

Bonhams

MAGAZINE | SUMMER 2015 ISSUE 43

Anish Kapoor
Reflecting his times

Modern Masters
and the dealer who shaped them

Nevinson's war horse
Jeremy Paxman on the
power of painting

'Capability' Brown
His unrealised vision for Blenheim

and
Bill Wyman's
favourite room



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Tangerine dream:
1967 Lamborghini Miura P400
Quail Lodge, California, 14 August

Young at art.

Tony. By Jelena Bulejčić. Mixed media on linen, 2700 x 2000mm.

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Get closer to captivating art at the 2015 BP Portrait Award. 55 remarkable portraits are on show from June 18 at the National Portrait Gallery. Admission is free.

bp.com/arts



Editor's letter



Philip Hollis

Bonhams is regarded as the auction house for connoisseurs. And while I was editing this issue, I thought about the way in which our many specialists share their knowledge with collectors – and, indeed, with any member of the public. To speak to our departments about any object that falls within Bonhams' 60 different collecting areas, all someone has to do is pick up the phone.

I was thinking about this inclusive and egalitarian approach because one of the threads that draws together the stories in this issue is the role of the connoisseur-collector as a promoter of new art. In order to commission works, they require knowledge which, in the 18th century, say, was confined to the very top layer of society. For instance, in 1763, Lancelot 'Capability' Brown was summoned by the 4th Duke of Marlborough to transform the parkland surrounding his stately home, Blenheim, into an artfully manipulated landscape. On page 40, Clive Aslet writes about a sketch on offer in Bonhams Old Master Paintings Sale that reveals Brown's ambitions for tinkering with the landscape – he wanted to put a mock-Gothic wall around Sir John Vanbrugh's vast palace.

Alas, Brown was denied free rein and the wall never made it off

the drawing board. However, in this issue there are stories about artists who were allowed to fulfil their ambitions. The master designer, É-J Ruhlmann, for example, gave his imagination full flight in decorating Yardley's salon in Paris: eight pieces of the furniture that adorned the parfumerie are on offer in Bonhams Decorative Arts Sale in New York. On page 22, I interview Yoyo Maeght about her grandfather, Aimé, who nurtured artists such as Miró, Chagall, Giacometti and Braque, and commissioned works from them for his stupendous Fondation Maeght in St Paul de Vence. Then there's Charles Rennie Mackintosh's music cabinet, commissioned by a Miss Pickering, on offer in London's Decorative Arts Sale.

None of these wonderful works would have existed without the impetus of a commission from the patron – who, in turn, needed to have immersed themselves in the cultural language of the day. Which is why our specialists – all in the forefront of their respective fields – take their role so seriously as educators, helpers, sounding boards and above all, connoisseurs. If you want to discuss a work of art, just pick up the phone. They will be happy to help.

Lucinda Bredin

Contributors



© Angus Muir



Robert Macfarlane

The critic and writer's books about our relationship with nature include the highly acclaimed *The Old Ways* and *Landmarks*. On page 18, Macfarlane explores how a recently discovered cache of letters from the mountaineer George Mallory to Lytton Strachey reveal him to be a man who, while trying to conquer Everest, was also exploring his own sexuality.



Jeremy Paxman

The presenter of BBC historical documentaries, and, until recently, its flagship current affairs programme *Newsnight*, writes about C.R.W Nevinson whom he ranks as the finest of First World War painters. A rare example of one of the artist's battlefield paintings will be sold at Bonhams' Modern British and Irish Sale in London this June.



© Jez Tozer



Francesca Gavin

Francesca Gavin, the visual arts editor of *Dazed & Confused* and contributing editor at *Sleek* and *AnOther*, is one of the foremost trackers of trends in the contemporary art world. On page 26, she writes about Anish Kapoor and how his zen-like mirrored images have developed from his early works and the way in which they reflect our times.



Clive Aslet

Clive Aslet is editor-at-large of *Country Life*, a writer on British architecture and life, and a campaigner on countryside issues. His most recent book, and debut novel, is *The Birdcage*. In this issue, Aslet writes about the supreme architect of the English landscape, Lancelot 'Capability' Brown and his grand designs for Blenheim's parkland.



Bill Wyman

The Colombe d'Or in the south of France has long been a home from home for creative spirits. The former Rolling Stone bassist, whose new solo album is out in June, explains on page 72 why the restaurant is his favourite room, from the paintings on its walls – including the Miró he covets – to the eclectic mix of celebrities he has met there.



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News

In and out of Bonhams' salerooms

✱

Cache in the attic

Château Villers-Helon, built in 1135 by a Crusader Knight, has served as a Templar safe house, a home to French Royalty and nobility, a shoe factory and a billet for German soldiers in the two World Wars. Located 50 miles north-east of Paris, the château has played host to important guests including Alexandre Dumas, the author of the *Count of Monte Cristo* and *The Three Musketeers*, who once wrote, "Villers-Helon was where I learned to fence, shoot and hunt, and do all the things that make you a man". More recently, Villers-Helon was a much-loved family home that had been restored to its previous splendour by businessman, historian and collector, the late Anthony Tirri. The selected contents – together with the property of a French Dynastic family – will be sold at Bonhams London on 30 June.

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Above: *Edmond Petitjean (1844-1925)*
View of Le Havre
 oil on canvas
 100 x 150.5cm (39½ x 59¼in)
 Estimate: £15,000 - 25,000



Right: A late-17th century French *tete de poupe* travel clock
 Estimate: £5,000 - 7,000



Clockwise from above: *Lauren Bacall*; the screen legend's apartment in the *Dakota*, New York; Audubon's 1836 engraving *American White Pelican* which sold for \$173,000; *Humphrey Bogart's Hartmann steamer trunk* which fetched \$47,500



✱

To have or have not

In April, a marathon two-day auction of the estate of late screen legend Lauren Bacall made \$3.64 million in Bonhams New York. This together with the sale of two of the actress's prized Henry Moore bronze sculptures in November, brought the total achieved for her collection to \$5 million. The top lot of the sale was Audubon's 1836 engraving *American White Pelican* which fetched \$173,000, while four pieces of monogrammed Louis Vuitton luggage sold for \$37,500, almost 11 times the estimate. Bacall started collecting when she married Humphrey Bogart, her taste honed by Mildred Jaffe, the wife of Bogart's agent Sam Jaffe, who had a sophisticated, discerning eye and would take her 'antiquing'.

News

★
Royal tea

The Holy Roman Emperor, Charles VI (1685-1740), loved to present gifts of porcelain encased in exquisite gold mounts to demonstrate the wealth and sophistication of the Austrian court. The recipients of such gifts were of the highest rank such as the Tsar of Russia and the Emperor's own daughters, the crown princesses. Similar precious sets were also awarded as prizes at the annual imperial shooting contests held at the summer palace of Favorita.

A rare survivor from this age of imperial splendour is to be offered at Bonhams 17 June sale of Fine European Ceramics where it is estimated between £120,000 -180,000. The set comprises a Japanese lacquer box containing three Du Paquier porcelain flasks, and a faceted agate cup with similar gold mounts, and an inscription that hints at a magnificent imperial provenance: *'De la cassette de thé de l'Impératrice Marie-Thérèse'* (From the tea casket of the Empress Maria Theresa). Maria Theresa was well-known for her love of lacquer and it is likely she received this lavish set as a personal gift from her father.

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Below: Fred Williams (1927-1982)
Purple Landscape, 1958
oil on composition board
102.0 x 91.0cm (40¼ x 35¾in)
AU\$180,000 - 250,000

Right: Fred Williams (1927-1982)
Gum Trees in Landscape II, 1966
oil on canvas
120.0 x 102.0cm (47¼ x 40¼in)
AU\$300,000 - 400,000



★
Return to Oz

Works spanning the decades from the 1920s to the present day – including paintings by Sidney Nolan, Fred Williams, Ian Fairweather and Grace Cossington-Smith – will be auctioned at Bonhams sale of Important Australian & International Art in Sydney in June. The sale is curated by John Cruthers who, in 1987, began working with Reg Grundy and Joy Chambers-Grundy to create their collection. Bonhams' 2013 sale of the Grundy Collection made more than \$19 million – the most valuable single-owner art auction ever held in Australia.

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Impressionist & Modern Art

London

Wednesday 24 June

5pm

Pierre-Auguste Renoir (1841-1919)

Nature morte à la tasse, 1919 (detail)

stamped with the artist's

signature 'Renoir.' (lower right)

oil on canvas

15.5 x 28cm (6 x 11in)

Estimate: £100,000 - 150,000

(\$160,000 - 220,000)

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bonhams.com/impressionist

News



For sail

Alexandra Exter (1884-1949) was one of the most influential women of the early 20th century avant-garde. Her studio in the attic at 27 Funduklievskaya Street was a rallying point for Kiev's intellectual elite during the last days of the Tsarist regime. Subsequently, she lived between Odessa, Milan and Paris, and exhibited her works in the *Salon des Independants* in Paris, and at Futurist exhibitions in Milan and Rome. In Paris, Exter was at the centre of a glittering circle including Apollinaire, Fernand Léger, Marc Chagall, Kazimir Malevich, Pablo Picasso, Georges Braque and Gertrude Stein. In 1924, the artist decided to leave the Soviet Union and settle permanently in Paris to teach with Léger at his art school. It was during this period that she painted *Voilier et Coquillage*, which is offered in June's Russian Art Sale at Bonhams London, where it is estimated between £200,000 - 300,000.

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Right: Alexandra Exter
(Russian, 1884-1949)
Voilier et coquillage, 1935
signed in Latin (upper right)
oil on canvas
100 x 80cm (39½ x 31½in)
Estimate: £200,000 - 300,000

Below right: Maqbool Fida Husain
(India, 1915-2011)
Untitled, (horse)
oil on canvas
77 x 51cm (30¼ x 20in)
Estimate: £40,000 - 60,000



Painted horse

The late M.F. Husain (1915-2011), one of India's most eminent artists, began his career as a painter of cinema hoardings after attending art school in Bombay. Using freehand drawing and vibrant colour he depicted Indian subject matter in the style of contemporary European art movements, particularly Cubism. It earned him the sobriquet, 'the Picasso of India'. An oil to be sold in Bonhams 11 June sale of Modern and Contemporary South Asian Art in London is expected to achieve between £40,000 - 60,000.

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Chantilly lace

On 5 September, Bonhams will take part in a new black tie evening sale, held in the grounds of Château de Chantilly in France. Entrance to the Chantilly Sale is via ticket and catalogue purchase. For tickets, please visit peterauto.peter.fr.

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News



Above: Rembrandt
(Dutch, 1606-1669)
Self Portrait, 1639
Etching with touches of drypoint,
205 x 164mm (8 x 6½in)
Estimate: £15,000 - 20,000

Right: Rembrandt
(Dutch, 1606-1669)
The Three Trees, 1643 (detail)
engraving and drypoint,
213 x 279mm (8½ x 11in)
Estimate: £80,000 - 120,000

✧ Master print

During his lifetime, Rembrandt's fame as an etcher rivalled that of his reputation as a painter. The etchings he made of his paintings put his work within reach of a wider audience, but it is the original print images he created that are most sought after today. Among these *The Three Trees* (estimated at £80,000 - 120,000) is often regarded as one of the greatest. Not only is it the largest of the artist's prints, it is also one of the most elaborate and sophisticated. It and other important Rembrandt etchings, including the *Great Jewish Bride* and *Self Portrait Leaning on a Stone Sill*, will be offered at Bonhams Print sale in New Bond Street on 14 July.

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What happened next...



Balancing act

Alexander Calder's spectacular sculpture, *The Mountain*, achieved a total of \$845,000 when it was sold at Bonhams Contemporary Art Sale in New York in May.



High of the tiger

A collection from the armoury of Tipu Sultan achieved a total of more than £6,000,000 at Bonhams sale of Islamic and Indian art in London.

★

Spanish blue

In 2004, Miquel Barceló (Spanish, born 1957) became the youngest artist ever to be shown at the Louvre when his watercolours, illustrating Dante's *Divine Comedy*, were put on display. An early work by Barceló, *Vila Nova de Milfontes*, (estimated £150,000 - 200,000) will form one of the highlights of Bonhams 1 July sale of Post-War & Contemporary Art at New Bond Street. Perhaps the most famous of the Spaniard's works is on the domed ceiling in the UN's Palace of Nations in Geneva which was unveiled in 2008. This massive (16,000ft²) project took a year to produce and cost \$23 million, used 100 tons of paint and required an entire team of engineers and architects.

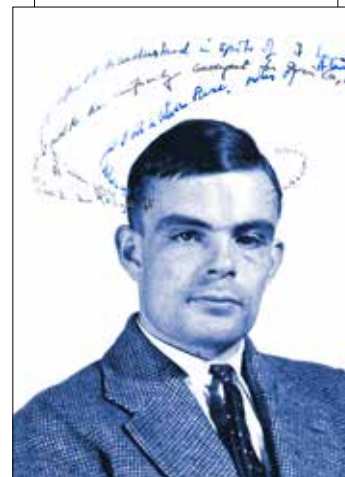
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Right: Miquel Barceló
(Spanish, born 1957)
Vila Nova de Milfontes, 1984
mixed media on canvas
193 x 203cm (76 x 80in)
Estimate: £150,000 - 200,000

Turing point

Alan Turing's notebook outlining the foundations of mathematical notation and computer science, was sold for \$1,025,000 in New York.





Old Master Paintings

London

Wednesday 8 July

2pm

Jan van Kessel the Elder (Antwerp 1626-1679)

A still life of flowers in a glass vase (detail)

signed and dated 'J v Kessel fecit/1652' (lower right)

oil on copper

78.7 x 60.5cm (31 x 23³/₄in)

Estimate: £300,000 - 500,000

(\$500,000 - 800,000)

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Modern British & Irish Art

London

Wednesday 10 June

3pm

Lynn Chadwick (British, 1914-2003)

Sitting Couple II

Conceived in 1980, an hors commerce cast
inscribed and numbered
bronze with a black patina, polished faces

91.5cm (36in) wide

Estimate: £100,000 - 150,000

(\$160,000 - 220,000)

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One to watch

There's no time like the present for our new head of department. **Ruth Fletcher** meets Jonathan Darracott

Photograph by Martin Maybank

Jonathan Darracott:
"Things are going to change radically over the next 10 years"

Bonhams' newly appointed Head of Watches, Jonathan Darracott, has been in on the ground floor of some of the most prestigious and interesting sales of recent years. One source of particular pride for him was the sale of the 'Graves' watch in 1999, named after Henry Graves, the wealthy American who commissioned it. "It was the most complicated Patek Philippe had ever made and was later included in the sale of an American collector called Seth Atwood, who bought only premium pieces," says Darracott. "Everyone in the trade scoffed at Atwood because of the ridiculous prices he paid, but he got the last laugh when the Graves watch fetched \$11m. To be involved in that sale was extraordinary – all the pieces were of the best quality and the whole collection made \$36m."

Another highlight was the very first sale of a Patek Philippe perpetual calendar stainless steel watch in the late 1990s. "No one had seen one before," he recalls.

"I intend to put Bonhams at the centre of the huge worldwide market"

go with it, but in the end it made £570,000, which was a huge amount in those days. Stainless steel watches have made more since then of course, but they have entered that mystical territory that only some watches inhabit."

Darracott comes to Bonhams full of ideas for the future – and about what it will hold. "Things are going to change quite radically over the next ten years as Apple-type watches arrive on the market. Suddenly

"They didn't really know they existed. We were a little unsure about where to



brands that have held sway have the biggest brand in the world competing on their patch. But there will always be space for people who love prestigious mechanical watches. There is a huge global market and I intend to put Bonhams at the centre of that."

Darracott is also one of the very few specialists who can actually build a watch himself, and he has carried this practical knowledge throughout his career.

It all began at his mother's work bench. "My mother was a jeweller," he explains. "From an early age I would sit at her bench and play around with the materials. Very simple things at first, but soon I was making quite complicated pieces – a hinged bangle with a hidden clasp had my mother sitting up, I recall – and I realised this was something I was good at."

Next step was university in Surrey for a degree in design – and then the need to make a living. "I had made a speciality of silversmithing but it's a very limited market. I soon realised that I had to broaden my horizons and that's where watches came in." Jonathan was determined,

however, not simply to buy the component parts and assemble them into watches, as so many others have done. He wanted to know – literally – what makes watches tick. A friend had heard that the legendary watch maker, the late George Daniels, was looking for an apprentice. With the brashness of youth, 23-year-old Jonathan rang the great man. It was the shortest conversation of his life. As he remembers, it went as follows:

“Hi, I hear you want an apprentice.”

“No.”

“Right, sorry I disturbed you.”

Undeterred, Darracott wrote to Daniels who then replied more encouragingly, and several exchanges later Jonathan found himself not only with a friend for life, but a scholarship that Daniels had set up for him to study watchmaking in London’s East End for two years. “George was a very particular person. I don’t think I would have survived a month under his tutelage,” he reflects.

A further six months at a prestigious Swiss school thanks to a grant from the Queen Elizabeth Scholarship Trust, gave him invaluable insight into the techniques of the world’s finest watchmakers. “I recognise how fortunate I have been,” he says. “When I first moved into the auction trade I quickly realised how few people had any practical experience of watch building. I had been totally immersed in the process at a formative age and I know watches

inside out.” He was as young as eight when he took apart a broken alarm clock. “‘I can see what’s wrong,’ I said to myself, ‘there’s a hair on it!’ So I pulled it out and it was the balance spring. I’d ruined it for life.” As a student he earned extra cash by working as a car mechanic, and has also rebuilt two motorbikes. “The first time you look at the parts for a chronograph is like when you take a bike apart and say ‘What have I done? How am I ever going to put this back together?’”

“He wanted to know, literally, what makes watches tick”

Although mending watches is still a passion, it is the interaction with people and technology

that Darracott finds fulfilling. “Bonhams is an auction house where connoisseurship is taken seriously. I know about watches – inside and out – and so I feel I am in the right place.” Bonhams watch department couldn’t be in a better pair of hands.

Ruth Fletcher is Bonhams Press Officer for Cars, Watches and Jewellery departments.

Sale: Fine Watches
 Bonhams London
 Wednesday 10 June at 2pm
 Enquiries: Jonathan Darracott +44 (0) 20 7447 7412
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 bonhams.com/watches



Left: Rolex ‘Submariner’, stainless steel, automatic, c. 1972
 39mm
 Estimate: £30,000 - 60,000
 (\$48,000 - 60,000)



Below: Patek Philippe 18ct gold, manual, 1946
 35mm
 Estimate: £80,000 - 120,000
 (\$128,000 - 192,000)



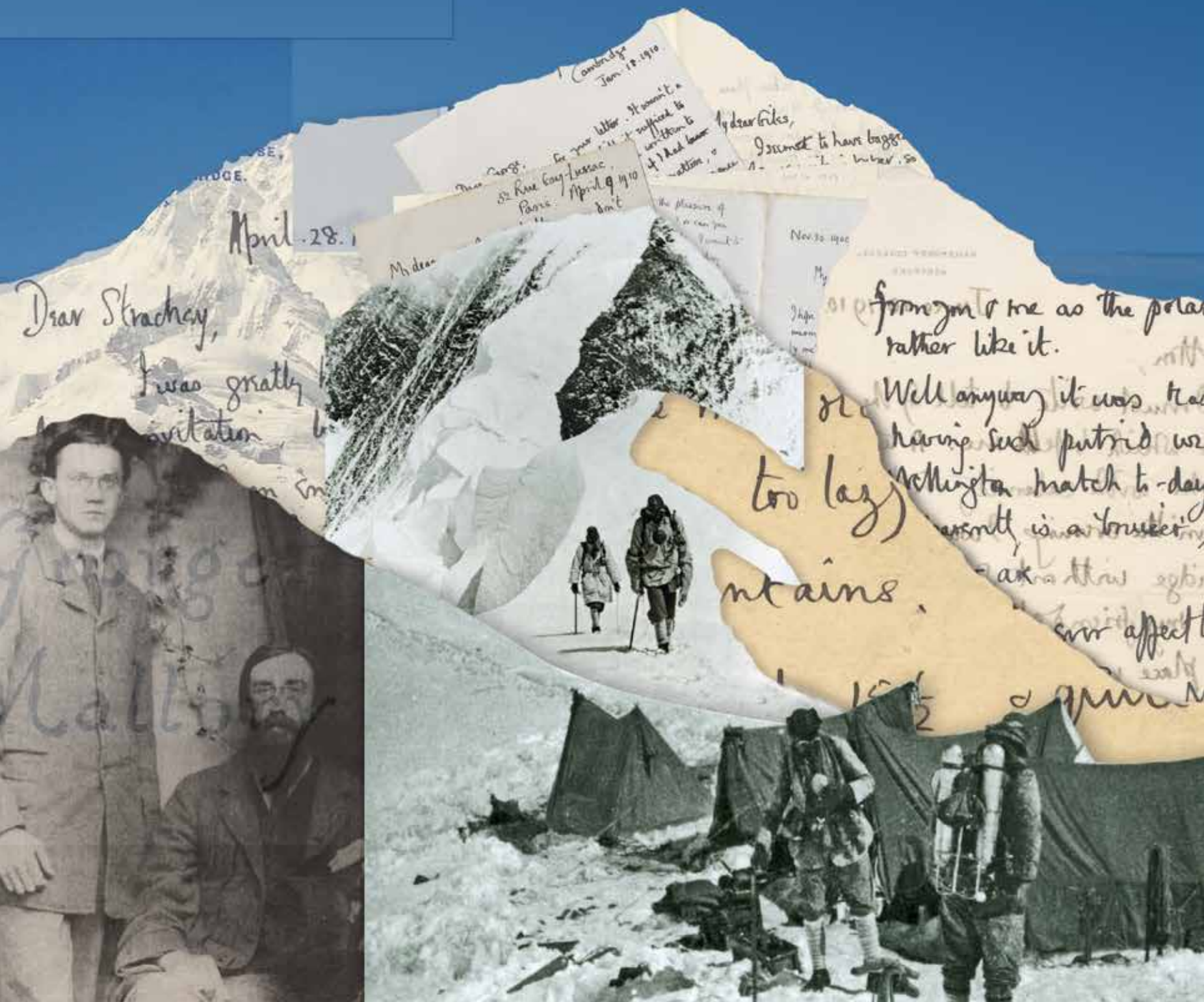
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Base camp

A new cache of letters from the mountaineer George Mallory to Lytton Strachey has just been discovered. They reveal an adventurer who was eager to explore not just Mount Everest, but also his own sexuality, says **Robert Macfarlane**





© Tate, London 2015

The story of George Mallory seems at first a dark fairy-tale. Three times in four years he was drawn to attempt the summit of Mount Everest. Each time the adventurer left behind his wife and three small children to risk himself for the peak, though he had only recently survived duty as an artillery officer on the Western Front.

In 1921, as part of the exploratory British Reconnaissance Expedition, Mallory turned back at 23,000 feet on the North Col of Everest, gateway to the final phase of conquest, driven down by a wind “in which no man could live for an hour”. On the ship home that autumn he dreamed of seeing “the solemn facades in Pall Mall and perhaps Bloomsbury in a fog” – and vowed that he would not return to Everest “for all the gold in Arabia”. But he was back the following spring. Just below the North Col he retreated again, driven down this time by an avalanche that killed seven of the nine sherpas accompanying him.

In 1924, aided by oxygen, Mallory finally made it beyond the Col. He was last seen through a telescope by the expedition geologist, Noël Odell, at more than 28,000 feet: “a tiny object moving and approaching the rock step”, close to the base of “the final pyramid”. Then the scene “became enveloped in cloud” – and Mallory, along with his climbing partner Sandy Irvine – disappeared into the mist of myth. Three times he tried, and on the

third time he died, days short of his 38th birthday.

I was 12 when I was first told of Mallory by my grandfather, a mountaineer and diplomat who had put up new routes on peaks in the great Ala Dag range in southern Turkey. His heavy wooden-hafted ice-axe was taller than me, and his long wooden skis were taller than him. Perhaps because of my grandfather, I could only imagine Mallory in terms of Himalayan adventure and romantic death. He embodied a heroism so bright that it cast the rest of his life into shadow for me.

Over recent decades, though, we have begun to arrive at a more nuanced picture of Mallory, especially of the life that preceded Everest: his involvement with the Bloomsbury group, Fabianism, radical education, queer culture and the First World War. Mallory the hero, the imperial angel, the icon of integrity, has become someone very different – and much more interesting.

Just as we think we have caught up with Mallory, suddenly he surprises us all over again. Thirty-four handwritten letters and cards from him to Lytton

Opposite: Lytton Strachey with his brother James; montage of letters from Mallory to Lytton; the last photo of Mallory and Irvine alive on their final fateful attempt at Everest

Above: Mallory photographed by Vanessa Bell in 1911

Strachey have now come to light. The collection will be offered in June's Fine Book Sale at Bonhams Knightsbridge. The earliest letter to Strachey dates from 1909, when Mallory was still an undergraduate at Cambridge; the last was written in 1921 on board *SS Sardinia*, the ship on which Mallory sailed to

Calcutta, to begin the overland approach to Everest.

Mallory was introduced to Lytton Strachey in May 1909 by Lytton's brother, James, a fellow undergraduate at Cambridge. Lytton graduated the year before Mallory arrived, and had moved to London to pursue what would become a brilliant career as a biographer. The brothers kept up a steady flow of gossip by telephone and letter, and took pleasure in both matchmaking and heartbreaking. When Lytton was told by his brother about Mallory, he expressed his desire to meet him. And when he did, Lytton was smitten. "Mon Dieu! George Mallory!" he raved in a famous letter to the artist and Bloomsbury Group member, Vanessa Bell on 21st May. "My hand trembles, my heart palpitates ... he's six foot high, with the body of an athlete by Praxiteles, and a face – oh incredible – the mystery of Botticelli, the refinement and delicacy of a Chinese print, the youth and piquancy of an imaginable English boy." Mallory would end up sleeping unhappily with James, and corresponding richly with Lytton.

Mountaineers and climbers often talk about 'the best line' up a route or face. It is a phrase both pragmatic and aesthetic. The best line can sometimes be the safest and the easiest – minimising objective hazards (avalanche danger, rock fall, poor protection). But the best line can also be the most beautiful – naturally and sinuously joining parts of the whole, flirting with risk, enjoying the thrill of exposure.

Mallory was renowned for the grace of his climbing: the way his body seemed to acquire a rhythm of movement that approached vertical dance. He was a graceful writer, too, and these newly discovered letters to Strachey show him as an elegant risk-taker with the pen as well as the rope. Gossipy, bitchy, sexy, reflective, here we see Mallory as a young man experimenting with his sexuality as a manner of speaking as well as a means of behaving.

A candid letter dated November 30th 1909, for instance, sent from La Souco in the Maritime Alps, commiserates with Strachey about the grim Cambridge weather, but consoles him with the reminder that the city is filled with "so many young men from whom to choose suitable and worthy companions". "I myself have found

Opposite: Collection of 34 autograph letters and cards from George Mallory to Lytton Strachey
Estimate: £40,000 - 60,000
(\$65,000 - 95,000)

Right: *Portrait of Lytton Strachey* by Simon Bussy

Opposite below: Mallory (right) and Siegfried Herford in December 1913 on Snowdon



© The Bridgeman Art Library

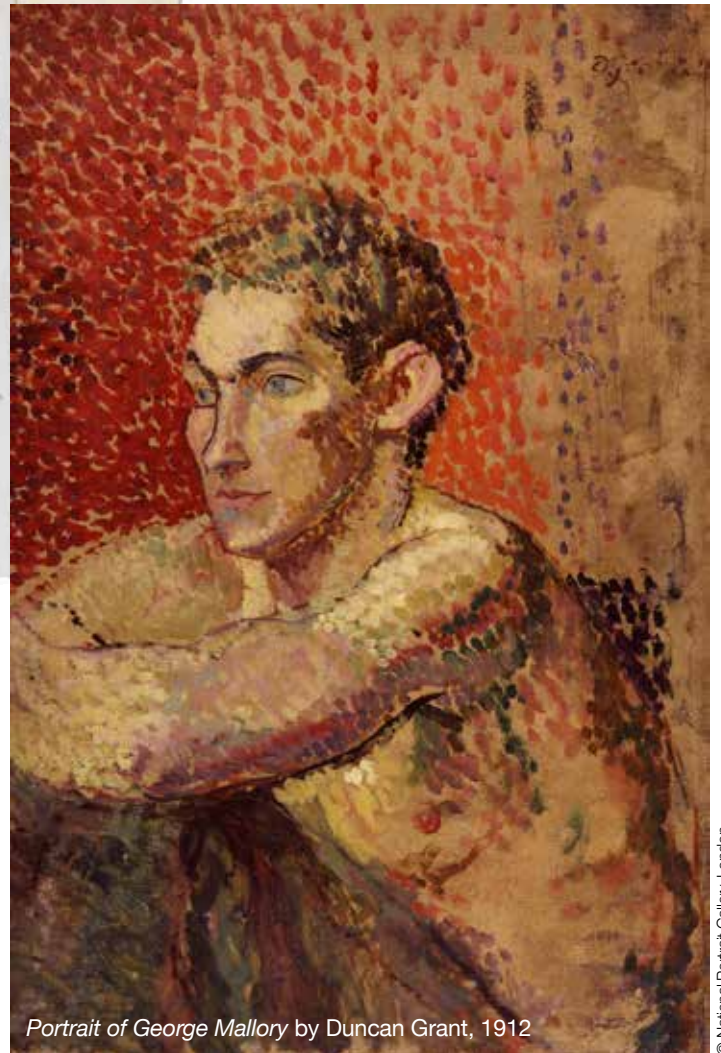
“Mon Dieu! He’s six foot high, with the body of an athlete, the mystery of Botticelli, the refinement of a Chinese print”

that it is the young always whom I desire,” adds Mallory, almost absent-mindedly to himself. A letter from Paris the following year suggests a new level of candour between the men: Mallory addresses Strachey as “a wicked old

sodomite” with a harem: “your Antonious and your Rupert and your beautiful young Lamb”.

Reading his letters to Strachey brings the usual keen pleasures of manuscript archives: smudged ink, creased folds in the thick paper, the variant sign-offs (“Yrs. sincerely, George H. L. Mallory”; “yrs. ever affectly, George Mallory”; “G.M.”) There are also some fine one-liners – “I have an odd prejudice against climbing in dress clothes.” “But then the truth always is so shocking & probably nobody is monogamous” – from the man who, when asked by an American reporter why he wanted to climb Everest, would coin the best-known one-liner in exploration history: “Because it’s there.”

Most fascinating, perhaps, is watching Mallory’s passions shift and change during those twelve vital years. Writing to Lytton as an undergraduate, he is impulsive, coquettish, and liquid in his language and identity. As early as 1910, though, his thoughts are starting to turn from love to climbing, and from the Fens to the Alps: he dreams of “wonderful new expeditions upon the



Portrait of George Mallory by Duncan Grant, 1912

© National Portrait Gallery, London

giants of Zermatt & the thrill of exploring". By the time of his marriage to Ruth Turner, an architect's daughter, the ardour of his correspondence with Lytton is clearly cooling. And once he is aboard *SS Sardinia* in 1921, the distance between the men is palpable: "A letter will pursue me to Tibet," the last letter ends, "if you address it Mount Everest expedition c/o Postmaster Darjeeling. Please give my love to Duncan [Grant] when you see him. Yrs. ever George Mallory."

Read in order and read in full, these letters trace a subtle line between these parts of Mallory's life. Loops and echoes abound, joining the impetuous student to the obsessed Everest. "I am in the most ridiculous state," wrote Mallory playfully to Strachey shortly after they met, "madly energetic & too lazy to do anything but walk up mountains". It was that mad energy – that laziness – which would eventually compel Mallory to leave his friends and family, and to climb into the cloud at the base of the "final pyramid" on Everest in 1924.

Robert Macfarlane is an academic, travel writer and author of The Old Ways: A Journey on Foot. His latest book is Landmarks.

Sale: Fine Books and Manuscripts
Wednesday 24 June at 11am
Bonhams Knightsbridge
Enquiries: Matthew Haley +44 (0) 20 7393 3817
matthew.haley@bonhams.com
bonhams.com/books

Beyond Bloomsbury

Bloomsbury, with its elegant London squares and handsome houses, may have lent its name to the collection of extraordinary friends that included George Mallory and Lytton Strachey, but Cambridge was the alma mater that nurtured these two men and many of the group's cultural luminaries. While the Bloomsbury Group is thought to be a mainly artistic and literary circle, centred around the Stephen and Strachey families, its male members, at least, were connected to a far wider range of leading philosophers, politicians, and lawyers who had met at the university.

Strachey had been introduced to the coterie by a fellow Cambridge student, Thoby Stephen, brother of Virginia Woolf. G.E. Moore, the philosopher whose *Principia Ethica* was hugely influential on the group's political ideas about the advancement of human society, went on to become the university's professor of philosophy. Influential, too, was Cambridge alumnus John Maynard Keynes, the brilliant economist who later became the first chairman of the Arts Council.

It is hardly surprising that an elite academic institution would produce leaders in their chosen sphere, or that they would have met each other at London's dinner tables or country retreats such as Charleston in Sussex, home of Woolf's sister Vanessa and her husband, the artist Duncan Grant. Although the 'Bloomsberries' were united in their dislike of the establishment, and condemned for their shockingly unorthodox attitudes to sex and marriage, they were at the heart of what we would now call a network of movers and shakers whose influence extended far beyond paintings, pots and literary fiction. *Hilly Janes*



A family affair

Aimé Maeght invented the contemporary gallery. His grand-daughter, Yoyo, describes to **Lucinda Bredin** the surreal experience of growing up surrounded by great artists

To give you a taste of Yoyo Maeght's internecine memoir about her family, let's take a deep breath and start at the very beginning. Her book opens with a description of how she was abandoned as a baby on Boulevard St Germain, the epicentre of Parisian bohocracy, and found, minutes from death, wrapped only in pages of France-Soir newspaper by a young couple, Adrien Maeght and his wife, Paulette.

Until she was 11, Yoyo couldn't believe her luck. To her mind, she had been swept up from the gutter into the most extraordinary ménage. Aimé Maeght, (pronounced Magh), her grandfather, had charmed his way from a very humble background to become the dealer – and confidant – of some of the most famous artists in history: Pierre Bonnard, Fernand Léger, Georges Braque, Joan Miró and Alberto Giacometti, among them. Consequently, Yoyo's childhood was filled with gallery openings at which Alexander Calder waltzed with Nina Kandinsky and where Miró would draw birds all over the napkins. On Thursdays, Octave the chauffeur would take her and her two elder

sisters, Isabelle and Florence, to see Braque, where they would spend the day watching doves fly around the house. Although Yoyo says that "every day" her parents made her feel that she wasn't part of the family, she emphasises how happy her childhood was. "I always said, 'Thank you, life. How lucky I am, someone else could have found me.'"

We are sitting in the bar at the Monaco Hotel in Venice. The biennale has been raging all week and Yoyo, a handsome woman with an enviable abundance of blonde hair, has been following a packed, colour-coded schedule. But when she relates the discovery that shocked her to the core, she looks as amazed as she must have felt all those years ago. In 1970, while Yoyo was staying with her grandmother, she chanced upon an entry in a diary that made her realise she wasn't adopted after all: Adrien and

"They all thought it was funny. A joke. You have to remember that everyone was a surrealist, and they had strange minds"

Paulette were her real parents.

"I remembering running to the phone and calling my mother to ask, 'Why, why did you say this?' My mother said, it was because I was so ugly – 'like a rat' – that it was easier to pretend I was a foundling."

Now, the story begs a number of questions – not least as to why the entire family colluded in the fiction. Yoyo simply says that "they all thought it was funny. A joke. You have to remember that everyone was a surrealist, and they had strange minds. They lived their lives as if it was a movie." Indeed they did, partly because the story itself had such a cinematic sense of drama.

At the centre of it all was Aimé Maeght, her grandfather, who was born in 1906, near Lille. When he was a boy, he was evacuated by the Red Cross to Nîmes in Provence, which could not have been more of a contrast to "his sad northern landscape", as Yoyo puts it. Aimé was intelligent, charming – and not one to let an opportunity slip



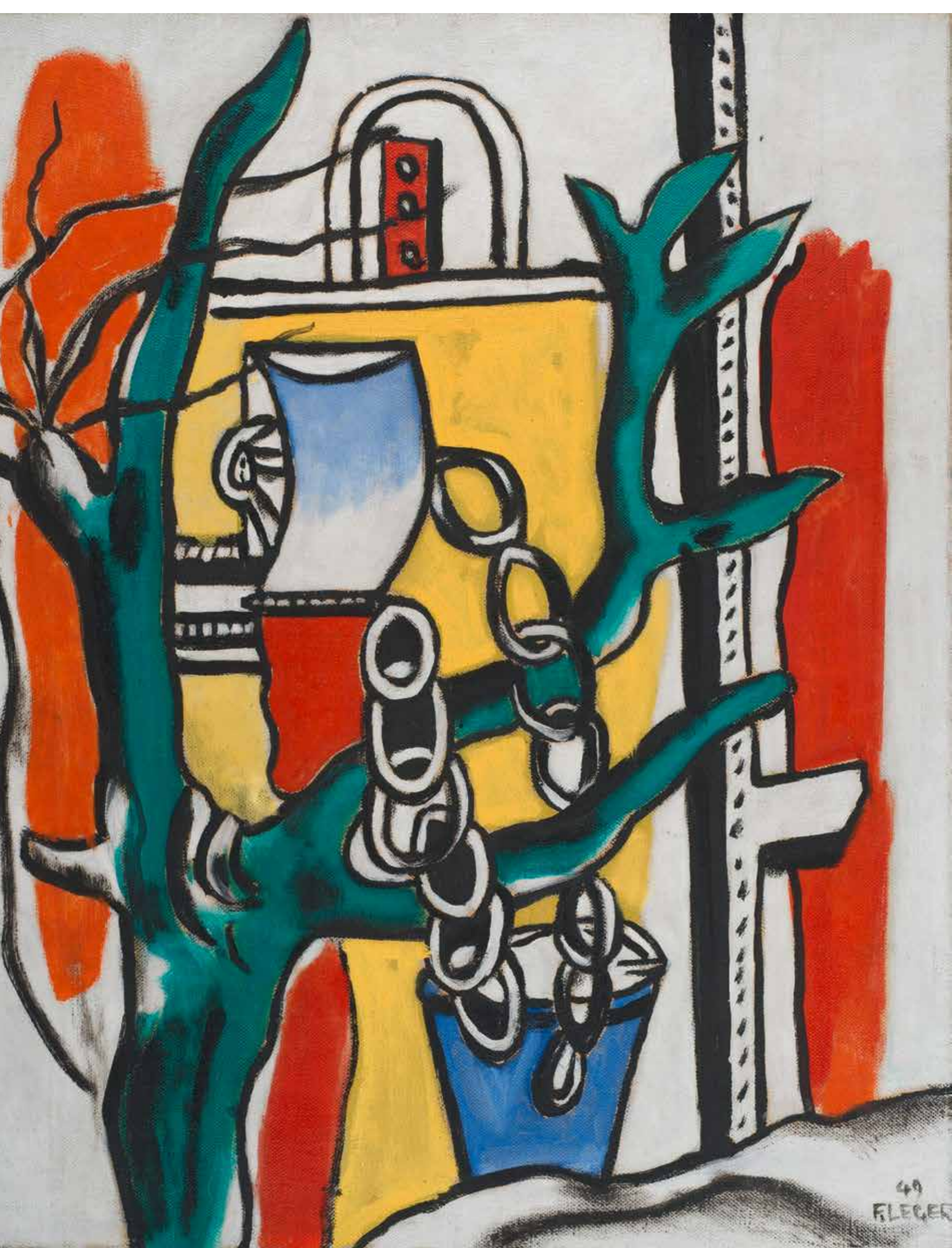
© All photographs courtesy of Yoyo Maeght

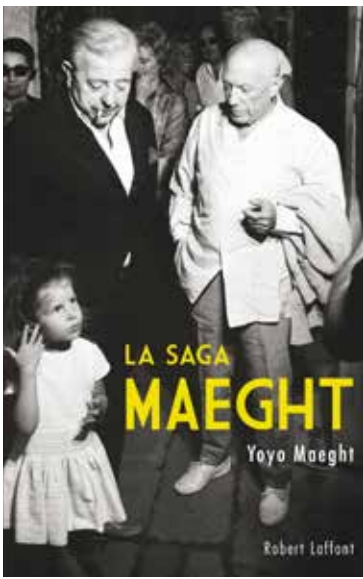
Opposite: Fernand Léger (French, 1881-1955)

La margelle du puits, 1949
signed and dated
oil on canvas
54 x 45.5cm (21¼ x 18in)
Estimate: £280,000 - 380,000
(\$450,000 - 600,000)

Top left: Yoyo Maeght

Left: Aimé Maeght and André Breton





Right: Pablo Picasso (Spanish, 1881-1973)

Verre, paquet de tabac, carte à jouer, 1919
Signed 'Picasso' (lower right)
oil on canvas
19.4 x 26.8cm (7½ x 10½in)
Estimate: £300,000 - 500,000
(\$500,000 - 800,000)



by. He began his career as a typographer and printer and after a chance meeting with Pierre Bonnard, he helped the elderly artist – who was 40 years his senior – to produce a lithograph. The pair became inseparable friends – and, as more artists were drawn towards the light of the south of France, and, subsequently, fleeing from the occupied zone in World War II, Bonnard was invaluable at introducing the young man to writers and painters, including Henri Matisse. In 1945, Bonnard encouraged Maeght to open a gallery in Paris – with paintings by Matisse as the inaugural show. By the time, Yoyo was born in 1959, the Maeght family were art world royalty.

It is fair to say, that Aimé Maeght was the first modern art dealer and the person who created the template for the contemporary gallery. As Yoyo says, “He didn’t see exhibitions as vehicles to sell the artist’s work – more to promote their career. For every exhibition he published a catalogue – not with a list of works and the prices – but with essays and poems by famous writers such as André Malraux and Jacques Prévert. It was to create a cultural context for the artist. Now everyone does this – but in 1946, Aimé Maeght was the first. Some of his other innovations we take for granted as well; for instance, he cast bronzes for Giacometti’s show. Since the 19th century, galleries merely showed a plaster cast and clients would order an edition based on that. Aimé, however, broke the mould by investing in making the bronzes before the show. He said that was the only way to truly understand the work.”

However, Aimé’s most abiding personal legacy was his Fondation Maeght at St Paul de Vence, which has one of the largest collections of 20th century art in Europe. But when it opened in 1964, not even the quality of the work was the most arresting aspect of it. The building, designed by Catalan architect, Lluís Sert, features ‘rooms’ created by Miró, Chagall, Giacometti, Braque and Léger. As Yoyo says, “It is commonplace now for a collector to create his own museum, but again, my grandfather was the first to make a purpose-built gallery for 20th century art. It was the first in France – and 13 years before the Pompidou Centre



– and it had a library, studios, spaces for contemporary and historical exhibitions, there was dance ... It provided a whole world for art.”

What were Yoyo’s memories of being surrounded by some of the world’s most famous artists? “Sometimes I would long to come from a bourgeois home like my friends. We were up late at openings, were taken off to the south of France by my father, who had no regard for school – none of us ever completed our baccalaureate. Once I was asked where I had been and I said, I’d been painting with Picasso. I was branded a pathological liar.” Miró, who lived with the family for four months, was like her favourite uncle. “It was as if he was training me from the age of five to be a curator. He explained his work to me – why the colours on his sculptures would never be like a tree. He would say, ‘My work is to do something stronger and better than nature. Can you imagine how difficult that is?’ There is a wonderful film of him laying out his new prints on the grass outside and telling me that his works ‘had to resist nature’. He gave these aperçus as if they were special presents. Which they were. I was the curator of his last exhibition – and all along he was training me.”

The cloud on the horizon was the family dynamic.

Top: Yoyo Maeght’s memoirs showing the author aged 4, with her grandfather, Aimé, and Picasso

Above left: Aimé Maeght with his wife, Marguerite

Above right: Fondation Maeght in St Paul de Vence



**Below: Joan Miró
(Spanish, 1893-1983)**

Sans titre, (c. 1972-1973)
Signed 'Miró' (lower right)
oil, industrial paint and woolen
yarn on masonite
197 x 122cm (77½ x 48in)
Estimate: £600,000 - 800,000
(\$1,000,000 - 1,300,000)

Left: Yoyo with her 'favourite
uncle', Joan Miró

“Once I was asked where I had been – I said I’d been painting with Picasso. I was branded a pathological liar”

Aimé and his son, Adrien, were not soulmates – Adrien never went to the gallery openings and indeed, Yoyo claims that she and her siblings were used as bargaining-chips by her father. According to the book, there’s a lot on the charge sheet – and alas, the poison has spilled over into the next generation.

Four years ago, Yoyo left her position at the Fondation Maeght to concentrate on making editions of architects’ drawings. And, no surprises here, it was the result of a seismic family rift. Her elder sister Isabelle is now in charge. Yoyo claims she is merely “sad”, but clearly there’s something lost in translation. “Ouf, it is complicated,” she says with a Gallic shrug of her shoulders. “It’s not a question of money, it is a question of power. Isabelle wants the power. But art is my life. I spend my life in art. She wants to have that because her name is Maeght. I have that *because* my name is Maeght and because I spend years and years at the Fondation.” Did she write the book to inflame her sister? “It is not a *livre thérapeutique*,” she says a touch unconvincingly. “I wanted to close a chapter and for people to understand the spirit of my grandfather.” I’m guessing that she feels that spirit is not pulsing through the current Fondation? For a moment I think she’s going to cry. “They have no comprehension about who Aimé Maeght was,” is all she is able to say.

Being told for all those years that she was not a member of the family has had long-term consequences. “Isabelle believes that I am not of the family. And I told my father if I wasn’t his daughter, I wouldn’t mind ... But if it turned out that I wasn’t the grand-daughter of Aimé Maeght, I would be very upset.”

Lucinda Bredin is Editor of Bonhams Magazine.

Sale: Impressionist and Modern Art
Bonhams London
Wednesday 24 June at 2pm
Enquiries: India Phillips +44 (0) 20 7468 8328
india.phillips@bonhams.com
bonhams.com/pic-imp





Anish Kapoor
(British born 1954)

Untitled, 2012

stainless steel and lacquer

124.5 x 124.5 x 30.5cm

49 x 49 x 12in

Estimate: £400,000 - 600,000

(\$650,000 - 1,000,000)

Here's looking at you

Anish Kapoor's monumental mirrored sculptures compel us to examine ourselves as well as the space we inhabit, says **Francesca Gavin**

The act of looking is omnipresent in modern times. Contemporary eyes are glued to screens, phones and transient moving images. Yet in Anish Kapoor's work, the act of looking is transformed beyond the fleeting into something unique. His sculptures make the process of looking more intense. He is an artist whose work creates a sense of psychological disruption and the illusion of everlasting depth.

Anish Kapoor is one of the most important artists to have emerged in the UK in the last 30 years. The winner of the Turner Prize in 1991, he has exhibited at the Royal Academy and Tate Modern in London, the Grand Palais in Paris and the Museum of Contemporary Art in Sydney.

He represented Britain at the 1990 Venice Biennale and was knighted for his services

to visual art in 2013. His mirrored *Cloud Gate* sculpture in Chicago is one of the best-known public artworks in America. His largest project to date is to be unveiled in June in the gardens of Versailles in France.

Kapoor is also one of the first artists – alongside Jeff Koons and Michelangelo Pistoletto – to gain serious attention in recent decades for his reflective artworks. Standing in front of one of his mirrored works, which he began to make in 1995, is a disconcerting experience. The viewer cannot help but physically interact with its convex space – falling into the work, unable to discern how deep or far its surface goes. This void-like experience is something Kapoor has successfully made with pigment-covered curves as well as mirroring. No matter the material, there is a feeling that the planes of existence fall away, inducing a sense of vertigo. Nowhere is this feeling more in evidence than in *Untitled*, 2012, which will be offered by Bonhams in London's Post-War and Contemporary Art Sale in July.

The late psychologist Jacques Lacan famously proposed that the human relationship to the mirror was one of the most fundamental experiences in life. His 'mirror stage' theory proposed that we create our own identity through our reflection. Kapoor's work at times becomes a perfect metaphor for this sense of emotional and internal complexity. We see ourselves formed within its surface.

Reflection and mirroring has become notably present in contemporary art – appearing in pieces by artists including Rashid Johnson and Iván Navarro, Josephine Meckseper and Jeppe Hein. The resonance of the mirror brings physical and intellectual encounters to the fore, but it can also be a provocative reference to our current age of glossy screens and selfies. What all these artists share, along with Kapoor, Koons and Pistoletto, is a desire to place the viewer within the work itself. We do not just look at the object or stand next to it – our bodies become at one with the piece. These pieces are also no longer inanimate but are ever changing, brought to life by the space they reflect. There is also a metaphysical statement

“His mirrored *Cloud Gate* sculpture in Chicago is one of the best known public artworks in America”

Kapoor's *Cloud Gate* reflects the famous Chicago skyline





at play here – something of the magician’s wand.

Kapoor was born in Bombay in 1954, and came to the UK in 1973 to study art, first at Hornsey College and then Chelsea School of Art. His early pieces – made from piles of vibrant, coloured pigment – were exhibited at the Museum of Modern Art, New York in the 1984 survey show held to mark the opening of the new building.

That decade, his work focused on large stone installations, and he started to create curved works that became increasingly void-like. As he began working with mirrors, he extended that sense of void into reflection. These pieces became his central focus – increasingly large and often in public spaces. In recent years he has

returned to colour. His blockbuster Royal Academy show in 2009 included kinetic works using blood-red wax, and new, visceral wall paintings. Yet throughout his practice there has always been a sense of a manipulative awareness of the viewer’s body.

The mirror is a medium that captures outer space and interior being, the future and the past. It is one of the most simple and hypnotic surfaces of human

“As with the likeness of Medusa in the shield of Perseus, reflection has a sense of the deadly”

creation – pushing us away and simultaneously drawing us in. As with the likeness of Medusa in the shield of Perseus, reflection has a sense of the deadly. It highlights mortality. Life itself is reflected for a moment, then distorted, changed and removed from its reflection. Kapoor is an artist who has made this mutable material truly his own.

Francesca Gavin is Visual Arts Editor at Dazed & Confused.

Sale: Post-War and Contemporary Art
 Bonhams London
 Wednesday 1 July at 4pm
 Enquiries: Ralph Taylor +1 323 436 5430
 ralph.taylor@bonhams.com
 bonhams.com/contemporaryart



© Press Association

Above: Anish Kapoor’s *Sky Mirror, Red* in the Serpentine, 2011

Left: Anish Kapoor

Right: Installation at Maison Particulière’s *Origine(s)* with Daniel Arsham’s *Pixel Cloud* (2010) above Kapoor’s *Untitled* (2010)

© Alexandre van Battel, 2015



England expects

Traditional British interiors have a bright future in the hands of stylish designers who marry the old with the new, says *Lisa Freedman*



Late George III satinwood,
rosewood and tulipwood
crossbanded and painted
Carlton House desk, 18th
century
42in wide (107cm)
Estimate: £30,000 - 40,000
(\$48,000 - 64,000)



When Britannia ruled the waves – and considerably after – the English were confident about their own taste, a taste admired the world over. Its distinguishing elements included fine wooden furniture with a gleaming patina of beeswax, elegantly lined silver, delicate floral prints. Then along came IKEA and – with one dismissive lift of its Swedish eyebrow – commanded us to “chuck out the chintz”. Bizarrely, we obeyed.

‘Global modern’ is now all the rage, particularly in London, but English taste is certainly not dead. After an uncomfortable wobble, it’s been reborn with a renewed sense of identity and an ever-stronger appreciation of its core values. “English taste endures precisely because of its ability to absorb new influences and make them its own,” says architect and interior designer Ben Pentreath.

Pentreath acknowledges the inexorable rise of ‘hotel-room’ style, but believes the thirst for English originality, individuality, and authenticity has never been stronger. “All the best points of English taste – an understanding of tradition, a timelessness, an underlying sense of humour – are powerful enough to survive long after the world of bland and bling is a distant memory.”

Colefax and Fowler is a design firm whose wallpapers and fabrics have long been associated with the words ‘quintessentially English’. Founded in Mayfair in the 1930s by Lady Sybil Colefax (later joined by John Fowler), the firm has, from its inception, been synonymous with understated elegance and fresh-as-spring pattern. In the years after the Second World War, it was the defining hand that helped mould myriad imposing country

Top: Chelsea gold-mounted bonbonnière, c.1760-65
2in (5cm) wide
Estimate: £3,000 - 5,000
(\$4,800 - 8,000)

Top Right: English taste has never been more inventive

Bottom right :
George III silver hot water jug in Adam style by Henry Greenway, London, 1775
13in (33.5cm) high
Estimate: £8,000 - 12,000
(\$13,000 - 20,000)



© www.nrh-design.co.uk, 2015

“The look now is more pared down and purer, but antique furniture of the right date is still hugely useful”

houses and smart metropolitan addresses. Today the firm has a widespread international presence, but seemingly constraint remains central to its ethos.

“The look now is much more pared down and purer than it was,” says long-serving Managing Director Wendy Nicholls, “and quite different, too, with modern pattern and bolder colours. But antique furniture of the right date is still hugely useful. In a man’s dressing room, for example, an 18th or 19th century chest of drawers can look stupendous.”

She feels, mahogany, too, undoubtedly continues to have its place – in well-balanced moderation. “You wouldn’t have an entire dining room or drawing room filled with it. You’d split it up with a lacquered or painted piece, and bring it down a peg, by using a simpler fabric – covering a chair with linen rather than damask, for example.” She remains a champion of the poor maligned chintz. “Chintz got a bad name because of the way people used it – it was a question of overkill – but a beautiful chintz is perfect for cottages and country houses.”



Right: Interior by renowned British decorator Geoffrey Bennison

Opposite left: George IV silver-gilt sideboard dish, London, 1820
64cm (25in) wide
Estimate: £10,000 - 15,000
(\$16,000 - 24,000)

“You want to feel that a room has been put together over time, rather than mashed together in an hour”



© Rizzoli International Publications, 2015

Hatta Byng, editor of Condé Nast's *House & Garden* magazine, is personally responsible for defining English taste for contemporary readers. For her, a key part of the term remains a clear sense of the past. “You want to feel that a room has been put together over time, rather than mashed together in an hour. I'd like to think, too, there's been something of a comeback for antique furniture, that the furniture I've inherited from my grandmother, for example, can fit easily into my house alongside more contemporary pieces, creating a relaxed look.”

In her work, she's witnessed a healthy growth of younger designers (like Pentreath and Rita Konig) adding their strength to the grand established names of English decorating – Robert Kime, Nicky Haslam, David Mlinaric, Hugh Henry – who, over the past decades, have continued to make classic English taste just that. “A designer like Hugh Henry has an amazing eye for colour and a pared-down style, which moves the look forward without you even knowing it,” she comments.

Julia Pruskin who has long specialised in 20th



Right: Irish George II carved mahogany console table
51in (130cm) wide
Estimate: £25,000 - 40,000
(\$40,000 - 65,000)



Right: George III carved giltwood mirror
61in (155cm) high
Estimate: £5,000 - 7,000
(\$8,000 - \$11,000)

Below: Regency carved giltwood serpentine side cabinet
32 1/2in (83cm) wide
Estimate: £2,500 - 3,500
(\$4,000 - 5,500)

Bottom: Model of a hound
English Delftware, 1715
8 1/2in (21.3cm) high
Estimate: £15,000 - 20,000
(\$25,000 - 32,000)



century decorative antiques, believes that in the capital especially, the cosmopolitan influence has nudged English taste in a new direction.

“It’s a bit like the grey squirrel edging out the red. There’s now a more widespread resistance to the battered and casual. You can have one worn thing beautifully presented on a plain wall or one tattered cushion, but the overall look has to be manicured to be taken seriously.” That said, like Byng, she believes a truly English interior cannot be all brand new. “It should look like it’s lasted a while, not been ordered by the yard.”

English style has always been as much, if not more, about the country as it has been about town. Historically, the moneyed – old and new – considered a grand rural residence as central to their identity and status. In one sense, the taste of these home owners continues to be one of England’s greatest exports, promoted around the world in a plethora of films and television series, from *Pride and Prejudice* to *Downton Abbey*.

“All the movers and shakers were landowners,” says Chelsea Gold Medal-winning garden designer Isabel Bannerman, who with her husband Julian, has continued to help define the country-house aesthetic. (The Bannermans have worked with the Prince of Wales at Highgrove and designed the British Memorial Garden to 9/11 in New York.)

“In terms of gardening, what many people view as English taste is Sissinghurst Castle and Vita Sackville-West, who introduced a style that was Bohemian and relaxed,” Bannerman continues. “Like her, we try to make gardens to live in rather than great showpieces. English taste, too, has always been eclectic – it’s much more interesting to mix styles and periods than become fixated on one. We use anything that catches our eye that is funny and interesting.”

As with her urban counterparts, Isabel Bannerman has witnessed the wildfire spread of international modern even in the most rural reaches, but she feels its impact has been largely benign. “Many traditional crafts, such as stonemasonry and thatching, were in danger of

dying, but now that everyone is doing up their houses to a high standard, these skills have been rescued. In many ways, things have got better.”

As the old saying goes, what doesn’t kill you makes you stronger. Clearly, no more so than in the case of English taste.

Lisa Freedman writes for the Financial Times and other publications.

Sale: Britain - Defining the Interior
Bonhams London
Wednesday 3 June at 11am
Enquiries: Michael Moorcroft +44 (0) 20 7393 3835
michael.moorcroft@bonhams.com
bonhams.com/defining

Exhibition to see: Quintessential English taste is on display at the newly opened private apartments and model room at Sir John Soane’s Museum, 13 Lincoln’s Inn Fields, London WC2, soane.org





War horse

British artists sent to the Front during the First World War captured its brutal horrors like nothing else, but no one more so than C.R.W. Nevinson, argues *Jeremy Paxman*

When Christopher Richard Wynne Nevinson died in October 1946, the *New York Times* reported the death of “a genius, playboy, and war hero”. The *Hampstead News* contained its excitement with “Stricken artist dies in his native Hampstead.” More than the difference between national temperaments, the two tributes – with the exception of “war hero” perhaps – are equally true. Nevinson had become a forgotten visionary. And a bit of an irritating prig.

Nevinson’s greatest work was produced in the space of a few years during the First World War. By the time of the Armistice he seemed to have lost his artistic bearings. (According to *The Times*, “his success with his war illustrations was an accident of the subject”.) By the time of his death his paintings were downright unfashionable. A sale at Bonhams in June, however, is likely to set a new world record for a painting by Nevinson. *Mule Team* is one of the very few paintings of the First World War by Nevinson to be offered at auction in recent years. Prints by the artist will also be on offer in a separate sale.

Nowadays, when people think of British First World War artists they generally conjure up Paul Nash, Percy Wyndham Lewis or even Stanley Spencer – yet the greatest of Nevinson’s paintings are, to my mind, among the very best. *Flooded Trench on the Yser* (1916) presented an entirely new, explosively fashioned landscape in Flanders, the rain slashing down in lacerating diagonals: you can smell and feel the desolation. *Paths of Glory* (1917), famously censored by the War Office for its unflinching depiction of two lifeless, faceless Tommies, revealed the human cost of war – no glory, no triumph.

Nevinson was 25 when war broke out. A prickly, rather chippy young man, he was a child of North-London comfort with a well-known war correspondent and his liberal wife as parents. He’d emerged from the banal brutality of his English public school – Uppingham – to study at the Slade School of Fine Art alongside Nash, Spencer and Ben Nicholson. There followed a period living and working with the community of Futurist artists in Montparnasse.

Opposite:
C.R.W. Nevinson
(British, 1889–1946)
Mule Team, 1917
 signed ‘C.R.W. Nev’
 (lower centre)
 oil on canvas laid on board
 63.5 x 76.2cm (25 x 30in)
 Estimate: £250,000 - 350,000
 (\$400,000 - 500,000)



Left: *Flooded Trench on the Iser, 1916*

Below: C.R.W. Nevinson during the First World War



© All images courtesy The Bridgeman Art Library

The movement's obsession with speed and action, its smashing of belief in comfortable representation, was a perfect refuge for the young man who had spent much of his time at the Slade being scorned by his professor as unlikely ever to cut it as an artist.

Most of the Futurists were Italians who despised their country's association with the cultural achievements of its past. With the monomania of privileged crackpots, they eagerly anticipated the destructive potential of the outbreak of war. But Nevinson was unmoved by the tide of brass-band 'If I should die, think only this of me' patriotism which swept Britain. He instead joined the Friends' Ambulance Unit, a Quaker medical operation which devoted itself to caring for the wounded and dying in France.

It was a traumatic experience: "We could only help, and ignore shrieks, pus, gangrene, and the disemboweled." The putrefaction was a wholesale rebuttal to the Futurists' childish enthusiasm for war and destruction. Nevinson endured the effects of technology on the human body for two and a half months, before returning to London on sick leave.

The Field Hospital's loss was art's gain, for the Futurist style which Nevinson had embraced before mass mobilisation was the perfect vehicle for expressing the horror of the first fully mechanised war. This appalling conflict can be summarised as a reckoning between human ingenuity and political ambition; one endless attempt through the development of new weapons – tanks, artillery, gas, flame-throwers,

“Guards had to be stationed beside the painting to protect it when it went on display”

trench mortars, air power, submarines – to extinguish the enemy. The style of Nevinson's paintings – the sombre colours, the angular shapes resembling the sharp-edged shrapnel which flew everywhere – was the perfect way to see its dehumanising effects. "A man is all the sadder for seeing war," Nevinson later recalled, "but I grew better, and painted."

Nevinson subsequently joined the Royal Army Medical Corps, working as an orderly for the 3rd London General Hospital in South London (where, in 1916, the sculptor Francis Derwent Wood would pioneer the Masks for Facial Disfigurement Department). These experiences – the unrelenting strain behind the front line, the reality of human fragility – produced what is perhaps the finest painting of the war, *La Mitrailleuse*.

La Mitrailleuse shows three French soldiers firing a machine gun (a fourth lies dead in the trench at their feet). The picture is all angles, with any trace of humanity removed from the soldiers who are merely part of the machine spewing death at the enemy. An astonished Walter Sickert called it "the most authoritative and concentrated utterance on war in the history of painting", and the crowd of spectators, including Winston Churchill, Arthur Balfour, Ramsay MacDonald, Joseph Conrad, as well as

numerous generals, was so dense that guards had to be stationed beside the painting to protect it when it went on display in London. It was – and remains (it was bought for the nation) – an astonishing picture. As John Rothenstein put it in *Modern English Painters*, Nevinson had discovered a way to render in art “subject matter that everyone was under an almost irresistible compulsion to expel from their memory”. By 1917 Nevinson had been engaged as an official war artist and was back at the Front.

The public saw the brutal reality of life on the battlefield as never before. At the outbreak of the First World War photographic equipment, though cumbersome, was

portable enough to be taken to the Front. There was even a documentary depiction of the battle of the Somme shown in cinemas within six weeks of the start of the attack in 1916. But, as J.E. Crawford Fritch remarked in 1918, “The camera observes everything but experiences nothing . . . We ask for the truth, the whole truth, and it gives us nothing but the facts.” Be it Goya or Picasso, artists have tried to do more, to depict something of the spirit of war.

Yet there was something so numbing about the massive number of human casualties in the First World War that their scale became almost impossible to communicate. “The war has used up words,” said Henry James in 1915. Within

“In August 1914, the British army had only 80 motor vehicles, yet it had 25,000 serving mules and horses”

bring back word from the men who are fighting to those who want the war to go on forever. Feeble, inarticulate will be my message, but it will have a bitter truth, and may it burn their lousy souls.”

The suffering of animals was a perfect vehicle for this message. As one Royal Artillery signaller put it: “We knew what we were there for; them poor devils didn’t, did they?” But animals were critical to the war effort: in August 1914, the British army had only 80 motor vehicles, yet it had 25,000 serving mules and horses. The army commandeered many more motorised vehicles, of course. By the end of the war, it had deployed almost 896,000 horses, mules, donkeys, camels,

three years, the British government had commissioned 130 war artists. One of them, Paul Nash, described himself as “a messenger who will



Above: The brutal portrayal of French soldiers, *La Mitrailleuse (The Machine Gun)*, 1915, caused a sensation when it was exhibited in London



© Courtesy The Bridgeman Art Library

reindeer, bullocks and dogs in the war effort. As vulnerable as humans to artillery shells, bullets and gas, they died in great numbers.

The horse, famously, is the vehicle of kings, gods and generals: Alexander and Bucephalus, Napoleon and Marengo, Wellington and Copenhagen. The mule, by contrast, is stubborn, bad-tempered and sullenly unglamorous. Most are incapable of reproduction. Yet they often proved more capable of surviving the dreadful conditions of the Western Front than either horse or machine, delivering, for instance, three quarters of the ammunition at Passchendaele, struggling through shell holes filled with mud and sewage to drag gun-carriages forward.

Bandaged with the men's own field dressings, their hides scarred by shrapnel, a deep affection developed between soldiers and their beasts of burden. The sight of an animal with its back broken or entrails torn out by a shell reduced many to tears. A lieutenant in the Royal Field Artillery recalled in a letter home how a shell dropped in the middle of a mule team. The men survived, but two of the mules had to be shot because of the severity of their wounds. The lieutenant described how the mule driver kept sobbing "He was my donkey, my donkey." That

kind of suffering left some men with nothing but loathing for the 'civilised' society they believed they represented. This bond between man and beast is brilliantly captured in the memorial to the 58th (London) Division at Chipilly, near the Somme, showing a man cradling a stricken draught horse.

Mule Team, the painting being sold by Bonhams, is small – two by two-and-a-half feet.

It shows a single Tommy in tin helmet, greatcoat and bandolier, astride one of the hundreds of thousands of beasts

of burden which kept the British Expeditionary Force supplied with food, guns and explosives. In its quietness it is, somehow, a bleaker vision of war. As man and mule slog forward into the grey dawn, in colour, texture and feel, they merge together. The Tommy's fist is clenched and enlarged. The mood is stoical and unheroic. Mulish, almost.

Jeremy Paxman is a BBC broadcaster and author. His most recent book is Empire: What Ruling the World Did to the British.

Sale: Modern British and Irish Art
 Bonhams London
 Wednesday 10 June at 2pm
 Enquiries: Matthew Bradbury +44 (0) 20 7468 8295
 matthew.bradbury@bonhams.com
 bonhams.com/modernbritish

“The lieutenant described how the mule driver kept sobbing ‘He was my donkey, my donkey’”

Above: Nevinson's *Paths of Glory*, 1917, was famously censored by the War Office for its unheroic depiction of two faceless British soldiers lying down in the mud



Deep impressions

Nevinson's prints touched a raw nerve

C.R.W. Nevinson's depictions of ordinary soldiers performing routine tasks during the First World War, or suffering from the after effects of combat, created a visceral and moving legacy for future generations. But they were not admired by his employers at the Department of Information – or by War Office censors.

The officials feared that the subject matter of works such as *That Cursed Wood* (left, below), with its war-blasted landscape and bare trees overflowed by spectral aircraft, or a rare woodcut, *Motor Transport* (above) depicting an truck full of weary soldiers, lacked heroism and the propaganda value that they had seen in his earlier work. Nevinson may have viewed the war as a tragic event, but as far as the Department of Information was concerned, the job of war artists was certainly not to risk spreading despondency which would weaken support for the war on the home front.

These two highly sought-after prints are to be offered at Bonhams London in June, along with *The Workers*, a 1919 lithograph which dramatically reflects both the widespread industrial unrest in the year after the war ended, and something of Nevinson's own radical background.

Outspoken and often angry, Nevinson was only too aware of the unbearable suffering of the wounded and dying soldiers he had volunteered to help in France. These works reveal somewhat of a turning point in his development, and show the artist rejecting his earlier iconoclastic Futurist influences and moving towards a greater realism.
Hilly Janes

Sale: British Master Prints
Bonhams London
Wednesday 17 June at 2pm
Enquiries: Rupert Worrall +44 (0) 20 7468 8262
rupert.worrall@bonhams.com
bonhams.com/prints

Left: *That Cursed Wood*, 1918
drypoint on watermarked laid,
signed in pencil, with margins
10 x 13¾in (25 x 33cm)
Estimate: £20,000 - £30,000
(\$30,000 - 50,000)



Above: *The Workers*, 1919
lithograph on wove, signed and
dated in pencil, from edition of 50,
with margins
20 x 13¾in (51 x 35cm)
Estimate: £30,000 - 50,000
(\$48,000 - £80,000)

Above right: *Motor Transport*,
1918, woodcut on oriental laid,
signed in pencil, from edition of
12, with margins
8½ x 11¼in (21 x 28cm)
Estimate: £50,000 - 70,000
(\$80,000 - 110,000)

He made the earth move

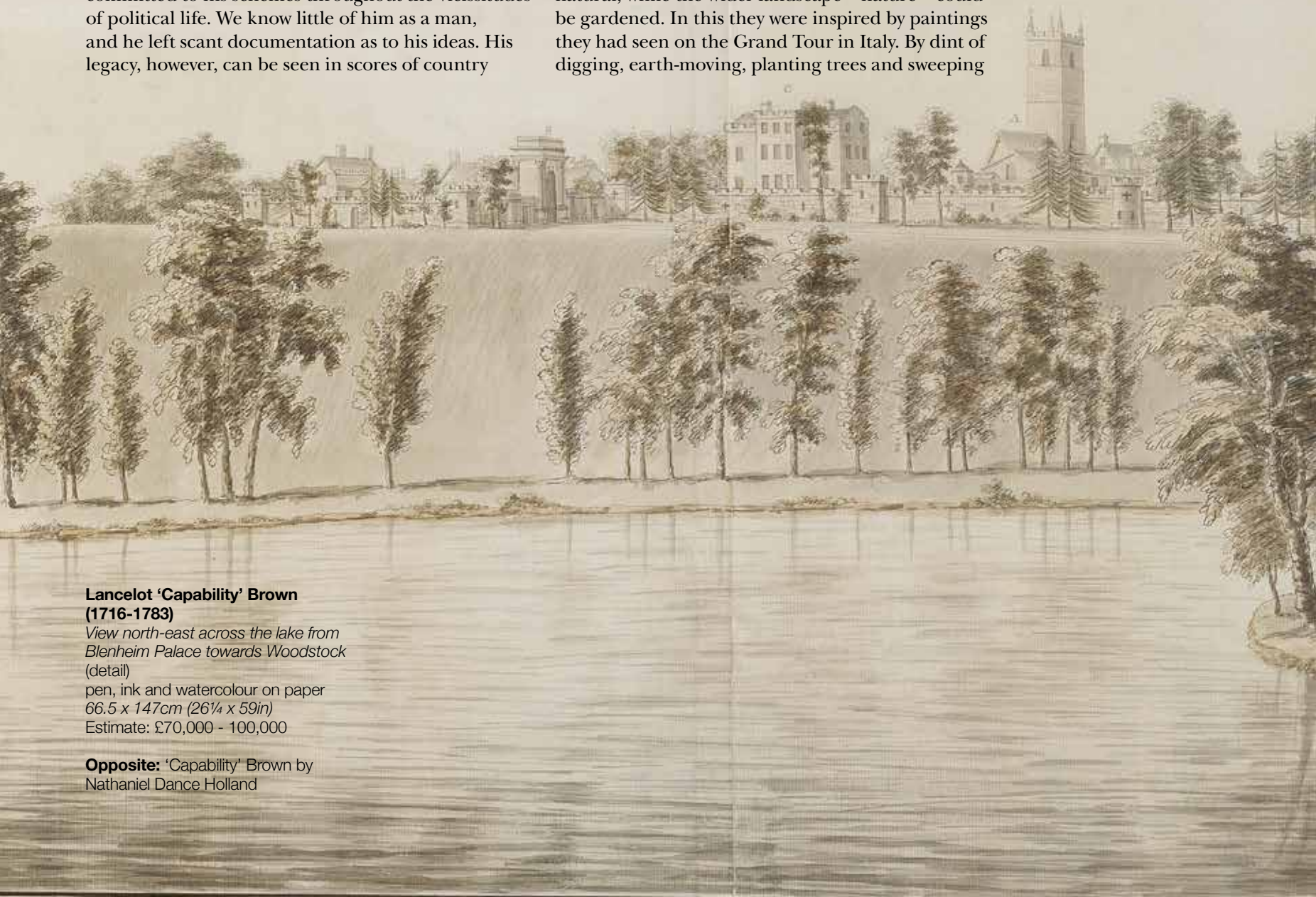
'Capability' Brown put the British art of landscaping on the map. And there is nowhere better than Blenheim Palace to appreciate his vision. **Clive Aslet** surveys the scene

It has been said that the landscape park is Britain's greatest contribution to the visual culture of Europe, and nobody was more associated with this achievement than Lancelot 'Capability' Brown. Born in 1716, he not only transformed swathes of rural England in the mid-18th century, he also helped his countrymen to see their land with fresh eyes.

Fortunately for a man who began life as a gardener, he came to maturity at a time when the political elite were consumed by a passion for both architecture and gardening. Even so it must have taken someone of great determination, persuasive ability and tact to keep his powerful clients committed to his schemes throughout the vicissitudes of political life. We know little of him as a man, and he left scant documentation as to his ideas. His legacy, however, can be seen in scores of country

houses across Britain, their proud façades reflected in the waters of a lake, the distant horizon crowned with belts of trees.

Brown was the leading exponent of a new idea in gardening. The ideal of the previous generation had been to place the country house at the centre of an elaborate geometrical scheme of parterres, avenues, tightly clipped hedges and straight canals. The greater the subjugation of nature – seen in the contortions she was made to perform through, for example, elaborate topiary – the more the result was admired. In the early 18th century, this approach was turned on its head by artists and taste makers who believed that the garden ought to become natural, while the wider landscape – nature – could be gardened. In this they were inspired by paintings they had seen on the Grand Tour in Italy. By dint of digging, earth-moving, planting trees and sweeping



**Lancelot 'Capability' Brown
(1716-1783)**

*View north-east across the lake from
Blenheim Palace towards Woodstock
(detail)*

pen, ink and watercolour on paper
66.5 x 147cm (26¼ x 59in)
Estimate: £70,000 - 100,000

Opposite: 'Capability' Brown by
Nathaniel Dance Holland

away every vestige of the rigid Baroque garden, parklands beneath grey English skies could be made to resemble the Roman Campagna, as depicted by Claude Lorrain. One of the ultimate expressions of this 'Picturesque' movement is the park at Blenheim Palace in Oxfordshire, and Brown's vision for it can be seen in a rare drawing to be sold by Bonhams in London's Old Master Paintings Sale in July.

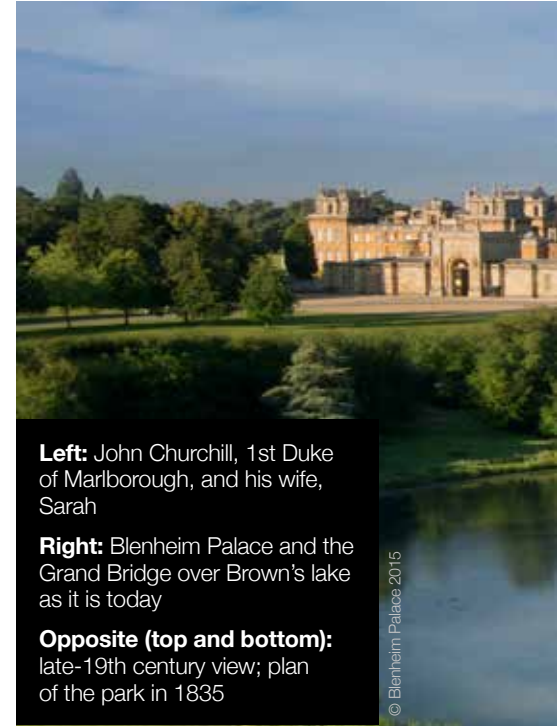
Blenheim is generally regarded as Brown's masterpiece. It was also, arguably, where the Picturesque was born. In 1709, Sir John Vanbrugh, while building the palace for the 1st Duke of Marlborough, undertook the restoration of the ruined manor house for his own occupation in the adjacent village of Woodstock. Since this was financed with money that would otherwise have been spent on Blenheim itself, he had to justify his actions to the redoubtable Duchess Sarah; the result, he claimed, would not only preserve the building, but enhance the scenery of the park, by creating as good a view as any 'Landskip painter' could create. Alas for Vanbrugh, his attempt



© National Portrait Gallery, London

“He must have had great determination, persuasive ability and tact to keep his powerful clients committed to his plans”





Left: John Churchill, 1st Duke of Marlborough, and his wife, Sarah

Right: Blenheim Palace and the Grand Bridge over Brown's lake as it is today

Opposite (top and bottom): late-19th century view; plan of the park in 1835

to save Woodstock Manor was roundly rebuffed: years later, when he wanted to show his work at Blenheim to a party of friends, he was refused admittance and had to wait for them at an inn. Rather than restoring the manor house, the Duchess had it torn down. By a stroke of irony, its stones were used to build the Grand Bridge that Vanbrugh had designed – the avowed object of which was to lead to the manor house, which, of course, no longer existed. And so the road over the Grand Bridge led nowhere, while the bridge itself, spanning a puny and soon unfashionable canal, became the subject of ridicule. A minnow would look like a whale in comparison, scoffed Alexander Pope in verse. The wit Horace Walpole thought that, “like the beggars at the old duchess’s gate, [it] begs for a drop of water and is refused”. Ouch.

Walpole wrote those words in 1760. Perhaps they wounded the pride of the 4th Duke, who loved Blenheim, because four years later he commissioned Brown, then in his late thirties, to provide a suitably imposing expanse of water for the bridge to span. Brown would work there for a decade, receiving the then enormous sum of £15,450. Presumably a large workforce was maintained for the duration.

By now, Brown was an experienced improver, with a formidable list of clients. His career had been astounding. Having grown up in a Northumbrian village, he had begun his working life, aged 16, as a gardener for the local squire. His break came after two years when he was appointed as under-gardener at Lord Cobham’s Stowe, in Buckinghamshire, just at the time it was being developed into Britain’s first and greatest garden of allegory and ideas. His work there involved realising the caprices of William Kent, the mercurial one-time theatre designer who had transformed himself into a connoisseur, an authority on gardens and a Palladian architect, under the patronage of Lord Burlington. By 1749, Brown, having imbibed Kent’s ideas – and perhaps

some of his self-confidence – set up on his own. After a couple of years, he was continuously in demand. He worked on nearly 150 estates, mercilessly destroying the avenues and Baroque parterres that had previously adorned them, in favour of developing their naturalistic ‘capabilities’ – hence his sobriquet of Capability Brown. By the time of his death in 1783, he had ‘improved’ nearly 150 estates, freeing country houses of the visual encumbrances that surrounded them (not only Baroque gardens, but old villages and market towns).

At Blenheim, Brown arrived to find Vanbrugh’s palace rising practically from a wasteland. The water features were particularly dismal. It was here that Brown focused his efforts, opening holes in the banks, grading back the adjacent ground so that water would flow over it, and lining the bottoms with clay. Eventually there was a dam, from which water cascaded back into the river Thames.

He could not have known it, but these works fulfilled the ambition

of the 1st Duchess, who told the Duke of Somerset

that she

planned both a cascade – “finest & largest that ever was made” – and a lake: “I will have swans & all such sort of things.” Thanks to Brown, the Grand Bridge affected visitors of quivering sensibility to an extent that even he could not have predicted: to the Bloomsbury Group man of letters, Lytton Strachey, it positively gave “one an erection”. According to legend, Brown said of his labours: “Will the Thames ever forgive me?”

“According to legend, Brown said of his labours ‘Will the Thames ever forgive me?’ ”

The result was a landscape of immense lawns, of which the centrepiece was the palace. As Jane Brown observes in her biography, *Lancelot ‘Capability’ Brown: The Omnipotent Magician*, the best way to see it was by horseback, or in a fast-moving two-wheeled curricule, so



that the view seemed always to change – an effect that might these days be described as ‘filmic’. A clump of trees appears, then a cedar of Lebanon or two – while in the distance might have been seen a castellated wall, as shown in the drawing at Bonhams. This rare piece of Brown’s handiwork evokes thoughts of a medieval past – much as Vanbrugh’s mock fortifications at Castle Howard in Yorkshire had recalled, to susceptible imaginations, the Roman camp which had once been there.

Although the wall was never realised, the drawing provides us with the earliest view north-eastwards across the new lake, a reminder, in some ways, of the patience demanded of Brown’s patrons: while the Baroque gardens with which they had grown up could be removed in short order, it took generations for some of the newly planted trees to reach maturity. During their own lifetimes, little could be seen of the investments that were made beyond earthworks and saplings. That is why the lake, as seen in the drawing, looks relatively bare. Later generations, including our own, were to be the beneficiaries of Brown’s genius and his patrons’ pockets. Eventually, as the Oxford Dictionary of National Biography comments, the images created by Brown would become “as deeply embedded in the English character as the paintings of Turner and the poetry of Wordsworth”. The timescale envisaged, as well as the scope of the works, is another reason to hold Capability in awe.

Clive Aslet is Editor at Large of Country Life magazine.

Sale: Old Master Paintings
 Bonhams London
 Wednesday 8 July at 2pm
 Enquiries: Caroline Oliphant +44 (0) 20 7468 8271
 caroline.oliphant@bonhams.com
 bonhams.com/oldmasters



© Courtesy The Bridgeman Art Library



Exhibition to see: *Painting Paradise: The Art of the Garden* explores the changing character of the garden from the 16th to the early 20th century through paintings, drawings and manuscripts. The Queen’s Gallery, Buckingham Palace, until 11 October



The house that Vanderbilt

The Whitney Museum has always been open to the latest ideas in contemporary art. Now its spectacular new building is ready to welcome the next generation. **Sarah Murray** takes a tour



Opposite: The new Whitney building by Renzo Piano
Top left: *Early Sunday Morning* by Edward Hopper
Bottom left: director Adam Weinberg
Above: *Rückenfigur* by Glenn Ligon

The Whitney Museum of American Art has come home. After almost half a century on Manhattan’s Upper East Side, it has moved downtown to just a few blocks from West 8th Street, where in 1931 Gertrude Vanderbilt Whitney installed her contemporary art collection. The two locations could hardly be more different. Instead of brick terraced houses, the new industrial-style structure contains 4,000 tonnes of steel framing and 50,000 square feet of exhibition space. Yet Whitney director Adam Weinberg insists that, architecture aside, the mission remains unchanged: to be a place where art is exhibited – and created.

“Our museum was founded by an artist,” Weinberg tells me as we sit in the office he only recently occupied. As well as being a patron of the arts, he explains, Whitney was a sculptor who exhibited work by living American artists in her studio in Greenwich Village. “So in effect the museum grew out of a studio not out of a collecting place,” he says. “It grew out of the activity rather than the display.”

For the Whitney, this is a very big moment: a new chapter in its history. Not only is the museum taking possession of a brand new building – one designed by renowned Italian architect Renzo

Piano and costing \$422 million – it is also moving into a space that will allow it to take the display and cultivation of contemporary American art to another level.

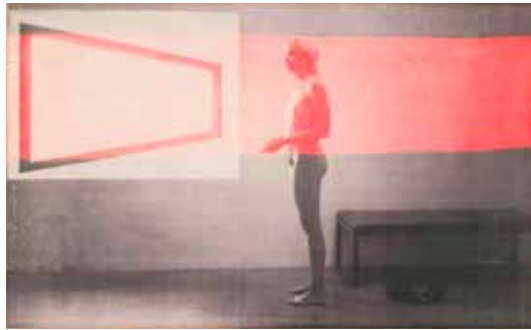
Gertrude Vanderbilt Whitney would have approved. The wealthy descendent of railroad and shipping magnate Cornelius Vanderbilt, Gertrude also married into money. Her husband, Harry Payne Whitney, was very comfortably off, thanks to a family fortune founded in oil and tobacco. When Gertrude first established her museum, it was to help American artists achieve recognition for their work. In 1931, two years after the Metropolitan Museum of Art had turned down Whitney’s offer of the 500 works in her collection, she adapted three terraced houses on West 8th Street and decided to exhibit them there.

It was to be one of several homes for the Whitney. After outgrowing an expanded site, in 1966 it moved uptown to Madison Avenue at 75th Street to a purpose-built – and striking – black granite building designed by Marcel Breuer.

“The space takes the display of American art to a new level”



All images © Whitney Museum of American Art



Top left: Georgia O'Keeffe (1887-1986) *Music, Pink and Blue No 2*

Left: R. H. Quaytman (b.1961) *Distracting Distance, Chapter 16, 2010*

Above: *Gertrude Vanderbilt Whitney* by Robert Henri

Right: *No Title* by Eva Hesse

Opposite: Birdseye view from the top of the new building



It was in the Breuer building that the Whitney built its international reputation as a major art institution. However, what distinguishes it from New York museums such as MoMA, the Guggenheim and the Met – which, in a twist of irony, is now renting the Breuer building to show modern and contemporary art – is the Whitney's focus on American work. "This creates a distinctive aspect to our mission," says Donna De Salvo, the Whitney's chief curator. "And as much as those institutions work with living artists, this is central to what we do."

For the Whitney, however, the definition of what constitutes American art is somewhat fluid. It's something that is reflected in the new labels the museum has started using. "We give the birth and death places of the artists, which is something we didn't do in the past," Weinberg tells me. "But it's an important clue about American identity – it's the fact people come from everywhere and people who start in the US don't always end up here."

Of course, working with contemporary art has meant the museum has had to take its fair share of vitriol over the years. Take the Whitney Biennial, which was launched in 1932 as an annual stocktake of contemporary trends. "This year's Whitney Annual is no worse than last year's," declared the influential critic Clement Greenberg in *The Nation* in 1946. It "amounts almost to an

“Love it, hate it, have to see it’ was once an ad for the Whitney. I think it still works”

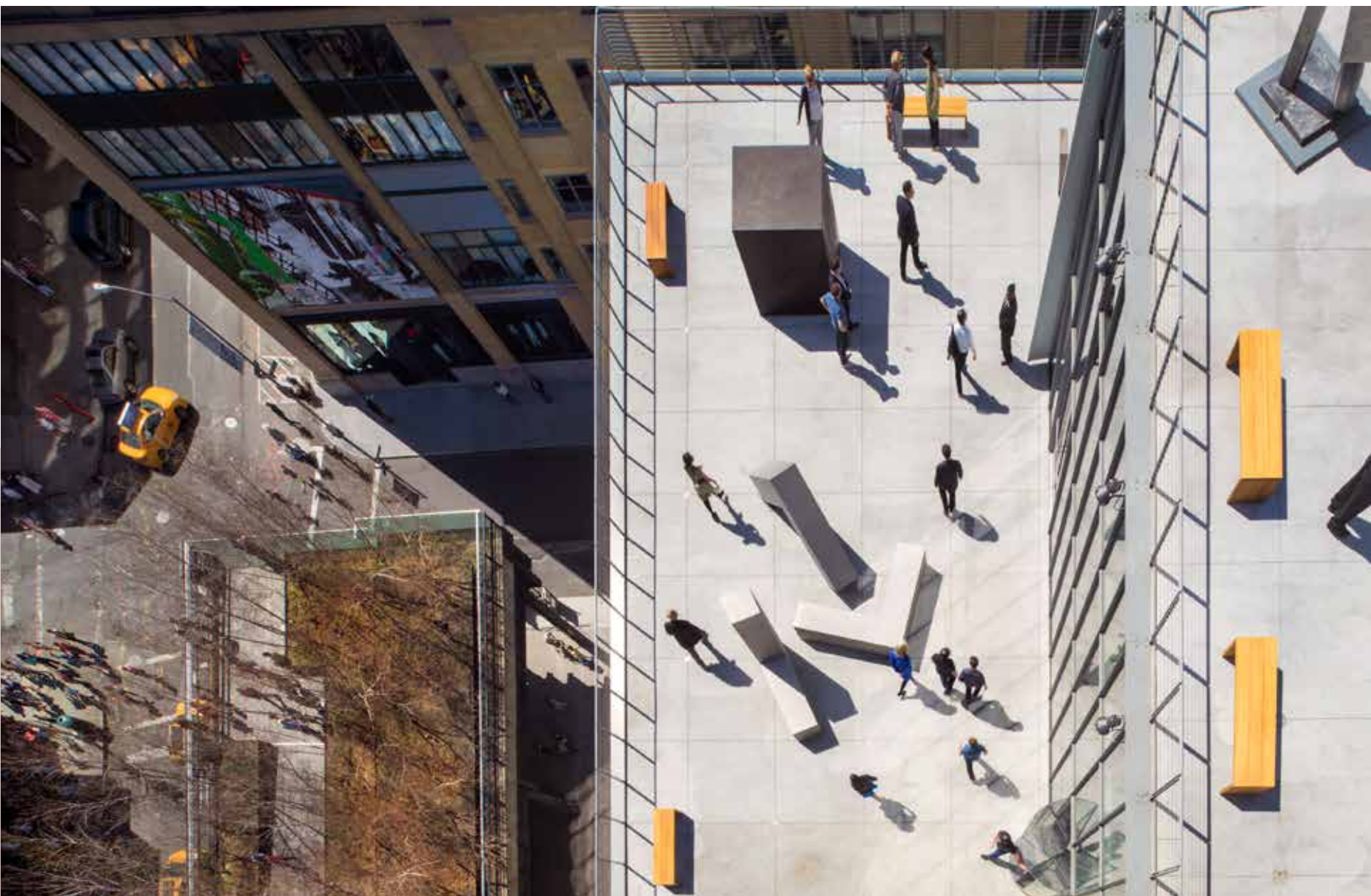
improvement, since each of the annuals in the three or four years previous had been worse than the one before it.” And commenting in *Time* magazine on the 1971 Biennial, the brutally frank commentator Robert Hughes argued that, together, the works added up to “a kind of instant junkyard of the future”.

The Whitney has embraced the controversy. “Love it, hate it, have to see it’ was once an ad for the Whitney,” says De Salvo. “I think it still works. Because if people were to universally love it, we might not be doing our job. It’s not to be provocative for the sake of it, but to create a space for thinking and challenging.”

How the next Biennial will be received remains to be seen. Meanwhile, all eyes are on the new building and the inaugural show, *America is Hard to See*, drawn entirely from the museum's collection. But while its opening represents a new era for the Whitney, it also marks the end of a long haul that began in 2007.

Some staff and board members resisted the idea of a move downtown, says Weinberg. Moreover, raising the money for the building, an endowment and programming support has taken a monumental effort, taking up much of his time over the past few years. “I don't know many museums have picked up and moved the entire institution,” he says. “I took on a much greater challenge than I had ever intended.”

Fortunately, Weinberg was well equipped for it – he is something of a Whitney veteran. He began his career at the museum in



1989 before eventually becoming Director in 2003. He was always convinced of the case for the move. The Breuer building had started imposing constraints on the museum's activities, and to Weinberg it was clear that, as the Whitney prepared itself for the next generation, it could not do so on the uptown site. "We didn't have the kind of space artists were asking to do projects in," he explains. "We were hardly showing any of our collection and the building was so far from state-of-the-art that everything from art handling to education, conservation and performance – all the basic functions of the institution – was suffering."

In addition to its 50,000 square feet of indoor galleries, the Whitney also has 13,000 square feet of outdoor exhibition space and terraces. Weinberg compares the change to moving from a small apartment to a much larger one. "You never thought it was big enough but you figured out how to live there," he says. "Then all of a sudden, you move to an apartment with more rooms and you realise you don't have to live this way."

The larger space has opened up opportunities for artists' studios, an education centre, a more expansive exhibition programme and the ability to show more of the permanent collection. Plans for the new building also prompted a rise in gifts of art. These include the donation of a collection of post-war US art by museum trustee, Emily Fisher Landau, and a pledge of 75 photographs from pre-eminent collectors Sondra Gilman and Celso Gonzalez-Falla.

But there's more to the Whitney's move than more square feet.

The museum has been reinvented. The location next to the Hudson River gives the place a feeling of openness that is quite different from the dense urban surroundings of the old uptown location. From the museum's top terrace, you can look down to the Statue of Liberty, across to New Jersey or downtown to the financial district, now dominated by the recently opened One World Trade Centre tower. Uptown, there's the Empire State Building, while directly below the museum, the High Line – the elevated park created from a former freight railway line – snakes its way through the district of Chelsea. "The vistas and openness do something to one's mind," says De Salvo. "It's all about looking."

As I gaze out of Weinberg's office window at the fast-moving Hudson River and the dazzling azure sky of a New York morning, I ask the Director if he thinks this will be the Whitney's last move. "Oh, I suspect they always thought every site was going to be the last stop," he says with a wry smile. "That's the great thing. It's like art – it constantly surprises."

Sarah Murray is a New York-based contributor to the Financial Times, the Economist Group and editor of the New York Times bestseller Giving 2.0.

Whitney Museum of American Art, 99 Gansevoort St, New York, NY 10014, +1 212 570 3600; whitney.org

Current exhibition: *America is Hard to See*, a re-examination of the history of art in the US from the beginning of the 20th century to the present. Until 27 September.



Beauty spot

When English cosmetics house
Yardley needed a makeover, it
turned to Paris and the master
of French Art Deco.

Jared Goss gets the gloss



All images © Musées de la Ville de Boulogne-Billancourt

Opposite and below: Interiors at Viville-Yardley in Paris

Right: Parfumerie Viville advertisement

Bottom: One of a pair of macassar ebony and silvered bronze stools, *Model Ixe*, branded Ruhlmann 17½in (43.8cm) high; 26½in (67.3cm) wide; 19½in (50cm) deep
Estimate: \$70,000 - 90,000 (£45,000 - 55,000)

The world has looked to France in matters of taste ever since Louis XIV consolidated his court in the gilded cage that was Versailles. The courtiers of the Ancien Régime had little to do beyond competing in *salbalas et fanfreluches*, as flounces and frills are known in French. Their preoccupation with sophistication and elegance prompted an insatiable demand for luxurious novelties, giving rise to what are known as *les arts de vivre*, the arts of living well: refined, exquisite things that bring pleasure, delight and theatre to daily life – from architecture and domestic furnishings to wine and cuisine – not to mention clothing, jewellery, cosmetics and perfumes.

It is fitting, then, that in the prosperous 1920s, Yardley & Company, the well-known London manufacturer of perfumes and soaps founded in 1770, decided to turn to Paris as it sought to grow, diversify, and modernise. In 1924 it purchased the French parfumerie Viville, established in 1892, renaming it Viville-Yardley. Its new showroom was in the chic centre of the fashion capital of the world. To mastermind the interior it hired the most renowned French interior designer of the day, É-J Ruhlmann, whose work has come to epitomise French Art Deco. Several striking Ruhlmann pieces for Viville-Yardley's interior are on offer in June at Bonhams New York in the 20th Century Decorative Arts Sale.



Yardley's goals were presumably twofold: to expand the market for its British goods on the Continent, and increase the variety and allure of its merchandise. Yardley's range had relied heavily on traditional, if old-fashioned, products, particularly those with its signature English Lavender scent, which appealed to the Anglo-American market. Viville, on the other hand, was typically French, and during the Belle Époque offered an extensive choice of perfumes with suggestive and evocative names like *Sourire d'Avril* (April Smile) and *L'Étoile de Napoléon* (The Star of Napoleon). Viville promoted itself as vendor of "*parfums des femmes de France*" – a tagline surely aimed at attracting an international clientele as much as a domestic one. Yardley's English proprietors certainly recognised the need for a dose of Viville's French *je ne sais quoi*.

Yardley's acquisition was made when changing social norms first allowed respectable women to wear make-up. Nowhere was this more evident than in Paris, where not only perfumers, but beauticians, hairdressers,

and couturiers introduced fragrances and cosmetics. Jewellers invented specialised accessories that were designed specifically for the application of make-up in public – vanity cases and *minaudières* (make-up bags) containing compacts, powder boxes, lipsticks and perfume vials – which soon became an integral part of the smart woman's accessory sets.

Viville's commercial



Top: Pair of macassar ebony and silvered bronze cannellé armchairs branded Ruhlmann
 35¾in (91cm) high; 25in (63.5cm) wide; 22in (55.9cm) deep
 Estimate: \$50,000 - 80,000 (£30,000 - 50,000)

Above: É-J Ruhlmann

Left: Yardley advertisement



© Illustrated London News Ltd/Mary Evans

both on stage and off. As Viville-Yardley, the business continued to operate from this address, where it remained until the Second World War, although the shop itself – much like the company – was in for a dramatic modernisation: the premises, as much as the products, needed to reflect the most up-to-date, sophisticated taste.

The inter-war years in Paris witnessed the flourishing of French Art Deco, which reached its peak at the *Exposition Internationale des Arts Décoratifs et Industriels Modernes*, the enormous fair in Paris from April to October 1925. Although international in scope, this state-sponsored exhibition promoted mainly French goods to more than six million visitors. Among the most popular displays was a pavilion conceived as an idealised private house for a rich collector of modern decorative arts that was designed by Ruhlmann. No one in Paris could have better realised Viville-Yardley's vision of refined modernity. Sadly, only a small number of original documents, all undated, survive in Ruhlmann's archive, raising the questions: why was he selected for the project? And when exactly was it carried out?

Ruhlmann, born in 1879, was undoubtedly the outstanding French interior designer of the era. After inheriting his family's building and decorating business in 1907, he quickly expanded its scope, producing wallpapers, textiles, and *meubles précieux* – delicate furniture that was more decorative than functional. After the First World War, Ruhlmann became an *ensemblier*, fabricating everything for interiors: architecture, furniture, textiles, carpets, lighting fixtures, even decorative hardware. His rooms achieved a degree of conceptual harmony rarely seen in others. Aesthetic refinement, sumptuous materials, and impeccable

operations were based at 24 avenue de l'Opéra, the major thoroughfare that links the Louvre with the Paris Opéra. The location, at the intersection of rue Thérèse, was near the world-famous jewellers and couturiers of rue de la Paix, the renowned department stores of the Grands Boulevards, and the majestic Palais Garnier opera house, where *le tout Paris* flocked to evening performances



Top: Exterior drawing of Viville-Yardley showroom in Paris
Left: Macassar ebony and silvered bronze table branded Ruhlmann 29½in (75cm) high; 69in (175.2cm) long; 37in (94cm) deep Estimate: \$120,000 -180,000 (£75,000 - £110,000)

construction techniques place his furnishings on par with the finest from the Ancien Régime, the inspiration for many of his designs (which, however, never veer into pastiche). With a reputation burnished by critics and clients alike – from the start his furniture was acquired by the French state as well as international museums – Ruhlmann was an obvious choice for Viville-Yardley’s upscale makeover.

In 1924, however, he was occupied with projects both private and commercial, including pavilions at the 1925 Exposition, so it is unlikely that he began the Viville-Yardley commission before 1926. A signed image of the apparently complete interior by photographer Henri Manuel and dated 1928 suggests that the project was completed by that year.

The Viville-Yardley showcased Ruhlmann’s skills. Drawings from his archive illustrate the project’s scope: interior and exterior elevations; floor and furnishing plans; designs for furniture, decorative metalwork, carpets, and lighting fixtures. The scarcity of period photographs makes it difficult to know exactly which proposals were realised, but the few that exist depict an exemplary Ruhlmann interior.

Ruhlmann’s characteristic vocabulary of abstracted classicism dominated at Viville-Yardley. A screen of paired columns dividing the shop’s interior, reeded wall panels, and minimal mouldings were the only architectural embellishments. The furniture made references to historic French archetypes in form (gondola chairs, writing tables), details (sabre and cabriole legs, decorative

scrolls), and materials (exotic wood veneers, silvered bronze mounts). He mixed furniture models created specifically for Viville-Yardley with those developed for other clients – numerous Yardley display cabinets and tables were used alongside the pieces which will be sold at Bonhams: two graceful, rounded-back *cannelé* (fluted) armchairs; two elegant X-form stools and four tables lavishly veneered in Macassar ebony. Ruhlmann supplied

additional furniture, lighting and carpets, and the project’s completeness recalls other important Ruhlmann interiors from the period, namely the Paris apartment of Lord

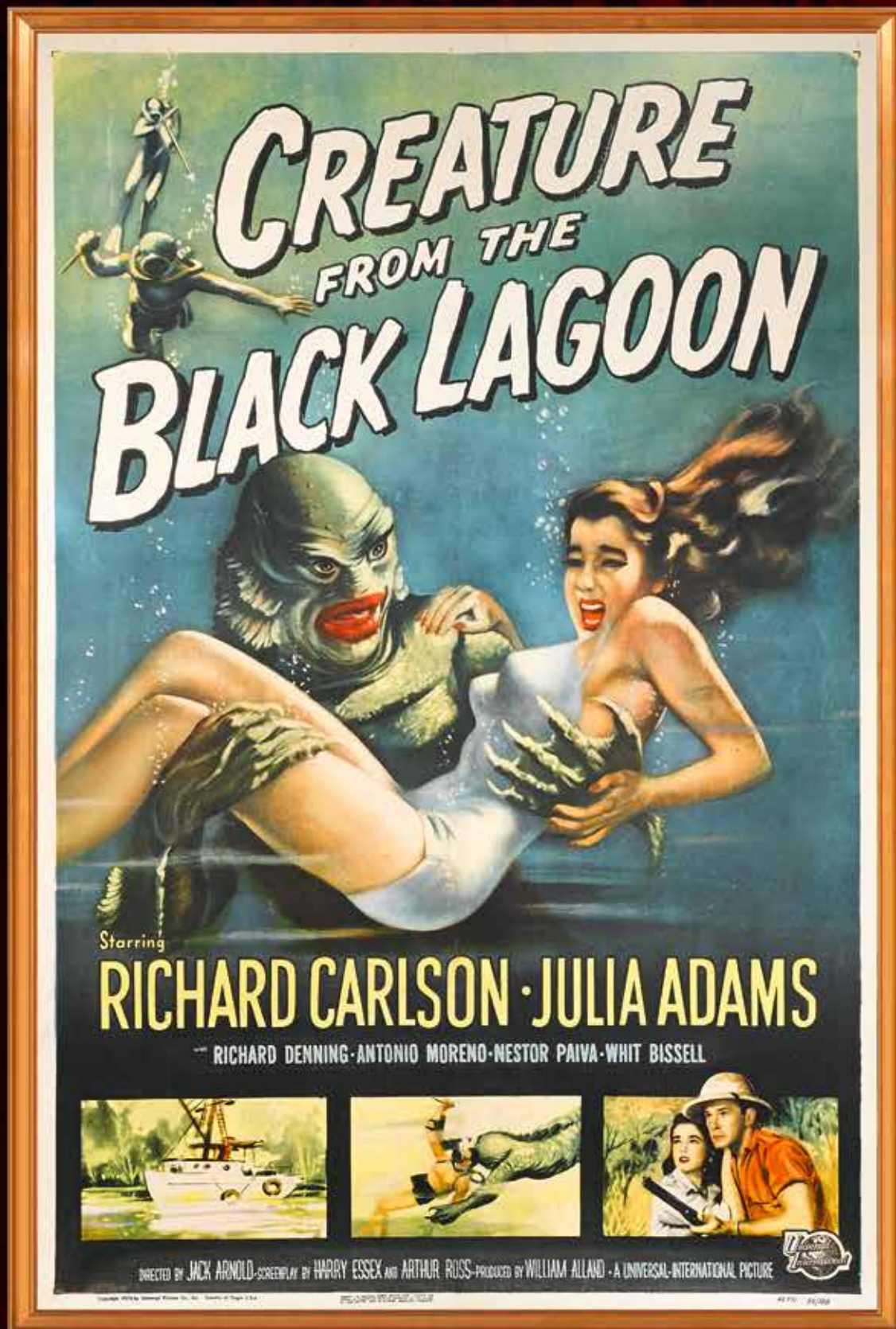
Rothermere and the first-class *salon de thé* on the ocean liner *Île-de-France*.

Viville-Yardley was open for business by October 1928, when an article in the *Revue du Vrai et du Beau* noted that a young designer named Yvonne Brunet had been hired to design new packaging for the company’s products. That, together with Ruhlmann’s glamorous interior, undoubtedly added a fresh and very French gloss to the British company’s formerly stiff upper lip.

Jared Goss is the former Associate Curator in the Department of Modern and Contemporary Art at The Metropolitan Museum of Art.

Sale: 20th Century Decorative Arts
New York
Thursday 11 June at 1pm
Enquiries: Frank Maraschiello +1 212 644 9059
frank.maraschiello@bonhams.com
bonhams.com/20c

“The premises, as much as the products, needed to reflect the most up-to-date, sophisticated taste”



Coming soon

Some of the most memorable scenes in the movies are not in the films themselves, but on the posters designed to promote them. **Matthew Sweet** picks some monster hits

Hull, 1975. The Land that Time Forgot. Instead of making up your own jokes, I want you to imagine standing outside the ABC cinema on the corner of Ferensway and Collier Street. Partly because imagining is all any of us can do – they knocked it down to build a Next, and renamed Collier Street after a celebrated local missionary. But mainly because I want to describe my first encounter with the vivid and seductive art of the film poster.

On the horizon, a volcano erupts above a landscape busy with roaring prehistoric beasts. On the left, the title of the film, *The Land That Time Forgot*, in lava-red, monumental lettering – and the likenesses of the stars, Doug McClure and Susan Penhaligon, recoiling from some reptile attacker. On the right, a magisterial Tyrannosaurus Rex – not lumbering across the plain, but surging through the ocean in pursuit of a Nazi U-boat, which is surely about to be pulverised in its huge Cretaceous jaws.

Just before the film ended its run, I asked my mother if she would see if the manager of the ABC was willing to donate it to my bedroom wall. It had already gone. Perhaps, even in 1970s Yorkshire, there was a market for such things – a fine selection of which will be offered by Bonhams in Los Angeles.

Some movies exist because of a poster. The boss of Hammer, James Carreras, raised funds for *One Million Years BC* (1966) with the help of a dummy poster of a woman in a fur bikini – later immortalised by Raquel Welch – before a page of the script had been written. Some posters amplify our expectations beyond the resources of the film-makers – even *Star Wars* (1977) deployed a commercial artist to recruit more imperial stormtroopers than George Lucas could afford to muster. Others betray the movies that summon them into being – obfuscating the gayness of a gay film, the foreignness of a foreign film, the misery of a miserable film. This kind of imagery offers a map of what marketing people believe our desires and prejudices to be. According to them, we like violence and guns and kissing. We like actresses to have bigger chests and skinnier legs than the ones that actresses have already. We're not quite as decent or liberal as we say.

And if we're offended, as we should be, that the poster for *A Single Man* (2009) implied that the film's romance would bloom between Colin Firth's gay character and Julianne Moore, then this phenomenon has a more attractive flipside. Many of the best film posters complement the visual styles of the movies for which they

were designed – the heroic Expressionism of Heinz Schulz-Neudamm's work for Fritz Lang's *Metropolis* (1927), the rotten delicacy of the Jean-Denis Malclès poster for Cocteau's *La Belle et la Bête* (1946), or the mournful social realism of James Boswell's art for the Ealing drama, *It Always Rains on Sunday* (1947). Most, though, have a more slippery relationship with their films – and it's through this that the best poster art gains a kind of aesthetic autonomy.

Jacques Tourneur's *Cat People* (1942), for instance, is a poetic horror picture from the age of film noir; a movie with a monster that is never quite seen, partly because it's an idea – the dark ancestral violence of Balkan Europe, resident in the troubled soul of a young Serbian fashion designer. The marketing department of RKO Pictures could do nothing with such subtlety, and the arresting power of the *Cat People* poster is derived from its rejection of the picture it advertises. No moody chiaroscuro here, but a snarling Panther of the Baskervilles and a red-hot dame in a strapless dress.

The poster for *The Creature from the Black Lagoon* (1954) illustrates a different case. I've seen the movie a couple of times – once on Channel 4, once on the big screen with my 3D specs. It's not terribly good – but the poster has ensured that the Creature still swims

vigorously in the cultural memory. Thanks to the brushwork of Reynold Brown – a former cartoonist who also breathed undeserved life into *Attack of the 50 Foot Woman* (1958) – we all know that the Black Lagoon is home to a beast with bottle-green skin and acromegalous ruby-red lips. The film itself, of course, is in black and white.

Tom Chantrell, the artist who painted *The Land that Time Forgot* (1975), thought going to screenings was a waste of time. He worked from stills and library pictures, and used members of his family to fill in the gaps. Some might call this laziness. I don't. If Tom Chantrell had seen *The Land that Time Forgot*, and left the cinema knowing that the Tyrannosaurus is a landlubber entirely incapable of swallowing a submarine, then we might have been robbed of its greatest scene – the one that only happens on the poster.

Matthew Sweet is a film writer, BBC presenter and the author of Shepperton Babylon: The Lost Worlds of British Cinema.

Sale: TCM presents Picture Perfect: The Art of Movie Posters
Los Angeles
Monday 20 July at 10am
Enquiries: Lucy Carr +1 323 436 5467
lucy.carr@bonhams.com
bonhams.com/pictureperfect

“We like actresses to have bigger chests and skinnier legs than the ones they actually have”



Opposite: *Creature from the Black Lagoon*, 1954
Estimate: \$8,000 - 12,000
(£5,000 - 7,500)

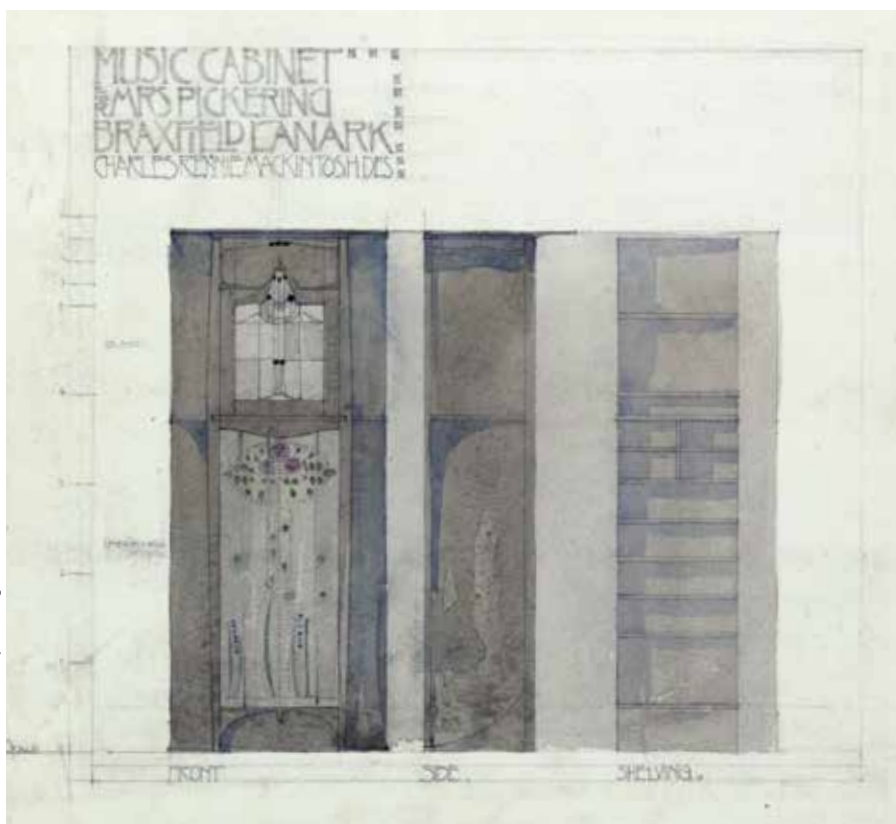
Top: *La Belle et la Bête*, 1946
Estimate: \$10,000 - 15,000
(£6,000 - 10,000)

Middle: *Metropolis*, 1927
Estimate: \$3,000 - 5,000
(£2,000 - 3,000)

Bottom: Preliminary painting for a *Star Wars* poster, 1977
Estimate: \$8,000 - 12,000
(£5,000 - 7,500)

The line of beauty

The work of Charles Rennie Mackintosh was dismissed by later generations. Wrong, says **Gavin Stamp**, the designer was a genius



© The Hunterian, University of Glasgow 2015.

Charles Rennie Mackintosh is an almost mythical figure, too often seen as a lone misunderstood genius, a sort of Glaswegian Van Gogh. It is a misleading interpretation, encouraged by his native Glasgow, which for many years turned its back on him, but is now stuffed with 'Mockintosh' memorabilia. A brilliant architect and designer he certainly was, but if he eventually left Glasgow for self-imposed exile, it was partly because his temperament was unable to adapt to changing circumstances. Mackintosh was once an artist in the European avant-garde, with a vanity manifest in a famous photograph showing the young architect with his moustache elegantly waxed, a scarf tied in a floppy bow around an open-necked soft shirt. For this prodigy later to find his work dismissed by a younger generation was perhaps too hard to bear.

Born in 1868, Mackintosh emerged when so many architects and artists were striving to escape historical styles. His work was an expression of the Art Nouveau



Above: Charles Rennie Mackintosh (1868-1928)

Left: Mackintosh's sketch of the cabinet offered at Bonhams

Above right: The Willow Tea Rooms in Glasgow designed by Mackintosh

Right: Margaret Mackintosh, the artist's wife and collaborator



or Jugendstil which was flourishing on the Continent. A product of the vigorous contemporary artistic culture in Glasgow, the policeman's son was deeply interested in the building traditions of his native land. What Antonio Gaudí was to Barcelona, Mackintosh was to Glasgow.

He trained with a firm of architects, but took classes at Glasgow School of Art and became involved with a group of talented students, mostly women, who called themselves 'The Immortals'. Mackintosh became close to three in particular: Herbert McNair and two sisters, Frances and Margaret Macdonald. Known as 'The Four', they produced paintings, hangings and decorative work of a romantic strangeness. Images of tall, ethereal and mysterious female figures abounded, and soon The Four became ridiculed as the Glasgow 'Spook School'.

'Toshie' and Margaret married in 1900. They came together, as his biographer Alan Crawford put it, "not only as man and woman, but also as artists. From this point on, the story of Mackintosh's life and work cannot be told as if he were a single person." Mackintosh himself once wrote: "Margaret has genius, I have only talent." Perhaps their highest expression was in the interiors they designed for themselves, first in a flat and then in a house in Kelvingrove in the west of Glasgow, which survive today in The Hunterian museum. These were intense and almost impossibly pure white interiors, carefully articulated with furniture manifesting an Art Nouveau curvaceousness and eroticism, such as chairs with very tall backs and a cheval mirror framed by curving tree-like piers containing delicate drawers. Inventive, contrived and with a strong presence, they can almost be regarded as sculpture. An example of their style, a music cabinet made for a private client, is offered at Bonhams New Bond Street in June's Decorative Arts Sale.

While the German architect and critic Hermann Muthesius admired the refinement of the Mackintoshs,

he observed that, “Even a book in an unsuitable binding would disturb the atmosphere simply by lying on the table ...” At the Arts & Crafts Society exhibition in London in 1896, their style seemed alien to the English insistence on simplicity and solid craftsmanship.

But it was the couple’s interiors that brought their work to an international audience. In 1900 they exhibited at the iconoclastic Vienna Secession exhibition, and

“He created a magical library with timber columns like a forest of trees”

their designs were also shown in Italy, Germany and Hungary. Back in Glasgow, Mackintosh and his work won admirers thanks to Mrs Kate

Cranston, for whom he designed furniture and decorated tea-rooms, known for their good taste. Only the Willow Tea Rooms in Sauchiehall Street partially survive.

Meanwhile, Mackintosh’s architectural career was taking off. The first building in which his hand is evident in its Art Nouveau detailing was built for the *Glasgow Herald* newspaper in 1894-95. The following year his practical yet stylistically complex and allusive design won the competition for new premises for Glasgow School of Art, his masterpiece. He was responsible for several large houses which drew upon the simplicity of Scottish vernacular architecture and castles. When Hill House at Helensburgh – now owned by the National Trust for Scotland – was finished in 1904, he said, “Here is the house. It is not an Italian Villa, an English Mansion House, a Swiss Chalet, or a Scotch Castle. It is a Dwelling House.” In 1907 work began on completing the School of Art. He created a magical library with timber columns like a forest of trees. This was his last important work in Scotland. Art Nouveau was going out fashion. Commissions were drying up and Mackintosh, now drinking heavily, was prone to depression and inertia.

He left his native country in 1914, to recuperate with Margaret on the Suffolk coast, and never returned. With no work in the offing, the Mackintoshes moved in 1923 to Port Vendres in France. There he developed his prodigious talent as a draughtsman and painter in landscapes with powerful, almost architectural form. He returned to London in 1928, where he died of cancer of the tongue, followed five years later by Margaret.

These sad years contributed to the Mackintosh myth. But he was not a lonely pioneer of Modernism, as is sometimes still argued. What is beyond dispute is that Mackintosh was a designer of genius, particularly of furniture. Last year, in the fire that gutted the west wing of Glasgow School of Art, more than a hundred pieces of his furniture were lost. Which makes what survives all the more precious.

Galvin Stamp is an architectural historian and writer for Apollo magazine.

Sale: Decorative Arts from 1860
Bonhams London
Wednesday 17 June at 1pm
Enquiries: Mark Oliver +44 (0) 20 7393 3856
mark.oliver@bonhams.com
bonhams.com/decorativearts

Right: Charles Rennie Mackintosh (1868-1928)

The Pickering Music Cabinet, 1898
stained Cuban mahogany with ebony cabochons and glass panelling, original curtain reproduced by Helen McCook
70 x 29 x 20in
(177 x 73.5 x 51cm)
Estimate: £60,000 - 80,000
(\$100,000 - 130,000)



Cabinet of curiosity

The music cabinet in the Decorative Arts Sale at Bonhams was commissioned from Mackintosh by Ellen Pickering, the daughter of John Anderson, owner of Scotland’s largest department store. The shop was sited in Argyle Street Glasgow, opposite Miss Cranston’s Argyle Street Tearooms, for which Mackintosh had also designed the furniture and interiors.

The cabinet was intended to evoke a juxtaposition of Nature and Spirit, reflected in its meticulous construction and enhanced by a selection of different textures of clear glass with stalk and leaf emerging to flower.

Designed when Mackintosh was 30, the cabinet has stylistic similarities to the organ casing of 1897 in the music room at Craigie Hall, Glasgow, which he designed the preceding year.

The cabinet was later purchased by a Dumfries family during the 1950s, when a number of items belonging to the Pickering family were sold at auction. In 2012, it was removed from storage in Dumfries, where it was housed in a garage. *Mark Oliver*

Mackintosh and the Glasgow Style Gallery at Kelvingrove Art Gallery and Museum, is the largest display of Mackintosh’s work in the world.
Argyle Street, Glasgow; glasgowmackintosh.com Glasgow G3 8AG



From the ground up

Piero Antinori's space age winery represents a new high for Chianti. But, as he tells **Matthew Wilcox**, things haven't always been smooth sailing

For a man who has borne the burden of being the public face of Italian wine for the past 50 years, the impeccably dressed Marchese Antinori is remarkably unlined for his 76 years. Of late though, he has had reason to form a few worry lines. He is telling me about the construction of his new subterranean winery, something he describes with characteristic frankness as a "nightmare".

The ambitious scheme, completed two years ago, presented a number of challenges, including the excavation of a 90-acre hillside, followed by the subsequent failure of one of the retaining walls. The whole project is estimated to have cost \$180 million. As the Marchese explains, "We had a number of problems, including the fact that we changed contractor halfway through construction after the first builder went broke."

As everybody knows, Antinori is the mastermind behind

the 'Super Tuscan' revolution of the 1970s which almost single handedly re-established the reputation of Chianti for quality wine after a disastrous few decades.

The Antinoris have been making wine in Tuscany since 1385, and, as the Marchese concedes, occasional problems are unavoidable over that length of time. In the 16th century they were almost bankrupted by the influx of New World gold into Europe, and ruin struck again in 1944, when German forces machine-gunned the entire vintage in the cellars. But when Antinori took control of the company in 1966, the 25th generation of his family to do so, the region as a whole was at a low ebb.

After the war, the rural population left for the booming cities. On top of this, in 1964, the state outlawed the ancient *mezzadria* (sharecropping) system. It meant that land-owners were forced to oversee their estates directly for the first time in centuries. And Antinori believes that Tuscan wine is still catching up from the mistakes made during this initial transition.

"At that time it was almost medieval. The people in the countryside didn't have vineyards so much as hundreds of

"In 1944, retreating German forces machine-gunned the entire vintage in the cellars"

individual vines mixed in with their olive trees, chickens and cows. It was subsistence farming. I remember the men in the fields with bottles at their side would stop for a glass every half an hour." He adds, "Maybe for energy.

"For centuries in Italy the focus was on quantity rather than quality. The average consumption was something like 120 litres per head – including children and the elderly.

"The new vineyards were planted in a very short period of time,



Left: Antinori nel Chianti Classico, the Antinoris' new spaceage winery

Centre: Piero Antinori, 25th generation winemaker

Right: The winery designed by Marco Casamonti required the excavation of a 90-acre hillside

and in the wrong way. We didn't really have the experience. Even the universities of agriculture weren't familiar with specialised vineyard management." The problems caused by this knowledge gap, he says, were compounded by a lack of

infrastructure. "The nurseries didn't have the stock to meet such big demands in such a short period of time. The consequence was that we planted the wrong type of sangiovese. The quality of the wines produced went down, soon followed by the reputation and the prices. It was a very difficult period."

To fix these problems, Antinori hired the legendary French wine scientist Emile Peynaud, who, along with the house wine maker Giacomo Tachis, came up with a solution that has since become a standardised international blueprint for fine wine: denser vineyards, riper grapes, and shorter ageing in small French oak barrels to reduce the effect of oxidation on the wine.

Antinori credits Peynaud as one of the foremost influences in his working life. "He was a great wine man, firstly, because he was a scientist, and at the same time, a practical winemaker. But most of all because he was a man who loved wine, even emotionally."

It is Peynaud's emphasis on the importance of the science behind wine that is most visible in Antinori's futuristic new winery. From the roadside the complex is only visible as two delicate terracotta slashes midway up a west facing hillside; like a scaled-up Fontana painting cut into a canvas of vineyards, olive trees and cypress groves.

The effect is something of a *trompe l'oeil*. At close quarters, the winery feels monumental and palpably high tech; the sinusoidal cellars and corridors made from Tuscan brick glow with light

"To produce a great wine you need an artistic approach"

emanating from the floors. There's a touch of a Bond villain lair about it. The final project took seven years to complete, and it will be a number of years more before the vineyards crowning the facility have fully grown in to complete the effect.

"At the moment we are only using half the capacity of the winery. We wanted more space than was needed right now – even the offices are bigger than we currently need, but we were thinking in terms of hundreds of years."

It is this long term view that has inspired the launch of the Antinori Art Project, a series of conferences to be held at the winery's new museum born out of a collaboration with the Palazzo Strozzi Foundation. The family has a long held interest in fine art – the Marchese's palazzo in Florence contains a number of fine works by artists such as Tintoretto and Della Robbia, while his youngest daughter Alessia sits on MoMA's international board in New York. As Antinori says, "There is a connection between art and wine. To produce a great wine you need an artistic approach. We don't pretend to compete with the Mouton museum, but the important thing is to give a direction from which the next generation can build something. These things take time."

Matthew Wilcox is Deputy Editor of Bonhams Magazine.

Sale: Fine & Rare Wines
Bonhams London
Thursday 16 July at 10.30am
Enquiries: Richard Harvey MW +44 (0) 20 7468 5811
wine@bonhams.com
bonhams.com/wine

Sforza Italia

Milan will be buzzing this summer as Expo 15 and new openings jostle for attention with Renaissance treasures, says **Anthony Majanlahti**

Leonardo da Vinci may be the Florentine master, but he is the man of the moment in Milan. It's here that he spent his most productive years, at the court of Duke Ludovico Sforza, 'il Moro' or the Moor (for his dark complexion). Leonardo's impact is visible all over the city, even more so this year with an important exhibition of his work at the Palazzo Reale until 19 July.

At the magnificent Brera Gallery, Milan's principal state art museum, his influence on contemporary Milanese artists is clearly visible. The collection was formed by Napoleon at the beginning of the 19th century by the simple expedient of stripping many northern Italian churches of their masterpieces, and served as a teaching tool in the Brera art academy that the emperor created in Milan, capital of his short-lived Kingdom of Italy.

Leonardo's pupil and contemporary, Bernardino Luini, covered the walls of the church of San Maurizio al Monastero Maggiore with Leonardesque works, causing some to call San Maurizio "the Sistine Chapel of Milan". Unlike the Sistine Chapel, there are no queues.

"Milan brings you into electrifying contact with the Renaissance's greatest genius"

The queue is long, however, for Leonardo's famous *Last Supper* in the former refectory of another monastery, Santa Maria delle Grazie. Booking is essential by phone or online at least a month in advance to secure a place among the 25 people a time who can see it for 15 minutes. But this 'ghost of a fresco' (only about 30 per cent of the original survives) is worth the trouble. A recent restoration has revived Leonardo's colours and forms, and to see it brings you into electrifying contact with the Renaissance's greatest genius.

Milan has undeservedly been off the map for art lovers, but even without Leonardo's impact, it deserves a good, long look.

The Ambrosiana gallery contains (as well as Leonardo's 12 volumes of drawings and writings, the *Codex Atlanticus*), Raphael's cartoon for the *School of Athens*, a delicate *Basket of Fruit* by Caravaggio, and much more. For lovers of 20th Italian art, the new Museo del Novecento boasts masterpieces by Boccioni, De Chirico, and Lucio Fontana.

Remarkably for a city at the cutting edge of fashion and design, Milan has lacked a dedicated contemporary art gallery until now. But art lovers whose taste is bang on trend will lap up the Fondazione Prada, a new cultural complex housed in a former distillery, which opened in May. Remodelled and extended by Dutch architect Rem Koolhaas, its ten buildings are the new home for the art collection set up by fashion designers Miuccia Prada and her husband Patrizio Bertelli, and will also host a rolling programme of exhibitions. The Milan Expo also opened in May. This six-month long government-backed exhibition is intended to kick start the foundering Italian economy in the city that is synonymous with innovation.

Milan's famous dynamism is not confined to the 21st century. The traces of its medieval and Renaissance glory are to be found everywhere. There is no better place to begin than at the Duomo, where the colossal Gothic cathedral, with its distinctive pinnacles, rises like a man-made mountain. Inside, its stained-glass windows, some dating from the 15th century, allow a kaleidoscope of light to play over the nave's forest of vast stone columns. Even better is a visit to the roof of the cathedral, which rewards the adventurous with a close-up view of the Duomo's famous *guglie* or pinnacles, each carved with a different saint, and also a spectacular view over



Top: Michelangelo's *Rondanini Pietà* at the Ospedale Spagnolo

Top (right): The newly converted Fondazione Prada

Top (far right): *The Last Supper* by Leonardo da Vinci

Right: *Basket of Fruit* by Caravaggio

Left: The pinnacled Duomo and piazza



the city. Tickets to the new Cathedral Museum, in an adjacent building, include admission to San Giovanni alle Fonti, the late-antique cathedral baptistery underneath the Duomo's front steps. Here there are fragments of frescoes and mosaics as well as the full-immersion font in which Saint Ambrose, patron of the city, baptised Saint Augustine in 387 AD.

A short walk takes you to the Castello Sforzesco, the Sforza Castle, built by the dynasty whose rule saw Milan rise to its height of artistic glory. The city declined under Spanish rule in the 16th century, but was revived in the late 19th as a 'citadel of museums' housing the civic collections. Michelangelo's haunting last sculpture, the *Rondanini Pietà*, is now beautifully situated in a 17th-century former barracks hospital, the Ospedale Spagnolo, contained within the castle walls. The rest of the castle contains all sorts of fascinating treasures, including a clockwork devil that once formed part of an eccentric collector's wunderkammer.

The other undisputed star of the Castello is the Sala delle Asse, once painted by Leonardo himself, which has been undergoing a long restoration. Leonardo painted a series of trees all around the walls of the room, which rise up with their branches interweaving to form an almost architectural canopy of green, interwoven with gold ribbon tied in complex knots. The trees are mori or mulberry, which, apart from referring to the duke's nickname, also allude to his introduction of silk production into his Lombard duchy: the trees were the preferred habitat of the silkworm. Recent discoveries show that Leonardo intended to paint the walls as well as the ceiling with fragments of landscapes, roots and branches which are visible as they come to light from under 16 separate layers of later plaster.

Anthony Majanlahti is a lecturer for Art Tours (020 7449 9707) that provides bespoke private guided art weekends at The Carlton Hotel Baglioni baglionihotels.com/milan.



When in Milan ...

Where to stay

Whether you are there for Fashion Week, La Scala, or to hang out at Wes Anderson's new bar at the Fondazione Prada, Milan has a number of grand hotels to choose from. Top of the pile for glamour is the **Bulgari** which has an enviable location within walking distance of all the key sights, including the Pinacoteca di Brera art gallery and Santa Maria delle Grazie, home to Leonardo da Vinci's *The Last Supper*. The **Carlton Hotel Baglioni** (below) oozes character, passion and refinement, and the back door leads directly onto the Via Della Spiga, which together with Montenapoleone, form the main arteries of the Milanese fashion district. Finally, for character, the **Four Seasons** (bottom) is housed in a 15th-century convent, complete with cloistered courtyard.

Matthew Wilcox

Where to eat

The Milanese food scene has exploded in the past year, to coincide with Expo 2015, the theme of which is 'Feeding the Planet, Energy for Life'. Identità Golose, the Italian chefs' congress, has arranged a calendar of dinners by Italy's leading chefs.

Milan is a business city, so there are fewer trattorias than in Rome, Venice or Florence. But here, cooking is far more creative because the Milanese are more curious about food beyond their borders, so there is a far greater variety of international restaurants – Japanese, Chinese, Indian, African, even Latin American – than anywhere else in Italy. Traditional Milanese food tends to be heavier than in the rest of

the country as there is a strong emphasis on butter rather than olive oil.

There are a handful of places that cost around €50 per person and which are renowned for their busy atmosphere and the use of first-rate ingredients. The best are **Al Fresco**, **Erba Brusca**, **Al Mercato** and **Rebelot**.

As for the rest, **Ratanà** is renowned for its traditional Milanese cuisine, **Taglio** for its meat and **Alice** for its fish. **Iyo** is the best of the Japanese restaurants. The newly opened **Tokuyoshi** has been gaining a lot of publicity because the chef was formerly sous chef at Massimo Bottura's **Osteria Francescana**, the most celebrated restaurant in Italy. Milan is also home to **Joia**, the oldest Michelin-starred vegetarian restaurant in Europe. At the very pinnacle of haute cuisine, there is **Cracco**, with two Michelin stars and an exciting avant-garde approach to traditional cooking. **Bruce Palling**



Fine Maritime Paintings & Decorative Arts

New York

Thursday 25 June

1pm

Montague Dawson (British, 1890-1973)

Up channel - The Red Jacket

signed lower left 'Montague Dawson'

oil on canvas

22 x 30in (55.8 x 76.2cm)

Estimate: \$40,000 - 60,000

(£25,000 - 40,000)

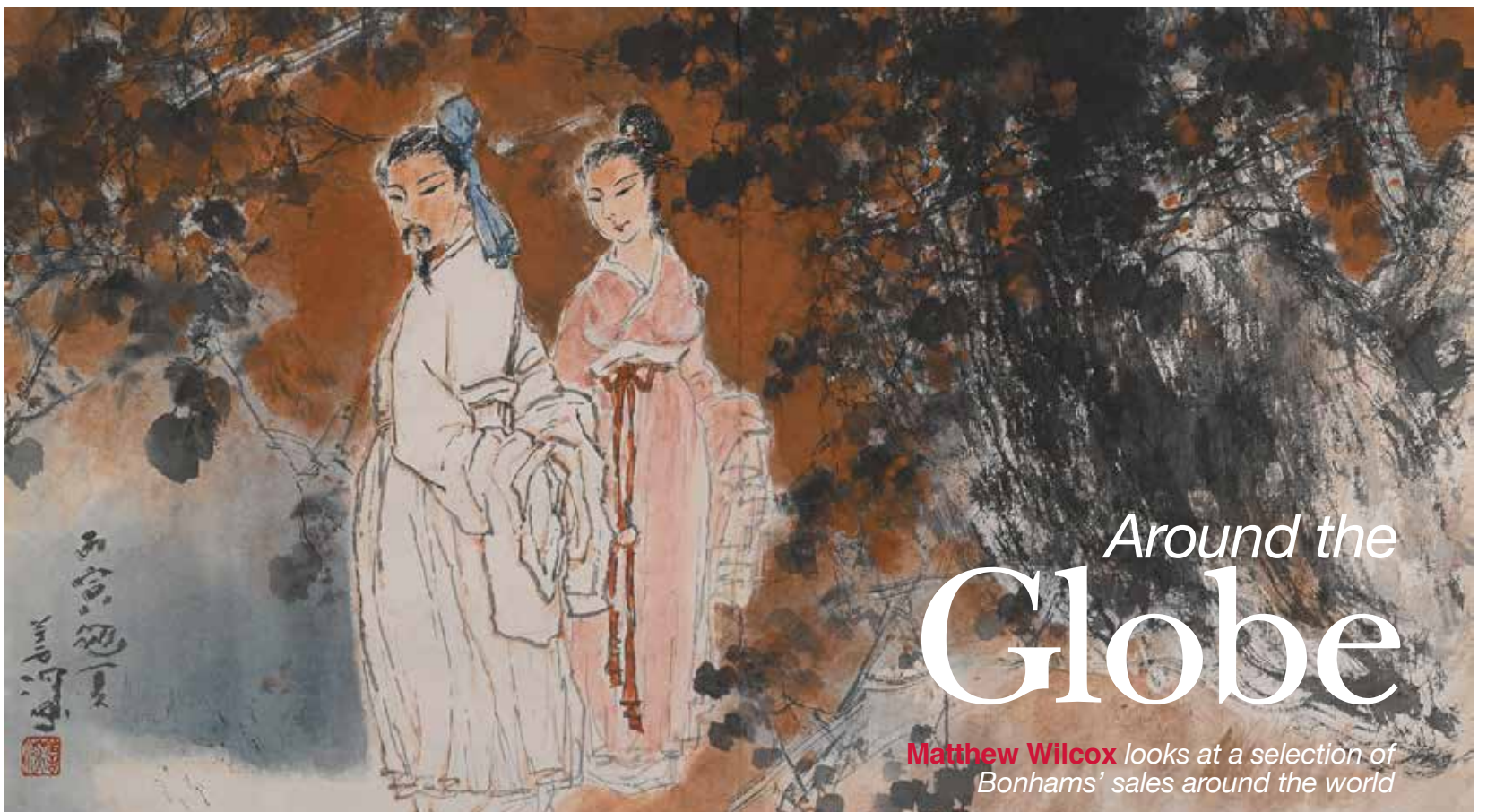
Enquiries: Gregg Dietrich

+1 917 206 1695

maritime.us@bonhams.com

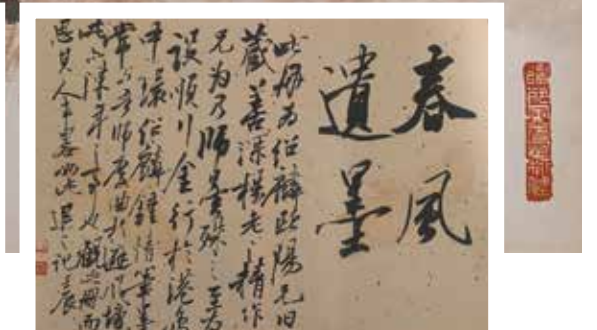
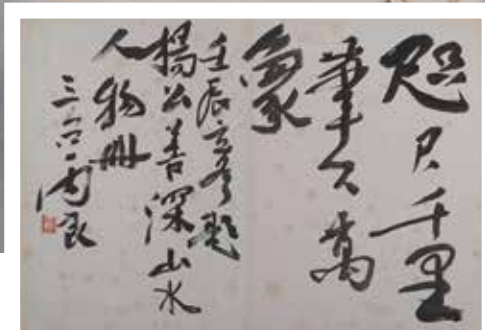
bonhams.com/marine





Around the Globe

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



San Francisco *A brush with revolution*

In 1757, China closed its mainland to European trade, apart from the tiny province of Guangzhou (Canton). The unintended consequence of this concentration of foreign influence was a seed bed of revolution, the growth of some of the most important Chinese cultural movements of the 19th and early 20th centuries, and eventually the creation of the Chinese republic in 1911. One revolutionary painter was Gao Jianfu (1879-1951). Along with his followers, known as the Lingnan School, he combined the local style with elements of Western and Japanese realist painting to create art that was intended to reflect China's new republic better than the scholarly painting of the past. An album of prints by Yang Shanshen (1913-2004), one of the masters of the School, will be offered in June's Fine Asian Works of Art sale in San Francisco.

Image: *Album of Figure and Landscape Paintings*
Yang Shanshen, 1986

Estimate: \$30,000 - 50,000

Sale: Fine Asian Works of Art, San Francisco, 23 June

Enquiries: Nicholas Rice +1 917 206 1622

nicholas.rice@bonhams.com



Goodwood *Paint it black*

Unadorned by spoilers or unsightly accessories, the 1973 Porsche 911S Coupé is often admired as the purest of all the 911 iterations. One well known fan was the pop artist Richard Hamilton, who was reported to have declined to paint his much-loved Porsche on the basis that it was 'such a perfect design, that it couldn't be improved in any way'. Hamilton's father was a demonstration driver for a London car showroom, and cars – and machinery in general – are a recurring theme of the artist's work, featuring in works such as *Hommage à Chrysler Corp* (1957), *Hers Is A Lush Situation* (1957), and *Carapace* (1954).

A 1973 Porsche 911S 2.4-litre Coupé owned for more than 30 years by Richard Hamilton, will be offered at Bonhams Festival of Speed Sale, taking place on 26 June in Goodwood, where it is estimated to fetch between £250,000-300,000.

Image: 1973 Porsche 911S 2.4-litre Coupé

Estimate: £250,000 - 300,000

Sale: Goodwood Festival of Speed, June 26

Enquiries: Tim Schofield +44 (0) 20 7468 5804
tim.schofield@bonhams.com



Fine Watches & Wristwatches

London

Wednesday 10 June

2pm

A rare Patek Philippe
platinum manual wind perpetual
calendar chronograph wristwatch
with moon phase

Ref: 5970P

Estimate: £120,000 - 160,000
(\$190,000 - 260,000)

Enquiries: Jonathan Darracott
+44 (0) 20 7447 7413
jonathan.darracott@bonhams.com
bonhams.com/watches





Amsterdam

Dutch master

Margitte Verwoerd joined Bonhams in 2013. She holds a Master's degree in modern and contemporary art from Leiden University and her specialisation is art of the 1960s. She has also undertaken extensive research into taxidermy and animal material in contemporary art. During her studies she assisted with projects at leading international auction houses and subsequently undertook a traineeship at the Caldic Collection, one of Europe's most significant private contemporary collections. Prior to joining Bonhams, Margitte worked for a contemporary gallery in The Netherlands as well as broadening her knowledge of Old Master paintings at the renowned dealer Hoogsteder & Hoogsteder in The Hague. She has also been active as an independent curator of contemporary sculpture and urban art shows.

Enquiries: Margritte Verwoerd +31 (0) 20 670 9701
margitte.verwoerd@bonhams.com



New York

Sail of the century

The performance of the Yankee-built schooner, *America*, in a race against the Royal Yacht Squadron around the Isle of Wight in 1851 was so astonishing that afterwards the Marquis of Anglesey almost fell overboard trying to see if she had a hidden propeller. His son, Lord Alfred Paget, whose yacht *Mona* had entered the race, said of her design, "If she's right we must all be wrong." *America* was built for a syndicate of yachtsmen in response to the Great Exhibition of 1851, a showcase for the best of everything British. The Americans' boat was designed to show what the US could do and her easy victory inspired the name for the world's greatest yacht race, the America's Cup. A view of the contest will be auctioned by Bonhams in New York in June.

Image: *The Match between America and Titania*, by James Buttersworth, 1851

Sale: Fine Maritime Paintings, New York, 25 June

Estimate: \$60,000 - 80,000

Enquiries: Gregg Dietrich +1 917 206 1695
maritime.us@bonhams.com



© estate of Anthony Dymoke Powell / National Portrait Gallery, London.



Knightsbridge

The collection of Anthony Powell

"This is rather a dingy copy but I thought you'd rather have the 1st edition. Hoping to see you soon. George." Inscribed books by George Orwell are rare, but books from the personal library of Anthony Powell (left) – to be offered in the Fine Books Sale in Knightsbridge – bear witness to the unexpectedly close friendship between the pair. As Orwell wrote in his diary "Tony is the only Tory I have ever really liked." Both were old Etonians, but did not meet until the Second World War – at London's Café Royal. Powell was in his best dress uniform, and was anxious that this would confirm his reactionary image to the aggressively egalitarian Orwell. He needn't have worried: Orwell, a former colonial officer, asked Powell, "Do your trousers fasten under the foot?" adding with approval, "That's really the important thing." Just a few years later a distraught Powell took charge of organising Orwell's funeral.

Image: *Animal Farm* inscribed by Orwell to Powell

Estimate: £8,000 - 12,000

Sale: Fine Books and Manuscripts, Knightsbridge, 24 June

Enquiries: Matthew Haley +44 (0) 20 7393 3817
matthew.haley@bonhams.com

London

New Bond Street

JUNE

Wed 3 June 11am and 2pm
Britain - Defining the Interior

Wed 3 June 2pm
The Russian Sale

Wed 10 June 2pm
Fine Watches & Wristwatches

Wed 10 June 3pm
Modern British & Irish Art

Thu 11 June 2.30pm
Modern & Contemporary
South Asian Art

Wed 17 June 1pm
Decorative Arts from 1860

Wed 17 June 10.30am
Fine European Ceramics

Wed 17 June 2pm
British Master Prints

Tue 23 June 2pm
19th Century European,
Victorian & British
Impressionist Art

Wed 24 June 5pm
Impressionist & Modern Art

JULY

Wed 1 July 4pm
Post-War &
Contemporary Art

Wed 8 July 2pm
Fine Clocks

Wed 8 July 2pm
Old Master Paintings

Thu 9 July 2pm
Europe - Defining Style

Tue 14 July 2pm
Prints & Multiples

Thu 16 July 10.30am
Fine & Rare Wines

Knightsbridge

JUNE

Tue 2 June 11am
Silver, Objects of Vertu
including Post-War Silver &
Design

Tue 2 June 2pm
Modern British & Irish Art

Wed 3 June 1pm
Prints & Multiples

Tue 9 June 1pm
British & European Art

Tue 9 June 10.30am
Islamic & Indian Art

Wed 10 June 11am
Jewellery

Tue 16 June 12pm
Period Design

Wed 24 June 11am and 2pm
Fine Books & Manuscripts

Wed 24 June 12pm
Entertainment Memorabilia

Tue 30 June 11am
The selected contents of
Chateau de Villers-
Helon & The Property of
a French Dynasty

JULY

Wed 8 July 10.30am
Medals, Bonds, Banknotes
& Coins

Wed 15 July 11am
Jewellery

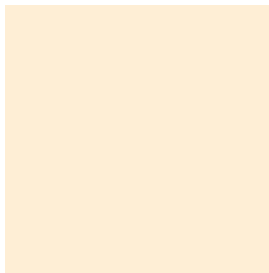
Wed 15 July 11am
Single Owner Entertainment
Sale

Thu 23 July 10.30am
Antique Arms & Armour

Wed 29 July 11am
British & Continental Silver
including Objects of Vertu

AUGUST

Wed 12 August 11am
Jewellery



The Russian Sale

London

Wednesday 3 June

2pm

Ivan Pavlovich Pokhitonov (Ukrainian, 1850-1923)

Two hunters in a landscape (detail)

signed in Latin (lower right)

oil on panel

21.3 x 35cm (8½ x 13¾in)

Estimate: £100,000 - 130,000

(\$160,000 - 200,000)

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bonhams.com/russian



Regions

Hong Kong & Australia Sales

JUNE

Thu 4 June 11am
Jewellery & Silver
Edinburgh

Tue 9 June 1pm
Fine Dolls, Teddy Bears
& Juvenalia
Oxford

Wed 10 June 11am
Whisky
Edinburgh

Wed 10 June 11am
Fine Toys & Soldiers
Oxford

Tue 16 June 11am
Jewellery
Oxford

Sat 20 June 11am
The Summer Classic Sale:
Important Collectors'
Automobolia, Motorcycles
& Motor Cars
Oxford

Wed 24 June 11am
European Glass & Ceramics
Edinburgh

Thu 25 June 11am
The Summer Antique &
Picture Sale
Edinburgh

Fri 26 June 11am
The Goodwood Festival of
Speed Sale: Collector's
Motor Cars & Automobilia
Chichester, Goodwood

Tue 30 June 10am
The Oxford Fine Sale
Oxford

JULY

Wed 1 July 10am
The Oxford Fine Sale
Oxford

Wed 8 July 11am
Asian Art
Edinburgh

Tue 14 July 11am
British & European Ceramics,
Glass & Asian Art
Oxford

Wed 15 July 10am
The Modern Art Sale
Oxford

Tue 28 July 11am
Jewellery
Oxford

Wed 29 July 11am
Books
Oxford

JUNE

Wed 3 June 2pm
Fine Jewellery & Jadeite
Hong Kong

Thu 4 June 10am
Fine Chinese Ceramics &
Works of Art
Hong Kong

Thu 4 June 6pm
Fine Watches & Wristwatches
Hong Kong

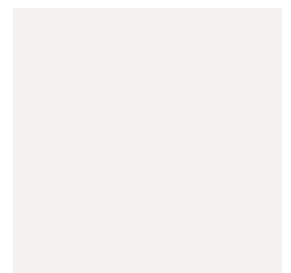
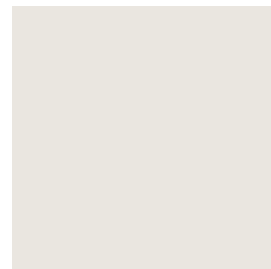
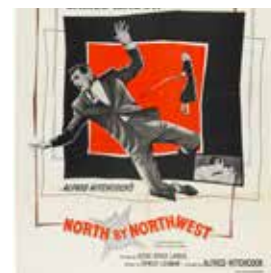
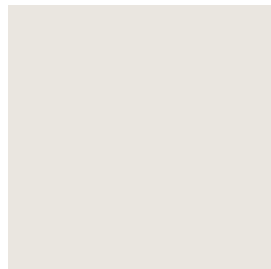
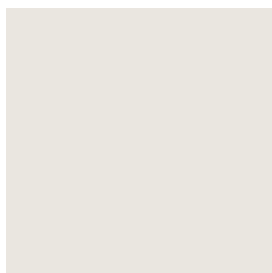
Mon 15 June 6.30pm
Fine Jewellery
Sydney, The Jewish Women's
Association Hall & Melbourne,
Como House

JULY

Mon 13 July 6.30pm
Asian Art
Sydney, Paddington

AUGUST

Sat 15 August 6pm
Fine & Rare Single Malt
Whisky
Hong Kong



Fine Jewelry
New York
Monday 22 June
1pm



An important diamond rivière
comprising a graduated line of
fifty-two round brilliant-cut diamonds,
mounted in platinum
15¾in long
Estimate: \$1,400,000 - 1,800,000
(£900,000 - 1,100,000)

Enquiries: Caroline Bostock
+1 212 461 6526
caroline.bostock@bonhams.com
bonhams.com/jewelry

North American Sales

JUNE

Mon 1 June 10am
Coins & Medals
Los Angeles

Mon 1 June 11am
Native American Art
San Francisco

Mon 8 June 10am
Antique Arms & Armor &
Modern Sporting Guns
San Francisco

Tue 9 June 1pm
Fine Watches & Wristwatches
New York

Thu 11 June 1pm
20th Century Decorative Arts
New York

Mon 15 June 10am
California Jewels
Los Angeles

Tue 16 June 10am
Fine Writing Instruments
San Francisco

Tue 16 June 1pm
Voices of the 20th Century
New York

Mon 22 June 1pm
Fine Jewelry
New York

Mon 22 June 10am
Fine European Furniture
& Decorative Arts
Los Angeles

Tue 23 June 10am
Fine Chinese Works of Art
San Francisco

Wed 24 June 10am
Asian Decorative Arts
San Francisco

Thu 25 June 1pm
Fine Maritime Paintings
& Decorative Arts
New York

Mon 29 June 10am
Art + Decor
Los Angeles

JULY

Mon 13 July 10am
Art + Decor: Carpets
Los Angeles

Fri 17 July 10am
Fine & Rare Wines
San Francisco

Mon 20 July 10am
Art + Decor
San Francisco

Mon 20 July 10am
TCM Presents ... Picture
Perfect: The Art of Movie
Posters
Los Angeles

AUGUST

Tue 4 August 6pm
California & Western
Paintings & Sculpture
Los Angeles

Thu 13 August 9am
Quail Lodge Auction
Carmel, Quail Lodge & Golf
Club

Mon 17 August 10am
ART + Decor
Los Angeles



19th Century European,
Victorian & British
Impressionist Art

London

Tuesday 23 June

2pm

Sir Alfred Munnings (British, 1878-1959)

Sketching at Wiston Bridge (detail)

signed 'A J Munnings' (lower right)

oil on canvas

51.5 x 61.5cm (20¹/₄ x 24¹/₄in)

Estimate: £150,000 - 250,000

(\$240,000 - 400,000)

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(* Indicates saleroom)

Please note:

All sale dates are subject to change. Readers are advised to contact the department concerned for exact details.

For information and details of sale dates about the objects and paintings pictured, please contact Customer Services at Bonhams New Bond Street on +44 (0) 20 7447 7447.





Europe: Defining Style

London
Thursday 9 July
2pm

Antonio Lanzirotti (Italian, 1839-1921)
Le Printemps de la Vie (detail), 1876
white marble
Estimate: £15,000 - 25,000
(\$25,000 - 40,000)

Enquiries: François Le Brun
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bonhams.com/definingstyle

My Favourite Room

For **Bill Wyman**, La Colombe d'Or in St Paul de Vence is a place of memorable encounters – not least with the art on its walls



La Colombe d'Or; Left: Bill Wyman and his wife Suzanne Accosta on their wedding day in St Paul de Vence

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© Johnny Boylan

I was introduced to La Colombe d'Or by my landlord when I first went to St Paul de Vence in 1974. I have a house there and have known the Roux family, who own the hotel, for 40 years. We love the place so much that my wife Suzanne and I chose to get married in the *Mairie* in 1993, followed by a blessing in the church and a reception in the restaurant, which the Roux family opened just for us. It is a great space with a courtyard filled with beautiful olive and fig trees and a wonderful mosaic by Léger.

Over the years I have met the most interesting people there such as Richard Attenborough. When my children, who were little, first saw him, they said: "Oh, look! There's Santa Claus." So, of course, he sat them on his lap. Many of my artist friends lived near here as well, including César Baldaccini and André Verdet.

I always take the train down there in the summer for three or four weeks – I find flying too stressful now I am getting older – and I think I'm seen as a bit of a fixture. Not long ago the Mayor made me an honorary St Pauline. I was given a big bronze medal, which qualifies me for a free cup of coffee, I think.

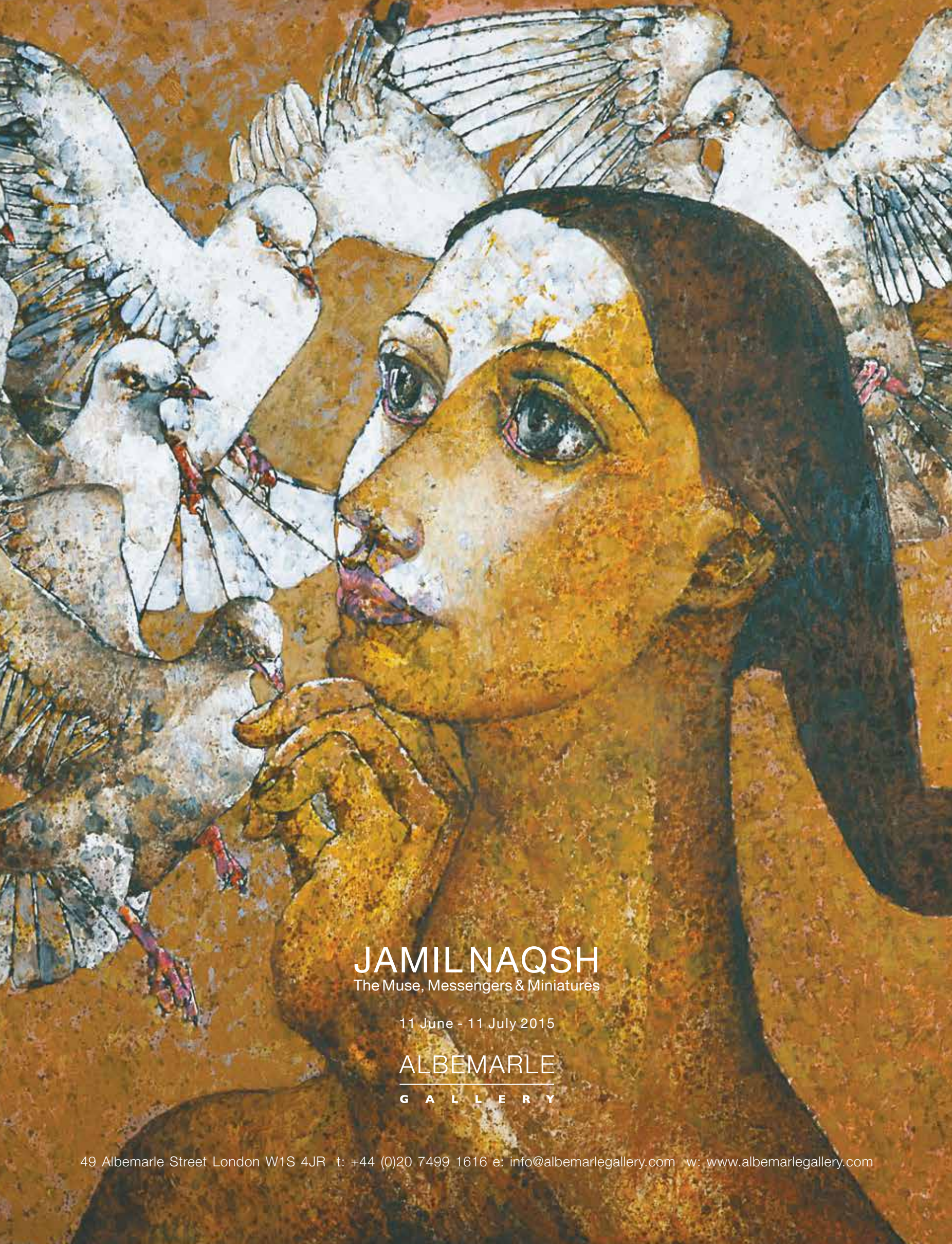
The restaurant itself is enough of an inducement to make the journey. It is fantastic inside. The wooden ceiling is painted and

decorated and they have the most wonderful Miró – I would love to own that. The art collection is the result of many famous artists, such as Picasso, asking for free meals in their younger days. They would say to the Roux family: "Feed me for a week and I'll give you a painting." That turned out to be a good bargain.

The food is not expensive and we always drink the house wine. The most important thing is the atmosphere, it's like being in your living room. You are never afraid to introduce yourself to people you admire. Over the years I have ended up playing boules with members of Pink Floyd, Vitas Gerulaitis, Bjorn Borg and Elton John. I remember being in the bar and chatting to James Baldwin. He liked whisky and his sentences got slower and slower until he toppled sideways and crashed onto the stone floor. James told me he had always wanted to be a singer.

I had a photography exhibition at La Colombe d'Or in 2010, documenting the life and times in Vence. I take a lot of pictures here, especially when a wonderful bronze, rusty-coloured light appears at around 5pm. I don't take myself too seriously. When I first met Marc Chagall, who was a neighbour, I was in awe of him. But he treated me like an equal. He said: "We are artists." I found that difficult to accept.

Bill Wyman's solo album Back to Basics is released in June on Proper Records. His car collection will be auctioned at Bonhams Goodwood Festival of Speed Sale on 26 June.



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