, Sarah Lucas, Mel Bochner, and Isa Genzken, to name but a few, as well as works by up and coming figures such as Turner Prize winners Tomma Abts and Laure Prouvost. Inevitably, many of these are now sold out. “When you buy one of these editions you are not only acquiring a wonderful work of art which nearly always increase in value, you are also supporting future exhibitions – so it’s a win-win situation,” Blazwick points out.

The production of a fund-raising edition to accompany the exhibition programme has now become standard practice for not-for-profit



organisations throughout the contemporary art world. Not only is it an important revenue stream – especially as public funding for the arts dwindles – but according to Polly Staple, director of the cutting-edge Chisenhale Gallery in east London, the practice of making editioned work in tandem with a larger exhibition is also popular with artists as a means of recording their exhibition at the space. “I’m very attached to our wall full of editions because it tells the story of the artists that have shown in the gallery,” she says. “After the exhibition has come down it’s a way for their presence to continue to resonate in the gallery.”

Whether an edition or multiple exists as a memento, a creative challenge or simply as a fundraiser, buying a piece that has been commissioned by a reputable gallery is also a move that is ever more popular with entry-point as well as established collectors. Not only does the involvement of a known space ensure that production values are usually top spec, but because the artist in question has already received the stamp of institutional endorsement, the piece is also more likely to accrue value.

Yet one of the major joys of buying editioned

and multiple artworks is the fact that they only (usually) require a modest outlay, so even if the artist doesn’t achieve stellar status and stratospheric market success, the work can simply be enjoyed for its own sake. Whether you want to own a major name for a modest price, or to support a young artist at the beginning of their career, there is an artist’s edition or multiple to suit all tastes and budgets. It’s why the current enthusiasm for the multiple shows no sign of stopping.

Louisa Buck is a British art critic and author of Owning Art: The Contemporary Art Collectors’ Handbook.

Sale: Prints & Multiples

London

Tuesday 9 December

Enquiries: Rupert Worrall +44 (0) 20 7468 8262

rupert.worrall@bonhams.com

bonhams.com/prints

Founded 1793

London

Wednesday 28 January

Enquiries: Ralph Taylor +44 (0) 20 7468 5878

ralph.taylor@bonhams.com

bonhams.com/contemporaryart

Opposite above:

Angelo Lelli

‘Suspension’ lamp

Estimate: £3,000 - 5,000

(\$5,000 - 8,000)

Opposite below:

Fiona Banner’s

Table Stops

Left: Yves Klein

(French, 1928-1962)

Table d’Or, 1963

gold leaf, perspex, glass,
steel and wood

37 x 100 x 125cm

(14½ x 39½ by 49¼in)

Estimate: £15,000 - 20,000

(\$25,000 - 32,000)



Modern British & Irish Art

London

Monday 17 November

5pm

Frederick Edward McWilliam (British, 1909-1992)

Woman with Folded Arms

54.6cm (21½in) high

Estimate: £100,000 - 150,000

(\$160,000 - 240,000)

Enquiries: Penny Day

+44 (0) 20 7468 8366

penny.day@bonhams.com

bonhams.com/modernbritish



Build it and they will come

Rioja has undergone a make-over. **Matthew Wilcox** explains why the view isn't the only thing that is changing

Spain, the country that gave us the 'Bilbao Effect', knows better than most the transformative effect of architecture. Soon after Frank Gehry finished the Guggenheim in 2003, the owners of one of the oldest wine house in the country lured the architect to la Rioja, a 30-mile swathe of vineyards, monasteries, and walled towns along the banks of the Ebro River in northern Spain.

The result of this wooing is Gehry's spectacular City of Wine complex that sits atop the Marqués de Riscal cellars in Elciego – and it is the most prominent example of what has come to resemble an architectural arms

“Gehry has unleashed an architectural arms race on what had appeared a sleepy and tradition-bound region”

race in the sleepy and tradition-bound region. But the plethora of aluminium-clad follies that have been erected in the years since, reflect something more than just the shimmering vineyards from which they rise.

Although wine has been made in the area since the Romans, rioja is a relatively recent phenomenon, dating from the mid-19th century, when emigré French winemakers, looking for viticulture areas free from the catastrophic phylloxera blight, taught the Spanish how to make wine in the style of Bordeaux.

And as the decades ticked by that is largely how Rioja stayed, gradually acquiring a reputation as staunchly traditionalist, until the mid-1990s when a number of producers sought to break free of these shackles and introduce a more international style of wine, with an emphasis on concentration, intensity and ageing in French oak.

In the years since, this style has been made manifest in the region's bold new architecture as one super-star architect after another – Frank Gehry, Philippe Mazières

and Santiago Calatrava – has attempted to express the balance between tradition and technology that is rapidly becoming the hallmark of the area. As Richard Harvey, Bonhams Head of Wine, confirms, “Crucially, these changes haven't come at a cost to Rioja's sense of identity. Other areas such as the Ribera del Duero and Priorat have become fashionable recently, but for wine lovers being priced out of Bordeaux and Burgundy, there is little to compete with Rioja's history and quality.”

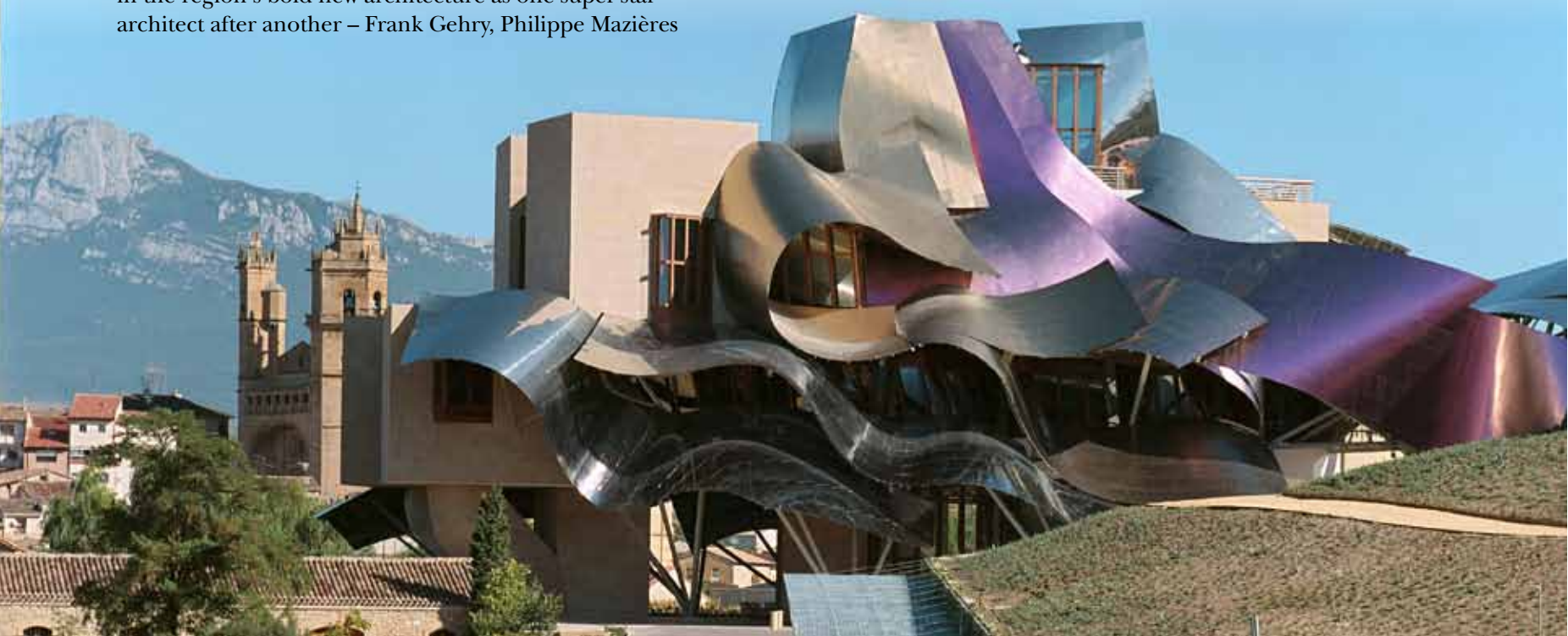
In February's sale, Bonhams is offering a range of mature rioja from top estates such as Bodegas Bilbainas, CVNE, Franco-Espanolas, Marques de Murrieta, Marques de Riscal, Riojanas and Lopez de Heredia.

Lopez de Heredia, widely considered the great bastion of traditional rioja, (as shown by their insistence on the use of un-trellised bush vines and slow ageing in American oak,) is the antithesis of the flashier producers such as Marqués de Riscal. Despite this, Lopez, too, have just built a bespoke (and suitably space-age looking) Zaha Hadid tasting room.

Architectural fantasy has always been a marketing tool, and nowhere more so than in the wine world, a truth borne out in the improbable châteaux of innumerable wine labels (made up or otherwise). The results of la Rioja's architectural revolution have, if nothing else, created one more reason to visit the region.

Matthew Wilcox is Deputy Editor of Bonhams Magazine.

Sale: Fine & Rare Wines
London
Thursday 19 February at 10.30am
Enquiries: Richard Harvey MW
+44 (0) 20 7468 5811
wine@bonhams.com





Més que un city

Paul Richardson is captivated by the capital of Catalonia, a work of art in its own right

That Barcelona is now an artistic hub is beyond dispute. Many, if not most, of the seven million visitors who come to Barcelona each year are drawn by its *modernista* architecture and names like Picasso and Miró. When I first came here as a student in the late 1980s, few had heard of Gaudí, and Barcelona itself felt like a provincial city, scruffy and unkempt, but full of energy (and also dirt cheap). It was an artwork in itself, framed between the mountains and the Mediterranean.

In any case, I had my cultural bucket-list to attend to. I dutifully ate a cheap lunch at Els Quatre Gats, the famous bar where Picasso drank absinthe (and had his first show). I strolled around the Park Güell, the whimsical pleasure-ground created by Antoni Gaudí, along with half-a-dozen other intrepid tourists. Also on my agenda was The Picasso Museum where I admired the artist's precocious masterpieces; and where I also had my first close encounter with Romanesque art at the National Museum of Art of Catalonia (MNAC) in its domed palace at the top of Montjuïc hill.

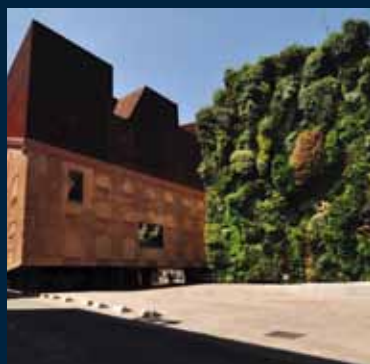
Everyone has heard of Gaudí now, and his fantastical buildings are still worth visiting if you can bear the enormous queues. The Picasso Museum is also busier than ever, but it is unmissable for anyone interested in 20th century art. Picasso spent only five years in Barcelona, but they were formative ones, and the museum contains the world's largest collection of his juvenilia, including *Science and Charity* of 1897 – as well as the sublime *Harlequin*, 1917.

As for the MNAC, this is the closest Barcelona gets to an art museum with the same relation to its host city as, say, the Prado has to Madrid. Certainly, the pompous siting of the domed and

turreted palace on a hill overlooking the city leaves you in no doubt as to its aspirations. The museum is supposed to possess around a quarter of a million artworks, though quality is mixed. There are good things by Rubens, Tiepolo, Zurbarán, Goya's *Cupid and Psyche*, not to mention a large number of loaned items from the monstrous collection amassed by Baron Hans Heinrich von Thyssen-Bornemisza. Naturally strong on Catalan art, the MNAC has works by Dalí, Tàpies, and Gaudí, and the Catalan Gothic section shows the strength of the local tradition between the 13th and 15th centuries. One area in which the MNAC can't be beaten is in the quantity and richness of its Romanesque painting and sculpture. The wonderful Christ Pantocrator mural from the 13th century Pyrenean church of Sant Climent de Taüll, displayed on a vaulted ceiling in the position it would have occupied in the original building, ignited in me a fascination with the period which I have never lost.

“The Raval district used to be a no-go area and a byword for sleaze. Now it houses a dazzling Museum of Contemporary Art”

The Montjuïc hill harbours another of Barcelona's major artistic ‘sights’ – namely the Joan Miró Foundation. Miró was Catalan by birth, so it's only right that the city should have such an impressive haul of his work. The building itself is a good reason to visit – it's a masterpiece in the clean-as-a-whistle Rationalist style designed by the Catalan architect, Josep Lluís Sert, and flooded with light on its



Clockwise from left: Gaudi's towering cathedral of La Sagrada Família; the Can Framis gallery shows modern Catalan art in a former factory; the National Museum of Art's magnificent 13th mural, Christ Pantocrator; Gaudi's Casa Batlló in the city centre.

Opposite: The mesh 'cloud' at the Antoni Tàpies Foundation



hilltop setting overlooking the sea. The Antoni Tàpies Foundation is a different kind of collection, created in 1984 by the artist himself to promote contemporary art, including his own. The 'cloud' of meshed metal floating over the façade of the building on Calle Aragó has become one of the city centre's most distinctive sights. It is actually a work by Tàpies himself entitled *Nuvol i cadira* (*Cloud and Chair*). The basement gallery houses his own impressive private collection by Goya, Zurbarán, Picasso, Miró, Duchamp, Arp, Klee, Ernst, Kooning, Kandinsky and more.

When I first pitched up in Barcelona, the Raval district west of the Ramblas was still a no-go area and byword for sleaze. Then the Museum of Contemporary Art was built in 1995 on an area cleared of tenements. The American architect Richard Meier's dazzling glass-and-white-concrete façade is like an ocean liner sailing through the dinginess of the area. The museum's permanent collection concentrates on the second half of the 20th



When in Barcelona ...

Where to stay

Barcelona is very well supplied with good hotels, particularly at the upper end, with several dozen five-star places making a virtue of design and architectural values, including the new **Alma Barcelona** and the outstanding **Ohla Hotel** (book the jaw-dropping Dome Suite). The spectacular **W** (below, top), unmistakable with its Ricardo Bofill-designed 'sail' directly on Barceloneta beach, is a great place to stay. (Watch out for the projected branch of the Hermitage museum, said to be sited nearby.) Not forgetting the much-loved **Hotel Arts**, a glamorous classic from 1992 in its iconic seaside tower block, which has kept its edge as part of the Ritz-Carlton group.

Where to eat

Where to begin? Barcelona is proud of its reputation as a gastro-capital, and though it's not impossible to eat badly here, you have to try quite hard. The Catalan tradition is the culinary basis of most really

good Barcelona restaurants. My personal top five includes **L'Angle** and **Abac** (both run by the telegenic Jordi Cruz), Nandu Jubany's **Petit Comitè**, Paco Pérez's **Enoteca** at the Hotel Arts, and **Ca l'Isidre**, an unflinching delight for market-led Catalan cuisine in an agreeably fashion-free dining room. Albert Adrià serves brilliantly post modern tapas at **Bar Ticket** and (below, bottom) the Peruvian-Japanese **Pakta. P. R.**



century, particular strengths being 1950s abstraction, pop art, and art from South America and Eastern Europe.

Whenever I return to Barcelona, I never fail to be surprised by how its cultural vitality outstrips that of any other city in Spain. The challenging new Can Framis, a converted factory in the light-industrial Poble Nou district – trendiest of all Barcelona's new neighbourhoods and a favourite for artists' studios – is home to a collection of modern Catalan art. A recent surprise is the new European Museum of Modern Art (MEAM). Housed in the deliberately shabby-chic surroundings of a distressed Baroque palace, it champions the cause of contemporary figurative art, with special emphasis on photorealism and hyper-realism. Not to everyone's taste, perhaps, but it's good to see that Barcelona covers all bases.

Paul Richardson is a Spanish-based travel and food writer and author of A Late Dinner: Discovering the Food of Spain.

Coins & Medals

New York

Tuesday 16 December

10am

1907 Ultra High Relief \$20 with Sans-Serif Collar

PR58 PCGS JUDD-1778

Estimate: \$1,250,000 - 1,500,000

(£800,000 - 1,000,000)

Enquiries: Paul Song

+1 323 436 5455

paul.song@bonhams.com

bonhams.com/coins





Around the Globe

Matthew Wilcox looks at a selection of
Bonhams sales around the world



Knightsbridge *A bird in the hand*

Intrepid explorer, pioneering naturalist and notorious self-promoter, François Levaillant (1753-1824) was perhaps the most famous scientist of his era. The colourful accounts of his travels in southern Africa in the 1780s were widely read across Europe, while his lavishly illustrated ornithological tome made a significant contribution to what is considered the golden age of natural history.

Levaillant's interest in ornithology was originally sparked in 1777, when a visit to Paris allowed him to examine natural history cabinets that were *de rigueur* in the grand houses during the Enlightenment. Fascinated by this emerging science, Levaillant used his father's connections to secure a patron, the Treasurer of the Dutch East India Company, Jacob Temminck, who dispatched the young Frenchman to the Cape Province of South Africa in 1781. It was there that Levaillant spent three years collecting specimens before returning to Holland. This was the first of Levaillant's three journeys to Africa; one around Cape Town and Saldanha Bay, one eastwards from the Cape, and the third north of the Orange River and into Great Namaqualand. On his return he published a number of sensational accounts of his travels, and eventually his magnum opus, *Histoire naturelle des oiseaux d'Afrique*, with drawings by Jacques Barraband. A copy of the book, dedicated to Temminck and illustrated with 18 original watercolours, is part of a collection encompassing travel, exploration, and botanical and zoological investigations that will be for sale at Bonhams Knightsbridge in December.

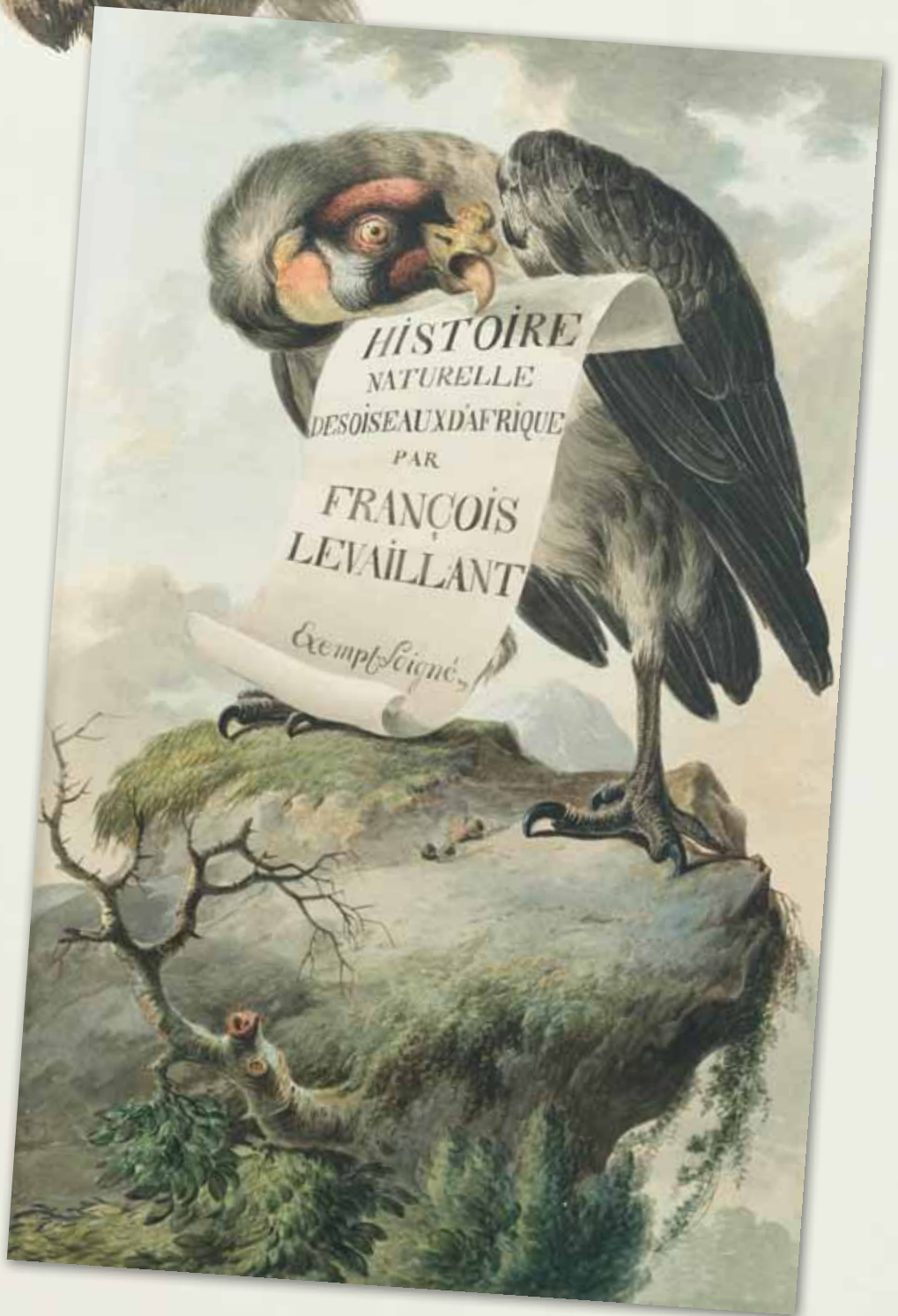
Image: François Levaillant's *Histoire naturelle des oiseaux d'Afrique* (1796-1812)

Estimate: £80,000 - 100,000

Sale: Travel and Exploration,
Knightsbridge, 3 December

Enquiries: Matthew Haley
+44 (0) 20 7393 3817

matthew.haley@bonhams.com



Fine Jewellery and Jadeite

Hong Kong

Wednesday 26 November

2pm

A Flawless Collection of D Colour, Flawless and Internally
Flawless Hearts and Arrows Diamonds
Estimate: HK\$17,500,000 - 19,800,000
(\$2,240,000 - 2,550,000)

Enquiries: Graeme Thompson
+852 2918 4321
graeme.thompson@bonhams.com
bonhams.com/jewellery





© Miles Aldridge, 2014



New York *Exposed*

One of the highlights of the inaugural Art of Fashion Photography sale, to be held at Bonhams New York in December, will be a print from Miles Aldridge's 2012 series, *Short Breaths*. Aldridge's work is noted for the cinematic influence it displays, and the photographer frequently mentions that the work of David Lynch, Jean-Luc Goddard, Federico Fellini and Alfred Hitchcock has been an inspiration. Speaking about his process, Aldridge has said: "A slightly uncomfortable quality is what I'm after. I don't feel like making happy pictures about beautiful models being content ... these pictures ... they're pictures of humans not mannequins. They're troubled, wounded and confused, questioning who they are now that they have everything they want." Miles Aldridge's work has featured in *The New York Times*, the *New Yorker* and most famously, Italian *Vogue*, where he has formed a long-lasting collaboration with the magazine's editor, Franca Sozzani.

Image: Miles Aldridge (born 1964) *Short Breaths* #5, 2012, signed, edition 1/6

Estimate: \$13,000 - 18,000

Sale: The Art of Fashion Photography, New York, 17 December

Enquiries: Heather Russell +1 917 206 1610

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Los Angeles *War paint*

Enthralled by stories of life on the frontier, Charlie 'Kid' Russell (1864-1926) set out west from Missouri in 1880 at the age of 16. After an unsuccessful stint on a sheep ranch, he found work as a cowboy in the Judith Basin of central Montana, during which time he began to paint small watercolours. These paintings, along with his extensive writings dating from this period, create a vivid picture of the stage coaches, cattle drives and prospectors that made up everyday life on the plains. Russell continued working on the ranches until 1888, when he struck up with a band of Blackfoot Indians for a year – a move that was to have a profound impact on the style and subject matter of the artist. Russell's scenes of cowboys, tribal life and buffalo hunts – of which a prime example will be offered for sale in November's Californian & Western Paintings – capture what is considered a pivotal point in American history: the closing of the frontier and the last days of the open range.

Image: Charles Marion Russell's *The Chase*, watercolour on paper, c.1906

Estimate: \$250,000 - 350,000

Sale: California & Western Paintings, Los Angeles, 24 November

Enquiries: Scot Levitt +1 323 436 5425

scot.levitt@bonhams.com



Knightsbridge *Orient express*

The astrolabe is an astronomical instrument used to compute the motion of the stars and sun, find time and place and measure altitude. Developed in the 1st and 2nd centuries, perhaps in Alexandria, with the fall of classical civilisation these instruments disappeared from Europe for hundreds of years, before re-emerging in Spain where they were crucial to the work of Islamic scholars who needed to calculate precisely the direction of Mecca. A mid-to late-15th century astrolabe that incorporates a version of the 14th century universal instrument of the scholar Ibn as-Sarrāj, will be offered at the Knightsbridge sale of Scientific Instruments.

Image: A brass European universal astrolabe

Estimate: £80,000 - 120,000

Sale: Mechanical Music, Scientific Instruments and Cameras

Knightsbridge, 4 November

Enquiries: Jon Baddeley +44 (0) 20 7393 3872

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© The Bridgeman Art Library



San Francisco

War and peace

When Napoleon I abdicated in April 1814, the British government made the decision to dispatch 16,000 seasoned veterans of the Peninsular War to Canada to aid the offensive against the Americans, with whom they had been at war since 1812. After naval forces burnt Washington in revenge for American atrocities, the resurgent British army was poised to sweep down from Canada and capture New York. In September, British forces attacked the American garrison at Plattsburg, a vital choke point on the shores of Lake Champlain. In the fierce fighting that followed, a group of students volunteered as riflemen to fill the gaps in the wavering American lines, and were instrumental in helping to thwart the British advance. Fourteen years later, Congress commemorated this by rewarding each of the students with a Hall rifle "for their gallantry and patriotic services". One of these important artefacts will be offered for sale at Bonhams November sale of Arms and Armor in San Francisco.

Image: A rare Congressional presentation U.S. Model 1819 Hall breechloading flintlock rifle

Estimate: \$60,000 - 80,000

Sale: Antique Arms & Armor, San Francisco 11 November

Enquiries: Paul Carella

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Spain

The Spanish acquisition

Teresa Ybarra has been appointed as Bonhams representative in Bilbao, having worked for two other leading international auction houses in marketing and Old Masters. A law graduate, Teresa also studied photography at Central St Martin's College of Art and Design in London and volunteers for the non-profit organisation Aspanovas, which cares for children with cancer. "We are delighted to have Teresa represent us in her home town of Bilbao," says Matthew Girling, CEO of Bonhams. "Her personal and professional networks and her training will help us to build on our growing success in the region."

Enquiries: Teresa Ybarra

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Oxford

Off the rails

The Coronation Class locomotives that ran the London, Midland & Scottish Railway between 1937 and 1948, were the most powerful passenger steam engines ever built in Britain. These iron behemoths – the last hurrahs of the steam-age – were capable of running at an astonishing 3,300 hp, far more power than the diesel engines that replaced them. On the class's trial run, No. 6220 (in a special livery of Caledonian Railway blue complete with go-faster stripes) achieved a record speed of 114mph. Indeed, the train was so fast that the engineers failed to factor in sufficient braking distance, and although the train held the rails as it screeched to a halt at Crewe, the crockery in the dining car was reduced to smithereens. After this incident, these glamorous, if potentially deadly, record-breaking runs were banned. A specially created and unique model of Coronation Class No. 6258, the 'Duchess of Cornwall' has been donated for auction by Allen Levy, founder of ACE Trains, and will be sold in Oxford in November. The proceeds will be donated to the Cornwall Air Ambulance Trust, of which the Duchess of Cornwall is patron.

Image: ACE Trains unique one-off model of a Coronation class LMS Pacific No.6258 'Duchess of Cornwall'

Estimate: £1,800 – 2,400

Sale: Fine Dolls, Toys and Soldiers, Oxford, 18 and 19 November

Enquiries: Leigh Gotch

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leigh.gotch@bonhams.com





**19th Century European,
Victorian & British
Impressionist Art**

London

Wednesday 21 January

2pm

Ernest Ange Duez (French, 1843-1896)

Une Parisienne

oil on canvas

130.2 x 97.2cm (51¼ x 38¼in)

Estimate: £60,000 - 80,000

(\$100,000 - 130,000)

Enquiries: Charles O'Brien

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bonhams.com/19thcentury

E Duez
Paris 1893

London

New Bond Street

NOVEMBER

- Wed 5 November 2pm
The Misumi Collection of Important Works of Lacquer Art and Paintings: Part I
- Wed 5 November 2.30pm
The Edward Wrangham Collection of Japanese Art: Part V
- Thu 6 November 10am
Fine Chinese Art
- Thu 6 November 10am
The Roy Davids Collection of Chinese Ceramics
- Thu 6 November 1pm
Fine Japanese Art
- Wed 12 November 10.30am
Fine British Glass
- Wed 12 November 11am
Fine Silver
- Wed 12 November 2pm
Fine British Pottery and Porcelain
- Mon 17 November 5pm
Modern British and Irish Art
- Tue 18 November 11am
Modern British and Irish Art
- Wed 19 November 2pm
Fine English Furniture, Sculpture & Works of Art

- Tue 25 November 2pm
Greek Art
- Wed 26 November 10.30am
The Klaus Biemann Collection of Fine German Glass
- Wed 26 November 2pm
The Russian Sale
- Wed 26 November 2pm
Fine European Ceramics
- Sun 30 November 1pm
The London Sale

DECEMBER

- Wed 3 December 2pm
Old Master Paintings
- Thu 4 December 10.30am
Fine and Rare Wines
- Thu 4 December 2pm
Fine Jewellery
- Fri 5 December 1pm
Fine European Furniture, Sculpture & Works of Art
- Tue 9 December 2pm
Prints & Multiples
- Wed 10 December 2pm
Fine Clocks

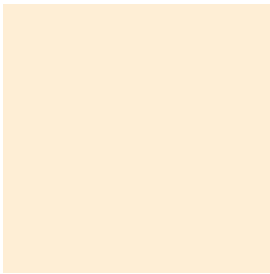
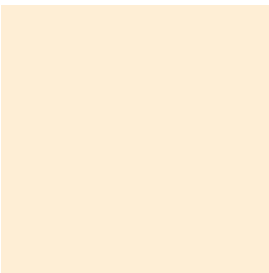
- Wed 10 December 2pm
Fine Watches and Wristwatches
- Wed 17 December 10.30am
Japan for the West: 'The Clove' 1614 Anniversary Auction

JANUARY

- Wed 21 January 2pm
19th Century European, Victorian and British Impressionist Art
- Wed 28 January 6pm
Contemporary

FEBRUARY

- Tue 3 February 2pm
Impressionist & Modern Art
- Thu 12 February 4pm
Post-War and Contemporary Art
- Thu 19 February 10.30am
Fine and Rare Wines



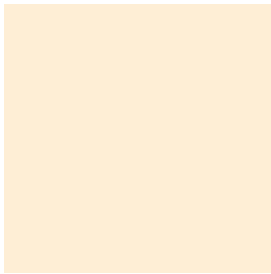
Knightsbridge

NOVEMBER

- Mon 3 November 10.30am
Asian Art
- Tue 4 November 1pm
Scientific and Mechanical Musical Instruments and Cameras
- Wed 5 November 10.30am
Islamic & Indian Art
- Wed 5 November 11am
Jewellery
- Tue 11 November 12pm
Watches and Wristwatches
- Wed 12 November 10.30am
Medals, Bonds, Banknotes and Coins
- Wed 12 November 1pm
Fine Books, Maps, Manuscripts and Historical Photographs
- Tue 18 November 2pm
Modern British, Irish and East Anglian Art
- Wed 19 November 11am
Decorative Arts from 1860
- Wed 19 November 11am
Distinguished Designs and Post-War Silver
- Wed 19 November 2pm
Fine Portrait Miniatures
- Tue 25 November 2pm
European, Victorian and British Impressionist Art
- Wed 26 November 10.30am
Antique Arms and Armour
- Wed 26 November 11am
Jewellery

DECEMBER

- Wed 3 December 11am
Travel & Exploration
- Wed 3 December 2pm
Modern Sporting Guns
- Wed 10 December 11am
Jewellery
- Wed 10 December 11am
British and Continental Silver including Objects of Vertu
- Wed 10 December 12pm
Entertainment Memorabilia
- Tue 16 December 12pm
Period Design
- JANUARY
- Wed 14 January 11am
Jewellery
- Tue 27 & Wed 28 January 11am
Gentleman's Library Sale
- FEBRUARY
- Tue 17 February 12.30pm
Period Design



The Greek Sale

London

Tuesday 25 November

2pm

Yiannis Tsarouchis (Greek, 1910-1989)

David's vision

oil on canvas

151 x 110.5cm (59½ x 43in)

Estimate: £200,000 - 300,000

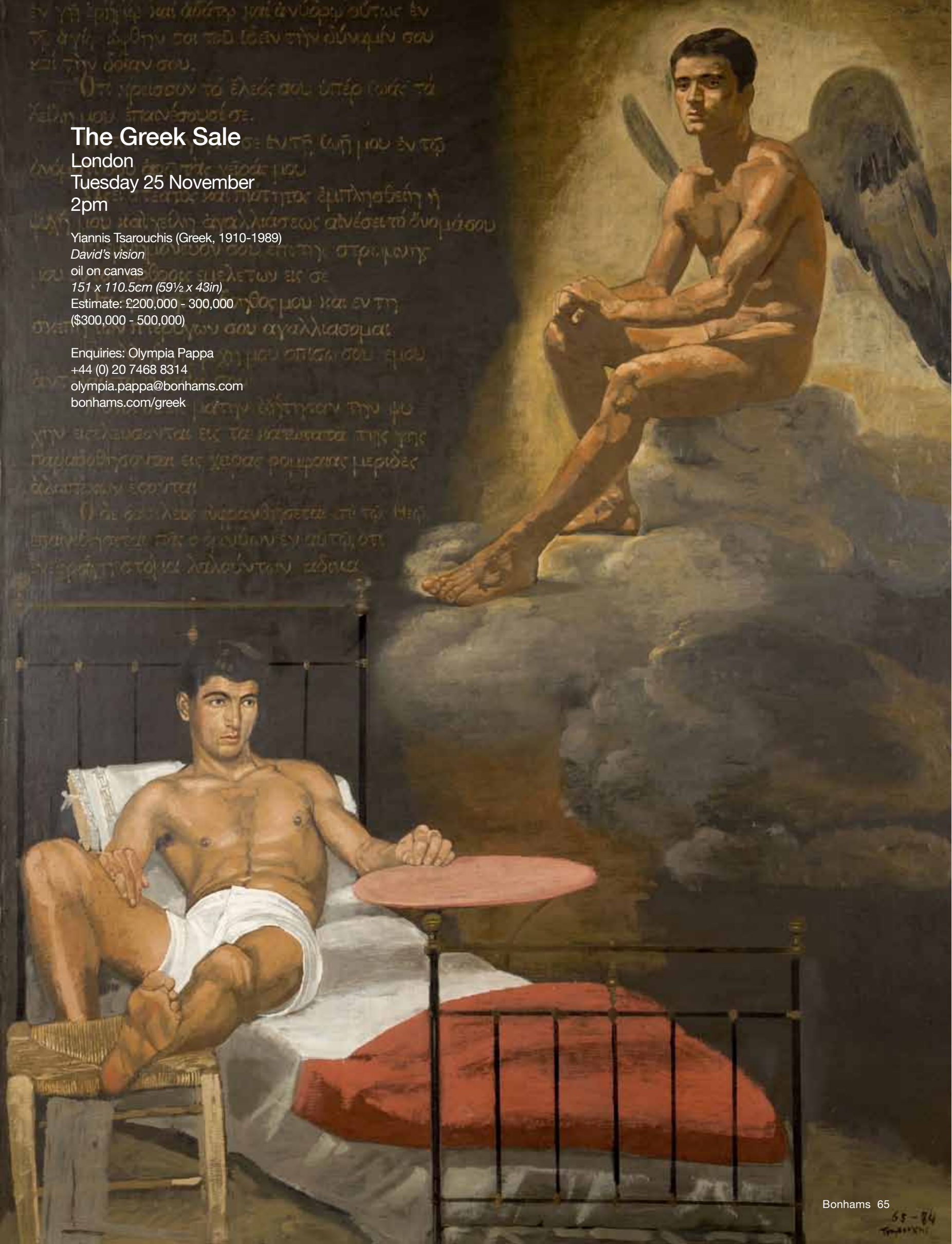
(\$300,000 - 500,000)

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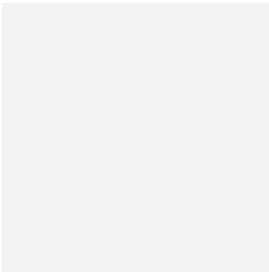
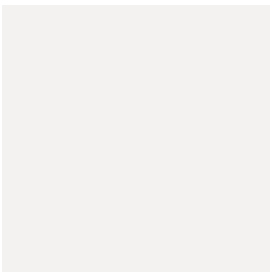
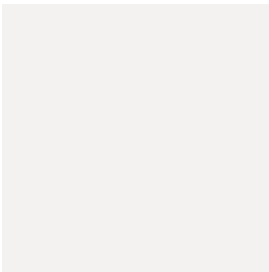


Regions

Hong Kong & Australia Sales

NOVEMBER	DECEMBER
Wed 5 November 10am Fine Art & Antiques Oxford	Tue 2 December 11am Jewellery Oxford
Wed 5 November 11am The Sporting Sale Edinburgh	Wed 3 December 10am Fine Art & Antiques Oxford
Tue 11 November 11am Jewellery Oxford	Wed 3 December 11am Jewellery and Silver Edinburgh
Wed 12 November 1pm Collectors' Motor Cars and Motorcycles Harrogate, Great Yorkshire Showground	Thu 4 December 2pm Scottish Art Edinburgh
Tue 18 November 1pm Fine Dolls, Toys & Soldiers (Part I) Oxford	Sun 7 December 1pm Motorcars Oxford
Wed 19 November 11am Fine Dolls, Toys & Soldiers (Part II) Oxford	Wed 10 December 11am Whisky Edinburgh
Wed 19 November 11am Asian Art Edinburgh	FEBRUARY
Thu 20 November 11am European Ceramics and Glass Edinburgh	Thu 5 February 10.30am Les Grandes Marques du Monde au Grand Palais Paris
Tue 25 November 10.30am Books, Maps and Photographs Oxford	

NOVEMBER	
Fri 14 November 4pm Fine and Rare Wines, Cognac & Single Malt Whisky Hong Kong	Thu 27 November 2pm Important Jade Carvings from the Somerset de Chair Collection Hong Kong
Sun 23 November 1.30pm Fine Chinese Paintings and Contemporary Asian Art Hong Kong	Thu 27 November 2.15pm Strength and Dilligence: A Magnificent Large Green Jade Water Buffalo Hong Kong
Sun 23 November 1.30pm Chen Yifei 'Two Reclining Beauties' Hong Kong	Thu 27 November 2.30pm Fine Chinese Ceramics and Works of Art Hong Kong
24 Mon November 6.30pm Important Australian Art Sydney	Sat 29 November 2pm The Fine Leica Centenary Sale Hong Kong
25 Tue November 6.30pm Fine Jewellery Sydney	Sat 29 November 4pm Fine Watches, Wristwatches and Writing Instruments Hong Kong
Wed 26 November 2pm Fine Jewellery & Jadeite Hong Kong	





The Art of Fashion Photography

New York

Wednesday 17 December
10am

Marilyn Minter (American, born 1948)

Deluge, 2011

60 x 40in (152 x 102cm)

Edition 3 of 5

Estimate: \$25,000 - \$35,000

(£16,000 - 22,000)

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North American Sales

NOVEMBER

Tue 4 November 2pm
Impressionist & Modern Art
New York

Wed 5 November 1pm
19th Century European
Paintings
New York

Sun 9 November 10am
Period Art and Design:
including Jewelry and Luxury
Accessories
Los Angeles

Mon 10 November 10am
Period Art and Design:
including Jewelry and Luxury
Accessories
Los Angeles

Mon 10 November 10am
Fine Antique Arms from the
Estate of Joseph A. Murphy
San Francisco

Tue 11 November 10am
Antique Arms & Armor and
Modern Sporting Guns
San Francisco

Tue 11 November 1pm
Post-war & Contemporary Art
New York

Wed 12 November 1pm
African, Oceanic & Pre
Columbian Art
New York

Sun 16 November 10am
Period Art & Design
San Francisco

Wed 19 November 2pm
American Art
New York

Fri 21 November 10am
Fine & Rare Wines
San Francisco

Sun 23 November 10am
Gems, Mineral & Lapidary
Works of Art
Los Angeles

Mon 24 November 10am
The World of Opals
Los Angeles

Mon 24 November 1pm
TCM Presents ... There's No
Place Like Hollywood
New York

Mon 24 November 6pm
California & Western
Paintings & Sculpture
Los Angeles

Tue 25 November 1pm
Jewelry
Los Angeles

DECEMBER

Thu 4 December
The Transportation
History Sale
New York

Sun 7 December 10am
Period Art & Design
San Francisco

Mon 8 December 10am
Fine Watches, Wristwatches
and Clocks
New York

Mon 8 December 10am
Fine European Furniture &
Decorative Arts
Los Angeles

Mon 8 December 12pm
Native American Art
San Francisco

Mon 8 December 2pm
Fine Jewelry
New York

Tue 9 December 10am
Russian Books and
Photographs
New York

Tue 9 December 10am
The Collection of
William M. Keck II
Los Angeles

Wed 10 December 1pm
Fine Books & Manuscripts
New York

Mon 15 December 10am
Fine Writing Instruments
San Francisco

Tue 16 December 10am
Fine Asian Works of Art
San Francisco

Tue 16 December 10am
Coins & Medals
New York

Tue 16 December 1pm
20th Century Decorative Arts
New York

Wed 17 December 10am
Fine Chinese Works of Art
San Francisco

Wed 17 December 10am
The Art of Fashion
Photography
New York

JANUARY

Thu 8 January 10am
The Las Vegas Motorcycle
Auction
**Las Vegas, Bally's Hotel &
Casino**

Thu 15 January 10.30am
The Scottsdale Auction
**Scottsdale, The Westin
Kierland Resort & Spa**

Sun 25 January 10am
Period Art & Design
San Francisco

Wed 28 January 1pm
Important Maritime Paintings
& Decorative Arts
New York

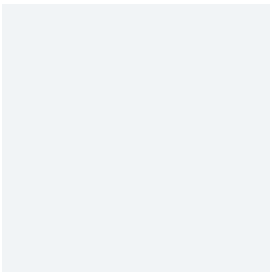
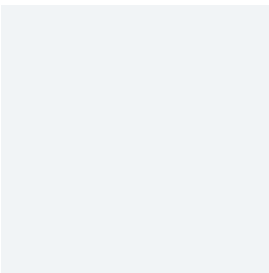
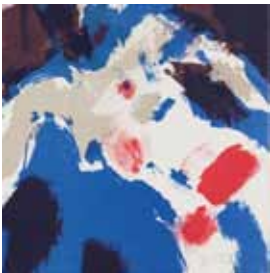
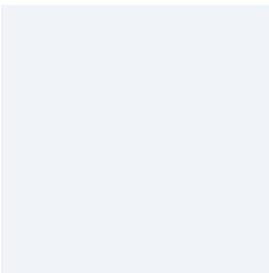
FEBRUARY

Sun 8 February 10am
Period Art & Design
Los Angeles

Mon 9 February 11am
Important Western
Americana
San Francisco

Wed 18 February 10am
Dogs in Show & Field
Photography
New York

Sun 22 February 10am
Period Art & Design
San Francisco



Antique Arms and Armour Including the E. J. & R. Burton Collection

London

Wednesday 26 November

10am

A magnificent pair of Brescian flintlock holster pistols
by Pietro Manani, circa 1660-70
Estimate: £60,000 - 80,000
(\$100,000 - 130,000)

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Fine Jewelry

New York

Monday 8 December

2pm

A Belle Époque pearl and diamond bracelet

Cartier New York, circa 1910

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Enquiries: Lauren Robbins

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My Favourite Room

Griff Rhys Jones

embraces his Welsh heritage at St Fagans Museum – as well as the austerity of country living



Kennixton farmhouse, a typical collage from the Gower peninsula

When I was about eight I went to stay with my godmother in Cardiff – I was born there but my family moved to England when I was a baby – and she took me on a kind of cultural tour of south Wales. One of the places we visited was St Fagans, the Welsh National History Museum. I've been back there since to film for a documentary about Wales, but my wife Jo had never been. Earlier this year we were on the way to our farm in West Wales, where we've restored several traditional buildings, and I said: "We must stop at St Fagans."

It's the kind of museum that used to be popular as a way of preserving buildings that were under threat. Nowadays conservationists prefer to keep them in situ if possible, but back then buildings were moved and gathered in a parkland environment. St Fagans has about 20 or 30 splendid examples of Welsh vernacular buildings – a chapel, a little mill, a row of shops and several farmhouses.

"The cottages are utterly to my taste – a Protestant taste that I grew up with"

the rooms in the farmhouses, if possible on a quiet day to get the atmosphere. The ceilings are very low, they are very dark and on this particular April day there were fires burning in the hearths. They contain some very beautiful furniture, like a wonderful oak settle with a bed built into it, a Welsh dresser, and several 'stick' chairs made of willow or elm. To me they are unique works of folk art.

I'm not a 'favourite' person, I have different favourites on different days, but I would thoroughly recommend



Within Wales each village produced furniture of a very individual kind and farmers collected it for a particular purpose. A dresser was to display lustre ware as a show of worldly wealth, and lustre jugs were hung from the ceilings to reflect the glow of the firelight. Although cottages at the time must have been pretty overcrowded and dirty, the rooms at St Fagans are sparse and clean. They are utterly to my taste – a Protestant taste that I grew up with and which appreciates the simple structural form of things. This furniture was made with great care, but without great precision because of the limited tools available.

The sense of peace and monkish austerity allows you to stand in these rooms with nothing demanded of you. I'm sure they were full of clutter in real life, but the way they have been presented at St Fagans is like going into the simplest chapel and thinking: "This a place of perfect peace."

Insufficiently Welsh by Griff Rhys Jones is published by Parthian Books.

St Fagans, The National History Museum of Wales. Cardiff; museumwales.ac.uk



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Allen Jones RA

**13 November 2014 –
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Allen Jones RA, *Body Armour*, 2013. Photograph, 127 x 127 cm
London, Private Collection. Image courtesy of the artist. © Allen Jones

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