

Bonhams

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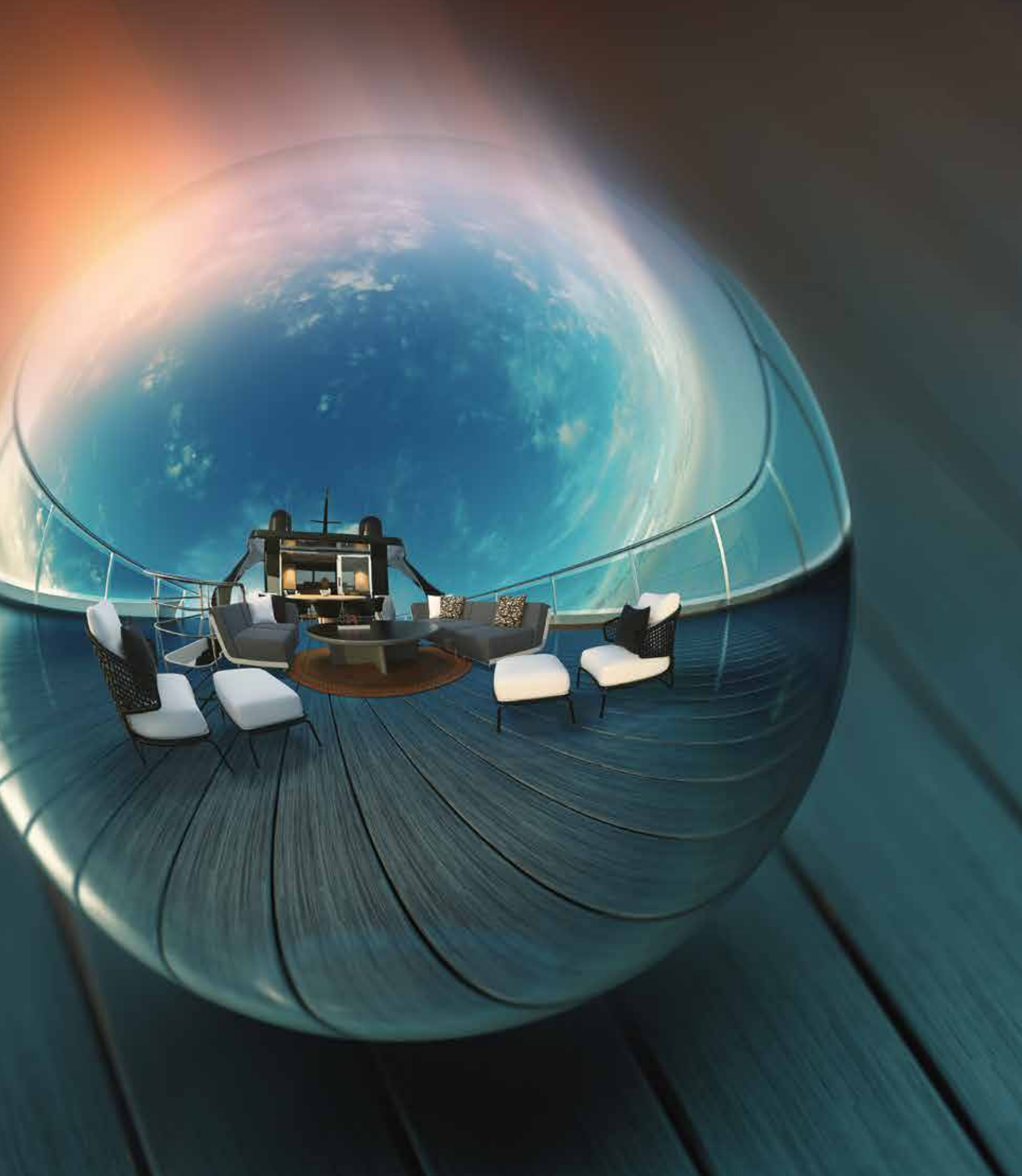
Lucio Fontana
Cutting edge

It's all got to go
The Christopher Hodson
Collection

Edmund de Waal
The enduring power
of objects

The Fairfax Sale
Read all about Australia's
newspaper dynasty

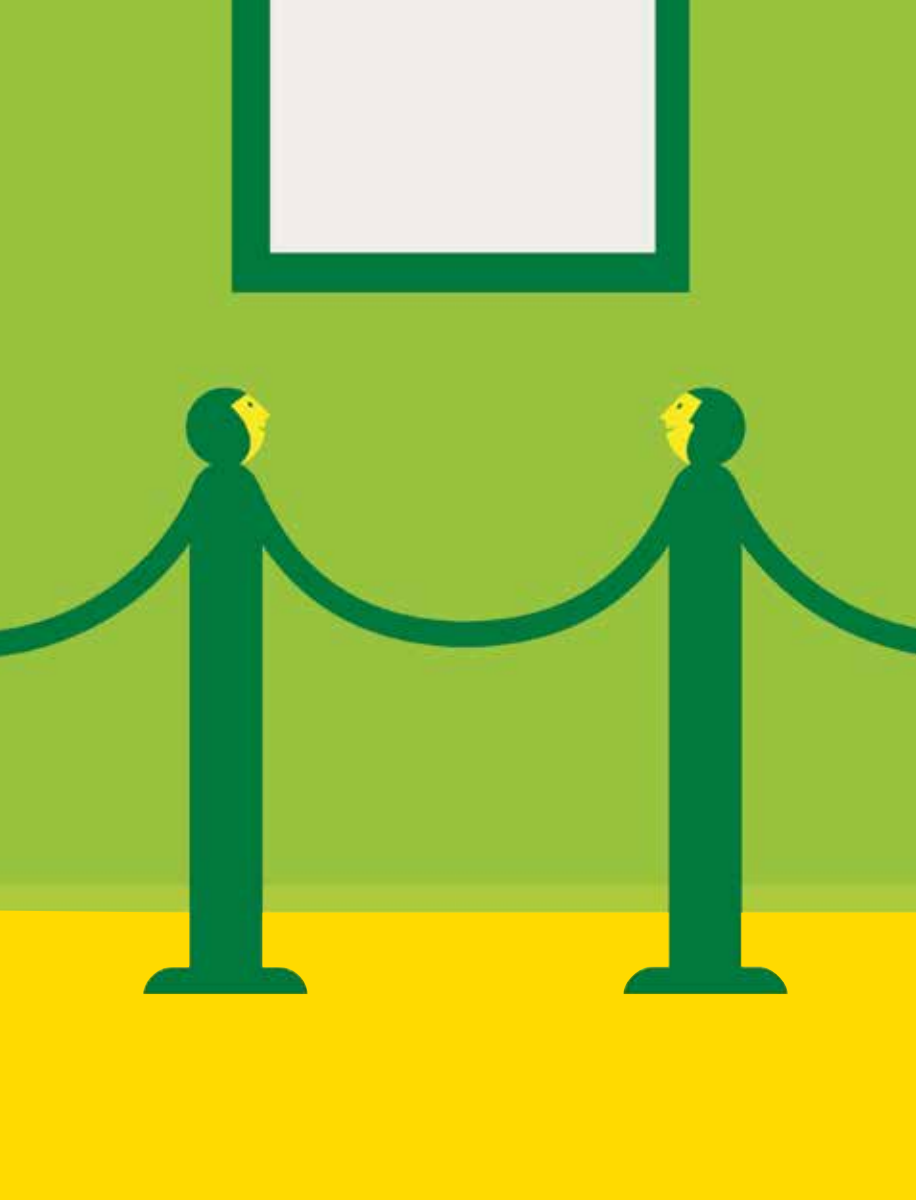
and
Laure Prouvost
Favourite room



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Lucio Fontana (1899-1968)
Concetto Spaziale Attese, 1960, (detail)
Post-War & Contemporary Art
London
Thursday 3 October at 5pm



Impressionist
and Modern Art
London
Thursday 10 October
5pm

Auguste Rodin (1840-1917)
L'un des Bourgeois de Calais:
Étude de nu monumentale pour Pierre de Wiessant
bronze with green-black patina
196.5cm (77½in) high
Conceived in 1886, this bronze version was cast
April 1972 by the Georges Rudier Foundry, edition of 11
Estimate: £400,000 - 600,000
(\$520,000 - 780,000)

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bonhams.com/impressionist

Editor's letter



'Letting go' sounds like the title of a mawkish self-help book. Indeed, I've just looked it up and, no surprises here, it really does exist (full title: *Letting Go: The Pathway of Surrender*). The book promises "a simple and effective means to let go of the obstacles to Enlightenment and to relieve human suffering in all forms". What it doesn't

seem to touch on is the agony of how to say farewell to personal treasures – although I'm sure there's a book dedicated to that as well. Or the pleasure involved in acquiring collections in the first place.

Turn the pages, and read about the Reverend Richard Fabian, for instance. Fabian began collecting Chinese paintings when he was a student at Yale. Once he had caught the bug, he didn't want to stop. He would have lunch once a month with the art dealer Tsao Jung Ying, from whom he invariably bought a picture. This went on for three decades. But, after much soul-searching – and two acclaimed exhibitions of his collection, all of which is movingly described by Kenneth Baker in 'A Brush with Greatness' on page 26 – Fabian is ready to Let Go, and there will be a sale of his collection

in Hong Kong this October. Although he says he still can't relinquish one particular painting by Qi Baishi...

Christopher Hodsoll, on the other hand, is used to waving goodbye to special treasures. He is one of the most influential decorators of the past 30 years, whose style 'à l'anglais' has been embraced by everyone from Hollywood moguls in Los Angeles to Mick Jagger, Bryan Ferry and even the Royal Family. Christopher has a wonderful ability to spot quirky objects of quality and to draw seemingly disparate items together so that they spark off a conversation with each other. And yet, when I went to visit him at Morville Hall in Shropshire, where he and his wife Sarah were living, even he had trouble in deciding whether to hang onto certain pieces. (A 19th-century model of a brain in a glass jar proved particularly difficult to part with.) Christopher's collection will be offered in London this October, and, as the title of the article rather brutally states: it's all got to go. Without doubt, every lot will find a very happy home.

Enjoy the issue,

Lucinda Bredin

Contributors



Kenneth Baker

Art critic for the *San Francisco Chronicle* for 30 years, Kenneth Baker now writes for international art magazines, and is the San Francisco correspondent for *The Art Newspaper*. In addition to reporting on the visual arts, he reviews fiction and non-fiction for the *Chronicle*. On page 26, he talks to collector Richard Fabian about Chinese painting.



Joanne Shurvell

For our travel feature on page 56, Joanne Shurvell visits Montreal. Joanne has an arts consultancy, and is a regular contributor to *Forbes Lifestyle* and other art and travel publications. She is also author of *Fantastic Forgeries: Paint Like Van Gogh*, in collaboration with Amsterdam's Van Gogh Museum, and co-author of the Citysketch series.



Barnaby Rogerson

The author Barnaby Rogerson has written travel guides, books on North Africa and the Crusades, and biographies of the Prophet Muhammad and the first Caliphs of Islam. He is also the publisher of Eland Books. In assessing the paintings of Osman Hamdi Bey on page 22, he finds an artist uniting East and West – who also worked as a politician and archaeologist.



Simon de Burton

Simon de Burton combines his passions for cars, motorcycles, boats and watches in his work as a journalist and author. He writes for *How To Spend It*, *GQ* and *Vanity Fair*, and is author of *Classic Cars, a Century of Masterpieces*. On page 52, he welcomes a new genre of collectible motor car: the 'modern classic'. Renault 5 hot hatch, your time is now.



Laure Prouvost

Winner of the Turner Prize in 2013, Laure Prouvost was born in France, but trained in London. Her work is currently on view in the French pavilion at the Venice Biennale. Prouvost's mixed-media installations tell stories about identity and creativity, something evident in her favourite room on page 72 – the bedroom of her 'Grand ma' in her latest exhibition.



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19th Century Paintings

London

Thursday 26 September

2pm

Ludwig Deutsch (Austrian, 1855-1935)

The Qanun Player (detail)

signed, inscribed and dated

'L. Deutsch PARIS 1903' (upper left)

oil on panel

77.5 x 53cm (30½ x 20⅞in)

Estimate: £300,000 - 500,000

(\$520,000 - 780,000)

Enquiries: Charles O'Brien

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bonhams.com/19thcentury



News

*In and out of
Bonhams' salerooms*



* Inked in

It isn't every artist who can claim a French President as an admirer, but the Chinese-French painter Zao Wou-Ki had such a loyal follower in Jacques Chirac that the President even wrote the catalogue introduction for Zao's first major retrospective in China in 1998. Zao achieved global success with his striking synthesis of Eastern calligraphy and Western abstraction (although the artist himself cited Matisse, Picasso and Cézanne as formative influences). It will come as no surprise that

Wou-Ki means 'without limits'. None of his works are titled, bearing only the date on which they were completed. The lyrical and elegant red painting *23-9-70*, which is offered at the Post-War & Contemporary Art sale in London in October, is a standout canvas never before been seen at auction.

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* Stonewall classics

In June, Bonhams New York hosted a preview in celebration of Stonewall@50, a sale of photographs celebrating the 50th anniversary of the Stonewall uprising. Highlights included a selection of photographs by Herb Ritts from American songwriter Bruce Roberts, who spoke to bestselling author Kevin Sessums about the legacy of Ritts's photographs. In celebration of the legacy of Stonewall and World Pride, a portion of the proceeds from the sale were donated to The Elton John Aids Foundation.



Bruno Vinciguerra, Andrea Fiuczynski



Andrea Fiuczynski and Bruce Roberts

Post-War and
Contemporary Art
London
Thursday 3 October
5pm

Jean Dubuffet (1901-1985)
Cafetière V, 1965
vinyl paint on paper laid on canvas
104 x 68.8cm (40 7/8 x 27 1/4 in)
Estimate: £550,000 - 750,000
(\$620,000 - 920,000)

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bonhams.com/contemporary





House rules

The furniture and fittings of a palatial home in Riga, the capital of Latvia, are to be offered by Bonhams at the sale, The Contents of a 19th Century Baltic Villa, in London this October. In this case, the contents includes the entire wine cellar (more than 100 bottles with cases of Dom Perignon and Pétrus amongst them), cigar-filled humidors, lighting – including a sparkling pair of Russian chandeliers – mirrors, paintings and sculpture. But connoisseurs will be drawn to one of the finest collections of 19th-century French revivalist furniture. The auction promises to be a trove for collectors and for anyone interested in acquiring a piece of European history.

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Pillow talk

Every age and culture over thousands of years has devised its own distinct form of pillow. Europeans tended to select soft materials; the ancient Egyptians and Chinese usually plumped for something more solid. But many tribal peoples favoured wooden headrests. They were not only practical, but also provided a ritual means of communing with ancestors, and were believed to confer marital, financial and social success. Some examples are so beautifully carved that they have the status of works of art. The Graham Beck Collection of African and Oceanic Headrests, to be offered at Bonhams New York in November, is the finest in private hands.

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Super sale

Supercars will roar through the Swiss mountains when Bonhams arrives at the Bonmont Golf & Country Club on Sunday 29 September. The Bonmont sale takes place in a 12th-century abbey overlooking Lake Geneva, a spectacular backdrop for high-performance and prestige motor cars. The main feature will be a private collection of 25 supercars and hypercars. This compendium of luxury marques, from Bentley and Bugatti to McLaren and Mercedes-Maybach, is expected to realise more than €12m (£10m), with all cars offered with no reserve. Highlights include a Lamborghini Veneno, one of only nine produced; Ferrari's 'most ambitious' model, La Ferrari, equipped with F1-derived hybrid technology; and Aston Martin's flagship hypercar, the One 77. The sale's viewing days are on 27 and 28 September.

Enquiries: Paul Gaucher
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 paul.gaucher@bonhams.com

London Jewels
Tuesday 24 September
2pm

An emerald and diamond bracelet, by Graff
Estimate: £100,000 - 150,000
(\$125,000 - 185,000)

Enquiries: Emily Barber
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bonhams.com/jewellery





★ Signs of the times

Robert Rauschenberg was at the height of his fame when, in 1969, *Time* magazine commissioned him to produce a cover anticipating the 1970s. To the dismay of the editor, Rauschenberg chose instead to reflect on the turbulent decade that was coming to an end. The cover was axed. *Signs*, as the artist called the piece, now hangs in the Museum of Modern Art in New York and is one of his most celebrated works. Composed of cuttings from newspapers and magazines, *Signs* documents the key, mostly tragic, events of 1960s America. Pictures of JFK, his brother Robert Kennedy and Martin Luther King, all of whom were assassinated, jostle with images of injured soldiers from Vietnam, anti-war movement demonstrators, civil rights marchers, rock star Janis Joplin at Woodstock, and Neil Armstrong in his space suit. (The artist also smuggled in a reference to a painting by his friend Roy Lichtenstein.) Rauschenberg produced a limited number of signed and dated lithographs of the work, one of which is offered in the Modern and Contemporary Prints sale in New York in early November.

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* Performing artist

Shortly after the sculptor Alexander Calder arrived in Paris in 1926, he began work on his 'Cirque Calder' – mechanical figures made of wood and wire that were rigged up as circus performers. Calder would make them perform, delivering a running commentary in French. Widely admired by the Parisian avant-garde, Calder's little circus led him down the creative path that culminated in the large-scale kinetic works for which he is renowned. Calder had been making small objects and jewellery from childhood, and it was a practice that he maintained all his life. Each piece was unique – he resisted all offers to design for the mass market – and often showed the unconventional materials and techniques the artist pioneered. Four of these very personal objects, including a bronze baby rattle and a brooch in the form of a ladybird, are offered in the Post-War & Contemporary sale in New York in November, as well as a work on paper – *Circus Scene* (1932) – that echoes the Cirque Calder days.

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* Firebird takes flight

To mark the 110th anniversary of Diaghilev's ballet *The Firebird*, Bonhams held a private view of *In Pursuit of the Firebird: A Ballets Russes Exhibition* together with the highlights of Bonhams' Russian sale. Costumes designed for *The Firebird* by Alexander Golovin and Natalia Goncharova, were on display, as were the talents of London Russian Ballet School and Grammy-nominated bass Mikhail Svetlov, whose recital was accompanied on the piano by the Royal Opera House's Richard Hetherington.



Daria Khristova with Mikhail and Ata Svetlov

Goodwood Revival
Goodwood, Sussex
Saturday 14 September
1pm

1935 Bugatti Type 57 Atalante
Estimate: £1,000,000 - 1,500,000
(\$1,200,000 - 1,900,000)

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bonhams.com/motorcars





©Natali Ederkin

Q-Tip at Bonhams

Over his three-decade career, Q-Tip (above), from hip-hop collective A Tribe Called Quest, has stayed at the cutting edge – as a rapper, record producer, singer, actor and DJ, but also an avid collector of the visual arts, with a particular focus on emerging artists. Now Bonhams New York is putting Q-Tip's entire collection on public display for the very first time. The exhibition (20 September to 4 October) will showcase works by Fab 5 Freddy and hard-hitting director Harmony Korine alongside artists such as Richard Prince and Jeff Elrod. Among the



many highlights are New York-based artist Nina Chanel Abney's *Untitled (Fuck T*E *OP)*, 2014, (below left) and Richard Prince's cover art for A Tribe Called Quest's most recent album, *We Got It from Here... Thank You 4 Your Service* (2016).

The exhibition takes place alongside the inaugural Contemporary: Art, Editions & Design sale (27 September). This auction will bring contemporary art and design, photography, prints and even furniture to a new generation.

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What happened next...



Clock this

William and Mary's clock achieved £1,935,063 at the Clive Collection sale in June. It is now the most valuable piece by master clockmaker Tompion ever sold at auction.



Late skate

To celebrate the Modern and Contemporary Art sale in June, Bonhams hosted the first of its new quarterly events: Bonhams After Hours. The auction house was taken over by an immersive print-making performance by Pixel Press, award-winning crackable terrazzo chocolate from KUFstudios – which replicated the works in the exhibition – and an Assouline pop-up shop. As guests gathered downstairs for an all-female panel discussion on 20th-century visual and skate culture, they admired the star of the show: an entire wall of 132 Supreme skateboard decks.



*** So long, Marianne**

In the early 1970s, the great Nigerian painter Ben Enwonwu was living in London, where he met – and painted – Nigerian actress Marianne. Shortly after he completed *Portrait of Marianne* (to be offered at the Modern & Contemporary African Art sale in London in October) its subject moved to Germany, where she married and then seems to have disappeared, leaving us with a stunning work of art – and an intriguing mystery.

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Hooked on classics

Two Roman marble figures of Celtic hounds sold in the Hope Collection sale in July for £807,062 – way above estimate.

Star car

'Red 5' – the Williams-Renault FW14B driven by Nigel Mansell in his annus mirabilis 1992 – achieved £2,703,000 at Goodwood Festival of Speed in July.





Modern &
Contemporary Art
Hong Kong
Sunday 24 November
5pm

Yun Gee (Zhu Yuanzhi, 1906-1963)
Portrait of a Man, 1928 (detail)
signed and dated in Chinese
oil on board
48 x 38cm (18 $\frac{7}{8}$ x 15in)
Estimate: HK\$1,000,000 - 1,500,000

Enquiries: Zineng Wang
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Yun Gee
1928
春

Gods and dogs

...and so much else. Francesca Hickin reveals to **Andrew Currie** how classical antiquities tell us so much about past lives

Photograph by Tim Readhead

Right

Francesca Hickin with the Hope Hounds, which achieved an astonishing £800,000 in July's sale



Bonhams Head of Antiquities, Francesca Hickin, is looking relaxed and happy: her latest sale was the highest earning in a decade. “It was a very strong sale overall,” she explains, “but we were fortunate to have a pair of incredible Roman marble hounds that sold for more than £800,000. At the end of the 18th century, they were found in the ruins of the coastal villa of the Roman emperor Antoninus Pius, and snapped up by antiquarian and taste-maker, Thomas Hope, then a young man on his Grand Tour. The hounds were the pride of his sculpture collection at Hope House in London, but after their sale in 1917, the hounds disappeared from view. They were feared lost, so their rediscovery caused great excitement.”

This is what makes Francesca's heart race. “I can't remember a time when I wasn't obsessed with ancient history,” she confides. “My parents filled our house in Liverpool with history books of all kinds, but it was the classical world that really captivated me – it just seemed to have the best stories. By the age of 10, I could recite the names of the Greek and Roman gods by heart and point them out in the Cast Hall at the Walker Art Gallery in Liverpool.”

Not surprisingly, Francesca opted to study Classics at school. She then read Ancient History at Durham University before completing a Master's degree in Greek and Roman History at Oxford.

She joined Bonhams two years ago from the antiquities team at Christie's, and quickly set about

making her mark. “I am a great believer in an open door policy,” she says. “I don't see auction houses as separate from the rest of the antiquities community, and I actively encourage academics, researchers and museum curators to come by and study pieces that we are offering in our

sales. And, of course, I take the same approach with our clients. Almost everything we offer comes from private collectors and it's rare that I won't know them personally and the story of how the collection was assembled.”

Maintaining strong links to others in the field is especially important when it comes to research. “We put a lot of effort into cataloguing. I want

our descriptions to be as accurate and informative as possible. Everything we handle is several centuries old. Last year, for instance, we sold a monumental Roman bronze sandalled foot. Intriguingly, the sandal was Greek, of the type used by travellers. After extensive

“In 1917, the marble hounds disappeared from view”

Right

And did those feet ... a monumental Roman bronze achieved £200,000 at Bonhams





research, we floated the idea that it may have come from a statue of a Roman Emperor, keen to portray himself as a philosopher. The market agreed with our analysis and, after stiff bidding, the foot sold for £200,000.

“We also spend a lot of time investigating provenance. There is a perception that antiquities are particularly vulnerable to forgeries or looting. I don’t believe that is so, but we take great pains to get things right. It’s in no-one’s interests – certainly not ours – to sell anything over which there is a question mark.”

“I remember wondering who had drunk from it, what kind of lives they had lived”

Collecting antiquities has a long and distinguished history, as the classical statues that adorn so many Renaissance portraits suggests, and the market, according to Francesca, is a steady one. “There are some areas that are perennially attractive – Greek vases and marbles, Roman marbles, and Egyptian artefacts, among them – but one of the many attractions of the ancient world is its vast breadth. There are so many things we don’t know and so much to explore. The Etruscan civilisation in Italy after the Greek Golden Age and before the coming of the Romans, for example, produced remarkable works of art that easily stand comparison with those from more familiar periods.”

Francesca is passionate about encouraging new people into the field. “There is a concept of the average collector as quite academic, probably older and almost

certainly male, but actually that’s not the case at all. We see an increasing number of people in their 30s at our sales, young men and women who are perhaps becoming established in their careers and looking to start a collection.

“And antiquities are such great value,” Francesca continues, warming to her theme. “In all our sales, there are many objects under £1,000 for those wanting to dip a toe in the water. An exquisite little Egyptian amulet, for example, will cost around £500. Ancient glass vessels start at not much more, and Roman intaglio rings and jewellery are very popular. Indeed, I know people who buy jewellery not to put in a cabinet and admire, but to wear – which is what they were made for after all.

“A couple of years ago, we sold a beautiful Attic red-figure owl skyphos – a deep, two-handed wine cup – for around £5,000. They are not particularly rare, but this was an especially fine example – it set a new world record, in fact. I remember thinking not so much of the price, nor of its undoubted aesthetic appeal, but wondering instead who had drunk from it, what kind of lives they had lived. For me, and for so many collectors, that is where the fascination of antiquities lies.”

Andrew Currie is Bonhams Deputy Head of Press.

Top left
This Attic red-figure owl skyphos – a deep, two-handed wine cup – achieved a world record of £5,000

Right
A blue Roman marbled glass bottle c.1st century AD 12.3cm high sold for £2,040

Left
Three Roman hardstone intaglios c.2nd-3rd century AD sold for £1,125



Modern British & Irish Art

London

Wednesday 20 November

2pm

Paul Nash (British, 1889-1946)

Leaving the Trenches (detail)

signed 'Nash' (lower right)

watercolour, pen and ink

20.5 x 24.7cm (8 x 9 7/8in)

Estimate: £50,000 - 70,000

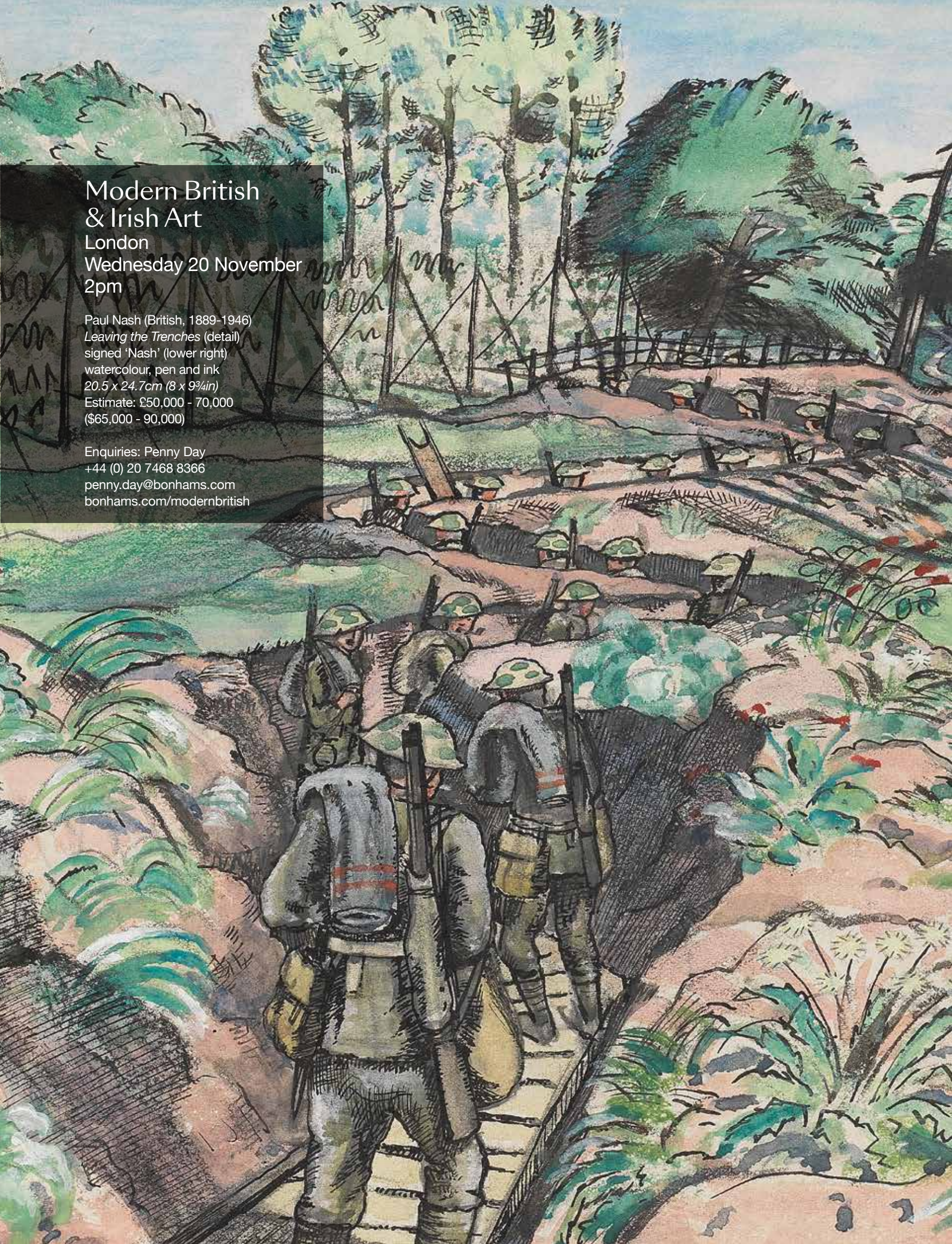
(\$65,000 - 90,000)

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It's all got to go

Christopher Hodson has furnished libraries for royalty and interiors for Mick Jagger. He is also a compulsive shopper of the weird and the wonderful. *Maev Kennedy* meets him on the eve of the sale of his collection

Photographs by Dan Fontanelli

It's all got to go," said antiques collector Christopher Hodson cheerfully. "The lot." The lot – or the lots, offered by Bonhams at the sale of Hodson's collection in October – will include the 18th-century wine glass in his hand, the fork by his plate, the mahogany chair he was sitting on, and the teak dining table on which his wife Sarah had spread an excellent lunch.

The magnificent Cuban mahogany door, with a sumptuous gilt bronze handle, will at least be easy to remove: it once filled the gap where his London flat was knocked through into the house next door, and now leans against the wall by the stove of the Shropshire kitchen.

“Unaccountably, Damien Hirst decided he didn't want Hodson's brain, which sits on a side table”

Hodson's brain, which unaccountably Damien Hirst decided he didn't want, sits on a side table in his study. The distressingly convincing 19th-century model lurks in a murky glass jar sealed with queasily bloody red wax. "Gorgeous, isn't it?", Hodson says. "I decided to keep it, thought I might need it again – but that's going now too."

The Bonhams specialist working on the sale, Charlie

Thomas, remarks rather faintly, "Unique – where are you going to see another?". It is a phrase he is frequently forced to repeat as he struggles to sort and catalogue hundreds of lots, the hoarded treasures of a lifetime's collecting. "That 17th-century silver chest from South America – I asked our metalwork chaps about it. They'd never seen anything like it."

But back to Damien Hirst. The artist was just the sort of client Hodson enjoys: a fellow magpie, with several houses to fill, and naturally he was interesting to work with. As Hodson recalls: "Damien invited himself to dinner once, but never turned up. His mother arrived instead – she was fabulous, great company."

Bob Geldof was nearly another client but, with a frown, Hodson can't quite remember whether he sold him anything – unless, in the end, Geldof took the plaster Madonna with a chip out of it. "What he really liked was to come round to the shop, sit down and chat for hours. He wasn't at all famous at the time... then along came Live Aid and – boom! – everyone knew his name again."

Live Aid reminds Hodson of working for Paul Simon, Elton John ("great fun"), and Sting. "Actually that was all done through his wife, Trudie Styler, she was... she was alright." A very rare attack of discretion grips him, and he says no more.

The sale is only a more spectacular version of the serial packing up and moving on that Christopher and



Above
Thomas Bardwell
(1704-1767)
*Ned Baldry's Shell Horse
in a Landscape*
oil on canvas
183 x 189cm (72½ x 74½in)



Left
 Studio of Johann Georg de Hamilton
 (1672-1737)
*A Tiger and a Lion and A Tigress and Her
 Cubs Threatened by a Snake*
 a pair, oil on canvas
 127 x 175cm (50½ x 69½in)
 Estimate: £10,000 - 15,000
 (\$13,000 - 20,000)

Below left
 Fine George III satinwood, giltwood and
 polychrome decorated pier table in the manner
 of Robert Adam
 165cm wide x 60cm deep x 91cm high
 (64½in x 23½in x 35½in)
 Estimate: £20,000 - 30,000
 (\$25,000 - 40,000)



Below
 17th-century Spanish or Spanish Colonial
 silver-clad coffer
 59cm (23½in) high x 81cm (32½in) wide
 Estimate: £20,000 - 30,000
 (\$25,000 - 40,000)



Sarah have done throughout the 32 years they've been together, in England, the United States and Africa. When they moved for several years for a job in Morocco, they took their young daughters, promising to homeschool them. But they never quite got round it. "We forgot," he said apologetically; all four, now grown up, flourished.

The furniture, carpets, pictures, sculpture, lamps, taxidermy, glass and silver, rugs and garden furniture filled Morville Hall – their most recent home, a gorgeous Shropshire mansion rented from the National Trust. Although it was one of the shorter stopovers in their restless lives, Hodsoll filled the rooms with the immaculate eye for rich colour, texture, elegance and a dash of eccentricity. His paintings include a giant portrait of the noble hound which led the rescue party to his stricken master, the 4th Earl of Antrim, who was felled in a hunting accident. Among the stuffed animals are a guinea pig and a slightly foxed mole.

Hodsoll has exercised his gift for the extraordinary on behalf of clients, including Mick Jagger. ("Mick likes that country-house look, he's mad on healthy

living, an absolute health freak", he reports to my disappointment). He has also worked for Charles Saatchi ("most impatient client I ever had, wants everything done at once – he was having the ceiling replastered while we were laying a new carpet") and the Duke of Edinburgh, for whom he made a pop-up Georgian library in a tent for a party at Windsor ("The Duke is very knowledgeable, hilariously funny, not at all like his cranky image").

And in his own home, no matter how temporary,

“The Duke of Edinburgh is very knowledgeable, hilariously funny, not at all like his cranky image”

Hodsoll's treasures looked as if they had occupied the rooms for centuries, with deliberately offbeat collisions of taste that he will recreate in room sets for the October auction at Bonhams Knightsbridge. In Shropshire, the 18th-century portraits in one room looked down in astonishment on an early 20th-century table picked up in Paris, its built-in electric lights glowing in a distinctly louche manner through a top made of a huge slab of onyx. "Unique", Charlie Thomas murmured.



Left
Christopher and Sarah Hodson
with Walnut, their whippet

Above
John Bratby R.A. (1928-1992), *Sunflowers*
oil on canvas (unframed), signed 'JOHN/BRATBY'
158 x 86cm (62 x 34in)
Estimate: £6,000 - 8,000
(\$8,000 - 10,000)

Hodson was brought up in an old house in Sussex that was furnished with antiques because they were cheaper than buying new. (He doesn't have a high opinion of contemporary furnishing tastes: "One boring, boring, boring, shiny grey thing after another.") He left school ("like St Trinian's, only less fun") with one O-level in English, and got a job as a researcher with an antiques dealer, where he was bored and lonely. He then ran a gallery in Notting Hill for a few years, which he remembers mainly as a round of parties and racing around London in a 17-year-old Mini Cooper. He finally found his feet when he met his friend and mentor, the legendary interior decorator and designer Geoffrey Bennisson. Ancestors of Hodson's style are instantly recognisable in the sumptuous interiors Bennisson created for clients including members of the Rothschild family. "That was my real education," Hodson notes. "Geoffrey taught me everything I know."

Bennisson bequeathed a beautiful little ivory temple in a glass case to Hodson, and the fragile glass has survived many moves since – but it too is in the sale, probably the greatest wrench, Hodson tells me.

The other thing he really will miss is his desk, a Chippendale period monster the size of a double bed. His wife's small neat Georgian desk is immaculate; his is

stacked with papers, notebooks, old pairs of spectacles – all in use, none he thinks originally his – pens, mineral rocks, and broken toys. He has been accustomed to prepare for important visitors, Sarah says, by sweeping everything off the surface into the enormous top drawer.

In Shropshire, as the couple walked through their home sorting things for the auction, his wife felt she couldn't bear to part with the blazing John Bratby painting of sunflowers that had come from her own family home. The following day, she decided it goes as well. "It's not the things that matter, it's the memories," she said firmly, "and we keep all those." "If you started to keep out one or two things, where would you end up?" Hodson agreed. And then added, with a wistful note which strongly suggested he will soon end up filling the void: "It's easy to start again – if you want to."

Maev Kennedy writes for The Guardian and The Art Newspaper.

Sale: The Christopher Hodson Collection
Knightsbridge, London
Tuesday 1 October at 11am
Enquiries: Charlie Thomas
+44 (0) 20 7468 8358
charlie.thomas@bonhams.com
bonhams.com/privatecollections

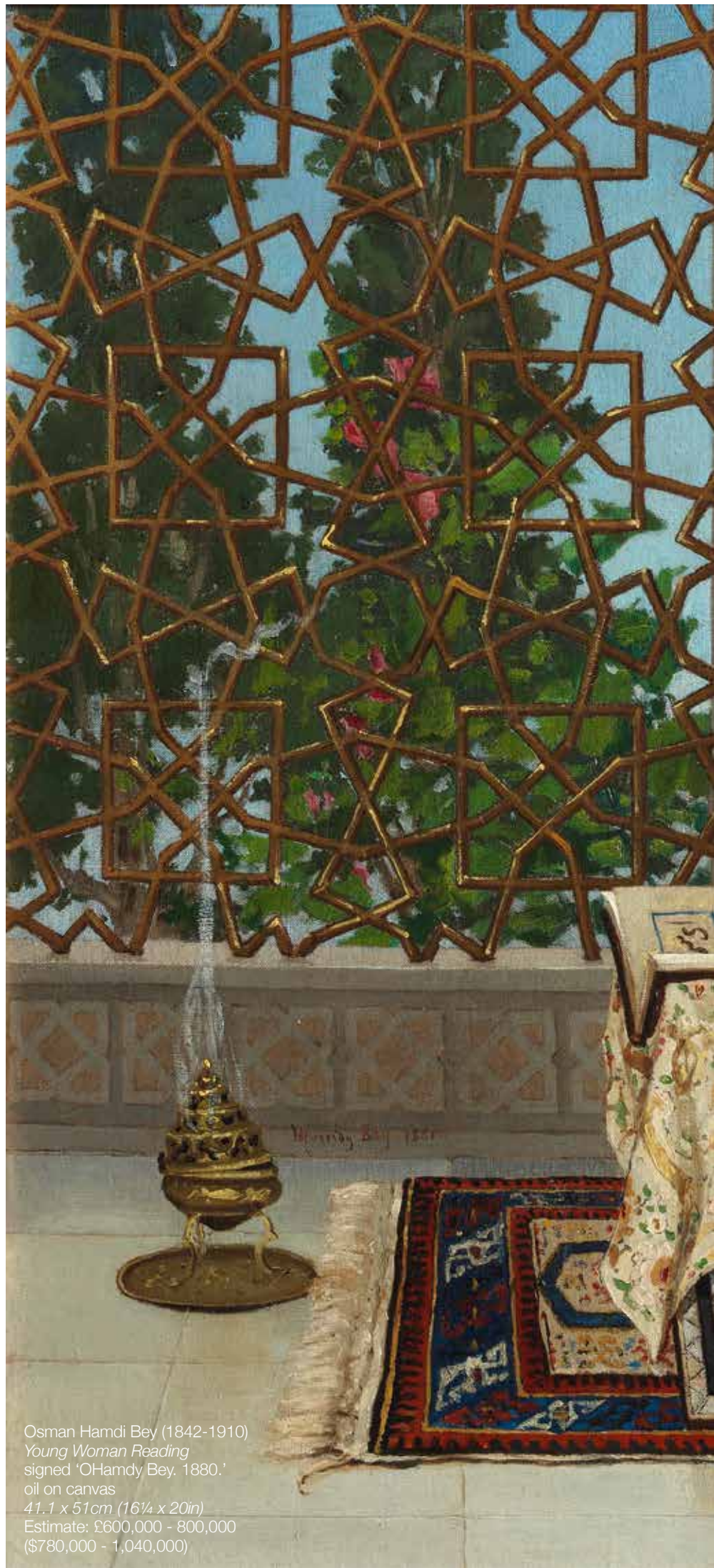
Reading between the lines

Parisian painter, Ottoman archaeologist: Osman Hamdi Bey was a polymath whose art brought together East and West, says *Barnaby Rogerson*

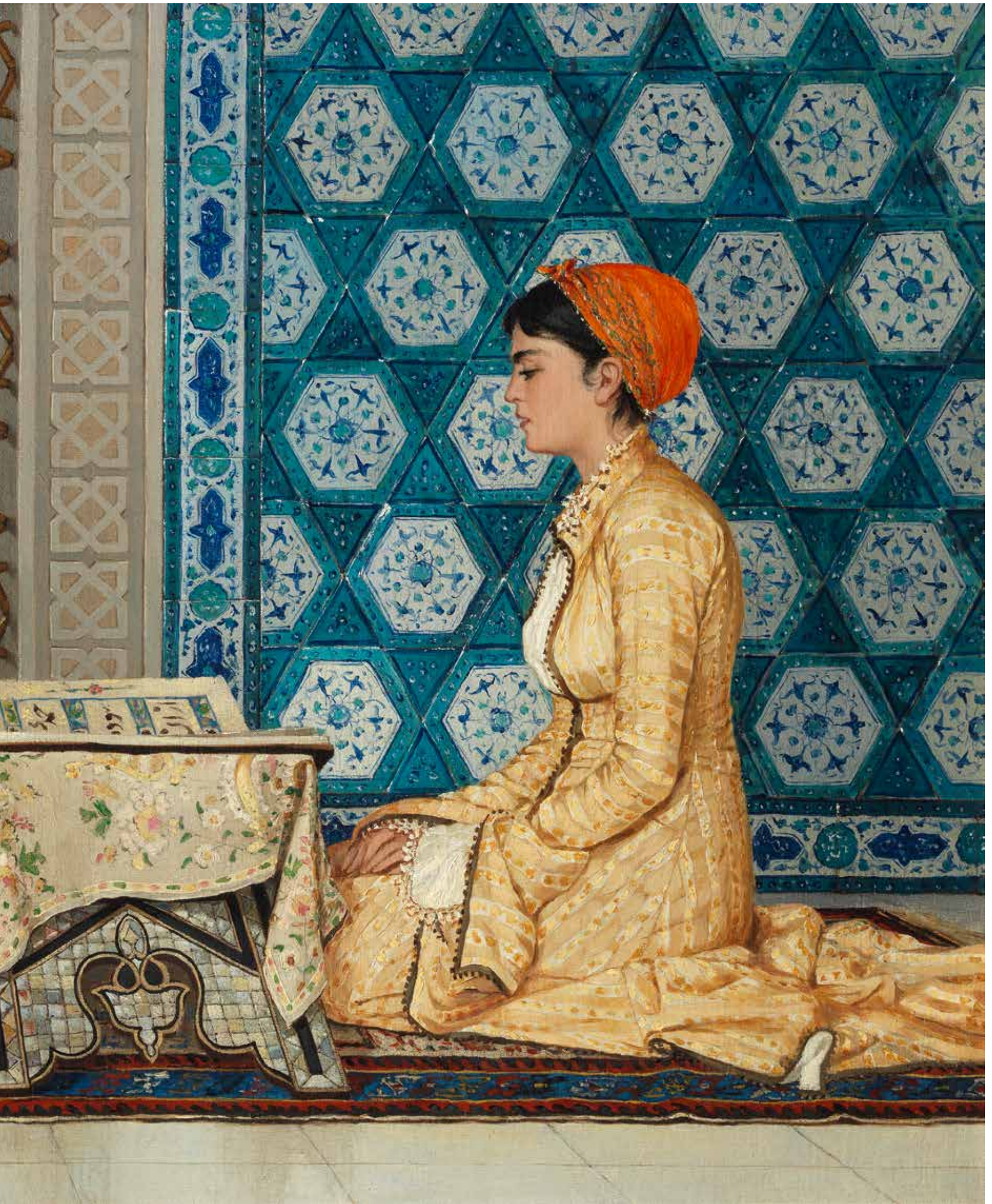
Thank God for Osman Hamdi Bey. In his life and work, his faith and politics, his sense of humour and his paintings, this artist is a happy corrective to the vast accumulation of occidental self-hatred that has piled up around Orientalist art. Without oversimplifying, there has been a wholesale acceptance of Edward Said's provocative suggestion (in his 1978 book *Orientalism*) that titillating romanticised images of the Middle East served to belittle the societies they depicted, so serving as justification for colonial invasion and imperial penetration. In short, anyone who is not a native who writes or paints about the Middle East is either a Western spy or an ethnopornographer. Probably both.

In Osman Hamdi Bey, we find a native painter celebrating the same cultural artefacts as beguiled the so-called Orientalists. In his works, he was not throwing together random picturesque objects, but composing a loving tribute to his homeland, which had for centuries created the dazzling ceramics, textiles, buildings, carpets, gardens and texts that his paintings assembled. Nor are the women he depicted bought by the hour from the red-light district. He chose to paint members of his own family, women who come across as assured, confident, literate, composed, elegant and beloved.

In *Young Woman Reading*, offered in Bonhams' 19th Century Paintings sale in London, the book that lies open, respectfully wrapped in a linen cloth embroidered in silk, is written in Persian in Arabic script. It is definitely not the Koran; rather, the scale and shape of the calligraphy suggest it could be a collection of poetic couplets. We know that scrapbooks of different styles of calligraphy were treasured items in any literate household, and might include verses that described the attributes of the Prophet or the Ninety-Nine Names of God. Osman has placed his reader in an institutional environment. It is emphatically not a domestic interior. The dazzling spread of hexagonal tiles, the complex brazen geometric screen,



Osman Hamdi Bey (1842-1910)
Young Woman Reading
signed 'OHamdy Bey. 1880.'
oil on canvas
41.1 x 51cm (16¼ x 20in)
Estimate: £600,000 - 800,000
(\$780,000 - 1,040,000)

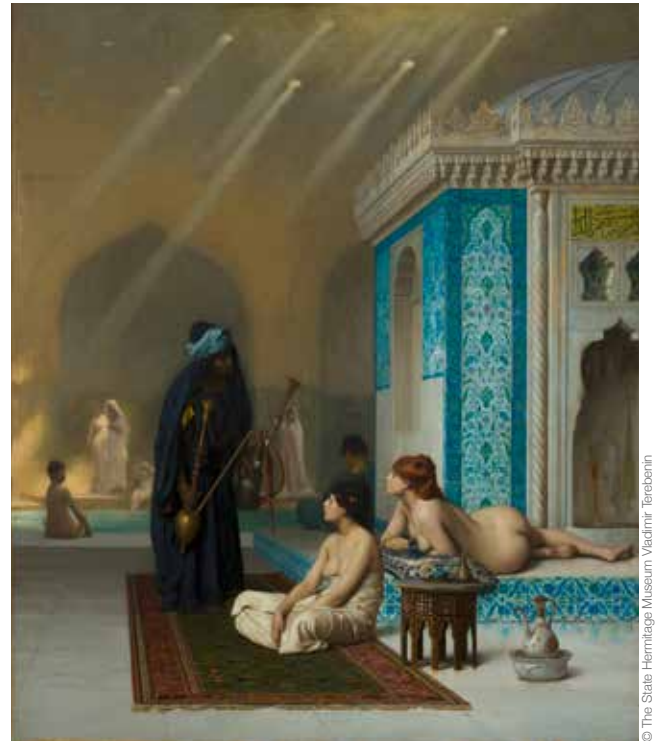




Above
Frederic Lord Leighton's *Study; at a Reading Desk*, was painted three years earlier than *Young Woman Reading*, and might have been seen by Bey in reproduction



Above right
Bey's *Girl Reading*, which was destroyed by fire



Right
Jean-Léon Gérôme, *Pool in a Harem*, c.1876, a western view of the Turkish baths

the marble window-frame, the view across cypress trees immediately suggest an Islamic library attached to an imperial tomb within a mosque complex, such as the cluster of foundations that stand in the shadow of the Ayia Sophia and the Blue Mosque in the centre of Istanbul. But this is no casual visit. An incense burner has been lit, an ornate inlaid book-stand (mother of pearl panels set into ivory on an ebony frame) has been set up and a carpet has been spread. We are in the presence of someone important, with privileged access to the inner courtyards of Ottoman culture. Yet it is also intimate, for this is an Ottoman woman who has taken off her outer coat and the wafer-thin white veils that would have been worn on all public occasions. We see her in an immaculately tailored kaftan, which plays with the Ottoman love affair with different forms of muted yellow: old gold on white set against stripes of cooked quince/weld yellow, with those typically wide, ornate sleeves. You will need to look to the works of Jean-Étienne Liotard and Fausto Zonaro to find the same fine eye for the detail of Ottoman tailoring married to respect for the female form.

If her dress marks her out as one of the Ottoman elite, her literacy is no longer such an indication. The mandatory elementary education act of 1869 was already eight years old and had produced a vast demand for female teachers in the major cities of the Ottoman Empire. But *Young Woman Reading* has nothing of the school room about it. It is marked by the silence and leisure of a planned visit to a library, with something of a private ritual about it.

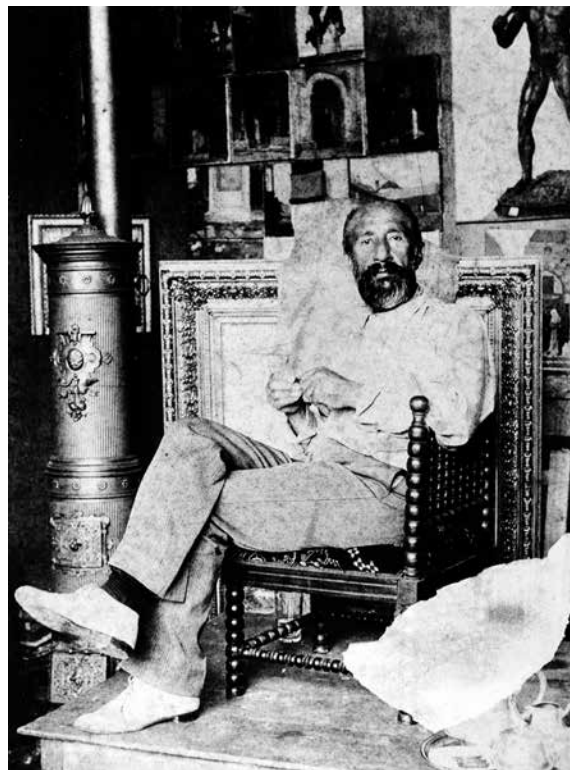
Osman Hamdi Bey was born in 1842, one of the sons of Ibrahim Edhem Pasha (1819-1893). His father rose to the very summit of Ottoman society, serving as Ambassador

to Berlin and Vienna, Grand Vizier in 1877, and Minister of the Interior from 1883 to 1885. Pasha's life reads like the unlikely plot of a Shakespeare play. Born Greek, he was taken captive as a boy and sold as a slave in Istanbul, having been spared during the massacre of Chios in 1822. He was rescued by a childless Ottoman admiral, Hüseyin Pasha, who bought a number of boys at the slave market, freeing them and educating them. It is claimed that 80 Ottoman officials and officers, all his adopted sons, said their prayers over the admiral's grave. Ibrahim Edhem was clever enough to be one of the scholars selected to

“He was rescued by a childless Ottoman admiral who bought a number of boys at the slave market”

be sent to Paris in 1831. He studied medicine (becoming a friend of Louis Pasteur) before switching to the École des Mines, after which he returned to Turkey to work.

Osman himself was following a family tradition when he graduated from his law studies in Istanbul, aged 18, and finished his education in Paris. He spent nine years there, gradually shedding the law in order to study at the private art schools of Jean-Léon Gérôme and Gustave Boulanger. There is no documentary confirmation of an enrolment, but Gérôme was in his heyday in this period, producing vast canvases drawn from French history, the Classics and the Orient, as well as experimenting with sculptures in coloured marbles, metals and inlays. He had already travelled several times to the Middle East, was a friend



Left
Osman Hamdi Bey, *Two Musician Girls* (1880), in the collection of the Pera Museum, Istanbul

Above
Osman Hamdi Bey (1842-1910)

of Empress Eugénie and, having married the daughter of an art-dealer, ran a grand house in rue de Bruxelles where he taught drawing, painting and sculpture. His influence was vast. It is estimated that 2,000 students passed through his studio, and his house was known to be the most riotous, but also artistically the most rigorous. Osman fell in love with Marie, a fellow student, whom he married (with his father's permission) and returned to Istanbul in 1869. Two years before this, he had succeeded in getting three of his canvases into a Paris exhibition: *Black Sea Soldier*, *Rest of the Gypsies* and *Death of the Soldier*.

But the carefree days as an art student were over. Osman joined the staff of Midhat Pasha (1822-1883), who had been sent into a form of internal exile, as governor of distant southern Iraq. Midhat Pasha was an exceptional man, the Istanbul-born son of a Muslim cleric. Dedicated to good governance and internal reform, his three years in Baghdad were a uniquely positive period, during which the province was transformed by new roads, bridges, schools and hospitals. It was a dazzling illustration of what could be done by one man with energy, working within the traditions of Islamic charity. There is a souvenir of Osman's time in Baghdad: *The Mosque* dates to 1869.

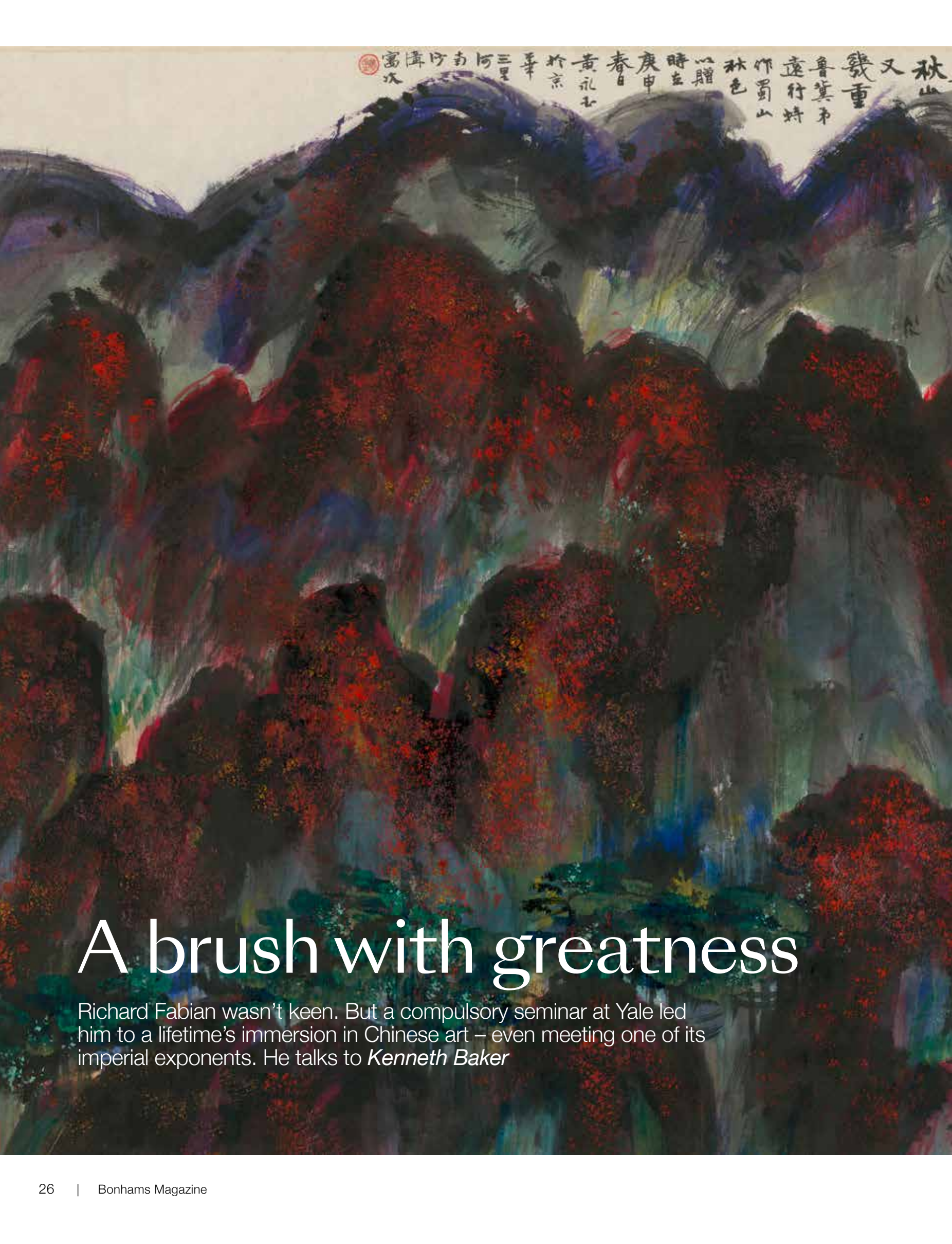
By 1871, Osman was back in Istanbul working in the protocol department of the Sultan's Palace. Ten years later, the death of the first director of the fledgling national archaeological collection (the German scholar Dr Philipp Anton Dethier) left a vacancy. Osman was selected for the post. Alexander Vallaury (a student friend from Paris, who was also the Istanbul-born son of a pastry chef) was promptly commissioned by Osman to build the handsome Archaeological Museum, which

still stands in the lower gardens of the Topkapi Palace. It was a good site that acknowledged the centuries-old role of the palace as both store house of treasures and teaching school. Two years later, Hamdi Bey established the first Ottoman Academy of Fine Arts. It stood directly opposite the new museum (the better to make use of its artistic treasures) in the building that now houses the artefacts of the Museum of the Ancient East. Osman knew exactly what was needed. A staff of eight lecturers selected just 20 students a year, using a foundation year to establish their future specialisations: painting, sculpture or engraving. This Academy is now a free-standing university – the Mimar Sinan – which overlooks the Bosphorus.

Hamdi Bey also drew up the first law against smuggling antiquities out of the Ottoman Empire, and personally directed pioneering excavations, among them the discovery of the so-called Alexander Sarcophagus in Sidon, Lebanon, in 1887. The carvings of Greeks and Persians, and Greeks in Persian dress, some of them still bearing their original colours, on the tomb are one of the wonders of the world. Like *Young Woman Reading*, which had been finished in 1880, it could confidently exist in two separate cultures without betraying either.

Barnaby Rogerson has written extensively on Islamic culture, including The Prophet Muhammad: A Biography (2003).

Sale: 19th Century Painting
London
Thursday 26 September at 2pm
Enquiries: Charles O'Brien +44 (0) 20 7468 8360
charles.obrien@bonhams.com
bonhams.com/19thcentury



秋山 幾重 魯冀弟 遠行特 作蜀山 秋色 以贈 時在 庚申 春日 黃永士 於京 華 三里 河 南 沙 溝 寓 次

A brush with greatness

Richard Fabian wasn't keen. But a compulsory seminar at Yale led him to a lifetime's immersion in Chinese art – even meeting one of its imperial exponents. He talks to *Kenneth Baker*

**Opposite**

Huang Yongyu (1924-2003)
Autumn Mountains, 1980
 Hanging scroll,
 ink and colour on paper,
 102 x 102cm (40 $\frac{1}{8}$ x 40 $\frac{1}{8}$ in)
 Estimate: HK\$500,000 - 700,000
 (\$65,000 - 90,000)

Right

Jin Cheng (1878-1926)
 Landscapes after old masters, 1905
 One leaf from an album of 12 leaves
 Ink and colour on paper
 26.4 x 36.5cm (10 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in),
 each leaf
 Estimate: HK\$500,000-700,000
 (\$65,000 - 90,000)



“Letting go of the Qi Gong really pains me,” said Richard Fabian. And no wonder: the story behind this particular painting is incomparable. “Qi Gong was a member of the Manchu imperial family. For peculiar political reasons, the Communist government lionised him instead of punishing him for being royalty. His calligraphies, which are really elegant, appear on the outside of many buildings in Beijing.”

By chance, a friend of Fabian’s then living in Beijing happened to know Qi Gong, who was then more than 80 years old, and brought Fabian to meet him.

“I brought him a copy of the catalogue for the exhibition of my collection at the Asian Art Museum and that got him interested,” Fabian said. “When he saw what the book contained, he said, ‘Oh, I have something by this painter and by that painter’, so he brought them out. Of course, they were better than mine.”

During the encounter, Fabian experienced something that until then he had only read about: what it was like to meet a member of the imperial family.

“He began... to speak... terribly... slowly... because... a member... of... the... high aristocracy... has... all... the... time... in... the world... for you. And probably has no idea whatever what your time might be worth to you.”

As it happened, Fabian had just bought a painting that was supposed to be Qi Gong’s, and showed it to him. “And he said, ‘You know, this was made 60 years ago, and it’s the last landscape I ever painted. After this, I did nothing but calligraphy.’ Then he brought out the seals he had used on it six decades before and authenticated it with them. Then he started reading the colophons he had written on it 60 years earlier in his amazing handwriting and discovered he had left out a character. So he added

the missing character and put a seal on that too.”

We are chatting at Fabian’s home in one of San Francisco’s smartest neighbourhoods: a multi-storey house brimming with Asian paintings, sculpture and antiques. Highlights of his extraordinary Chinese painting collection are to be offered by Bonhams in Hong Kong in October, and it is clear that it is a wrench parting with the works.

It all started in the 1960s, when Fabian was an undergraduate majoring in Chinese language and history at Yale, from which he would emerge *summa cum laude*. Grudgingly, Fabian enrolled in a seminar on Chinese

“It’s probably the most-famous landscape in Chinese art, and we all fell for it”

painting to satisfy a degree requirement.

Professor Nelson Wu, Fabian’s first mentor in the field, required his seminar students to observe, comment on and rank dozens of Chinese paintings, available mostly in reproduction rather than eyes-on, throughout the course. Like most of his fellow students, Fabian found that the priorities of his judgments of the art shifted unpredictably across months’ intensive looking.

“We all found the same thing happened, with the exception of one painting,” Fabian recalled. “It’s called *Travellers among Mountains and Streams*, by the Northern Song painter Fan Kuan. It’s probably the



Left
Cheng Zhang (1869-1938)
Damo, 1932
Ink and colour on paper
136.2 x 66.7cm
(53 $\frac{3}{8}$ x 26 $\frac{1}{4}$ in)
Estimate:
HK\$100,000 - 150,000
(\$13,000 - 20,000)

Above
Jin Cheng (1878-1926)
Landscapes after old masters, 1905
One leaf from an album of 12 leaves
Ink and colour on paper
26.4 x 36.5cm
(10 $\frac{3}{8}$ x 14 $\frac{3}{8}$ in), each leaf
Estimate:
HK\$500,000 - 700,000
(\$65,000 - 90,000)

Right
Wang Zhen (1867-1938)
Cat and Rock with Banana Plant, 1917
Ink and colour on paper
153.5 x 69cm (60 $\frac{1}{2}$ x 27 $\frac{1}{8}$ in)
Estimate:
HK\$250,000 - 350,000
(\$30,000 - 45,000)

most-famous landscape in all of Chinese art, and we all fell for it. It was number one in September and number one again in June, when all the others on our lists switched.”

“Professor Wu seemed to instruct us very little,” Fabian said. But he showed his students that connoisseurship was rooted more deeply in scrutiny and enjoyment than in historical fact and interpretation. As Fabian wrote in a 2007 catalogue, “My own collection is rich with proof that pleasure can race ahead of understanding.”

A second epiphany followed as Fabian, still at Yale, drove through Connecticut to visit his family, then living in Texas. “It’s through forest and there are branches overhead all the way,” he said of the road. “As I lay back in the limo and looked up, I said ‘My God, Chinese artists paint branches the way they are. If you push them, they spring back into shape. They really are like that. Nobody else does that. Other people paint them the way they’re supposed to look.’”

A Mellon Fellowship took Fabian to Cambridge University, where he earned an M.A. in modern European history. While in England, he also prepared for the Episcopalian priesthood and, after being ordained in 1970, returned to Yale as a chaplain. There he took up calligraphy. “I discovered”, he said, “that because of connections Yale had, I could buy Chinese calligraphy. I couldn’t afford to buy paintings, but calligraphy’s always been cheaper in the United States. And I took up

calligraphy – with a ballpoint pen, not with a brush – and I became good at it.”

Eventually, Fabian said, he recognised that what “distinguishes Chinese painting from the Yuan Dynasty onwards is that everything is based on calligraphy”, a skill that requires “many years of practice for very little reward... What makes calligraphy work is that it’s completely athletic. In calligraphy, what you’re looking at is body movement. The closest analogy I can think of is a swimmer who has really smooth strokes.” The modern era in China saw a decline in the importance of calligraphy, despite the fact that every literate Chinese learns to write, but Fabian has seen it starting to be prized again, making him “much more sanguine now about the future of Chinese painting than I was”.

After six years at Yale and a digression into buying Ming furniture, which he has since sold, Fabian moved to San Francisco where, he recalled, “I ran into an art dealer who was an old friend from Taiwan of Nelson Wu. His name was Tsao Jung Ying. He took me under his wing. A former painter himself, he loved having a student who listened to him. He was a very astute observer, especially of paintings from the late 19th and early 20th centuries”, the long aftermath of the Taiping Rebellion, a devastating civil war that shook China to its roots.

“During that time,” Fabian explained, “Chinese painting had a revival somewhat parallel to that of the French Impressionists... One outcome was that

Shanghai became a refuge for retired officials and commercial interests and so forth, and suddenly there was a lot of money and a whole lot of artists reinventing classical Chinese art. The Japanese loved the stuff, but nobody else did. Jung Ying set out with me to build a collection modelled on one exhibition from three Japanese museums. After spending 30 years meeting him for lunch, and about once a month buying a painting – how I paid for lunch, I don't know – I had not only one painting by every artist in the three-volume catalogue of that exhibition, but one by each artist at his peak. And then I had also a few older paintings that I'd learned to appreciate from Nelson Wu. I'm lucky to have about 20 truly classical paintings that I love. Most of them are 19th- and 20th-century paintings collected at a time when nobody wanted them here. In Japan, yes; not here."

Serving as Founding Rector of St Gregory of Nyssa Episcopal Church in San Francisco largely defined Fabian's public profile until 2000, when his collection was presented in the exhibition *Between the Thunder and the Rain: Chinese Painting from the Opium War through the Cultural Revolution, 1840-1979* at the prestigious Asian Art Museum.

Meanwhile, another mentor had entered Fabian's collecting life: William Wu (no relation to Nelson), Professor of Chinese Painting at Mills College, in

“You couldn't know who'd owned them, it was so politically dangerous”

Oakland, and a lecturer at the Asian Art Museum. “He was the best lecturer on Chinese painting I've ever heard,” Fabian said. “I went to China with him five times, I think, and everywhere we went I bought work. This is when you could buy an important piece by an important painter from some museum's bookstore for a few hundred dollars. Because the Cultural Revolution had severed connections with the past, these works had come on the market recently, but you really couldn't know who'd owned them, it was so politically dangerous to own old things.”

Thinking of the 37 lots that Bonhams will offer in October brings Fabian's thoughts back to those pictures he would rather not sell. “Well, I'm crazy about Qi Baishi, that would be one of them,” he said. “I'm very fond of Wang Zhen. I'd keep any painting if I could by Li Keran, Xu Gu, Fu Baoshi... the Ren Xiong is really rare. That's a marvellous painting. It's not highly calligraphic but the vision in it of what art is comes from before the Yuan Dynasty. It breathes the beauty of Song court painting.”

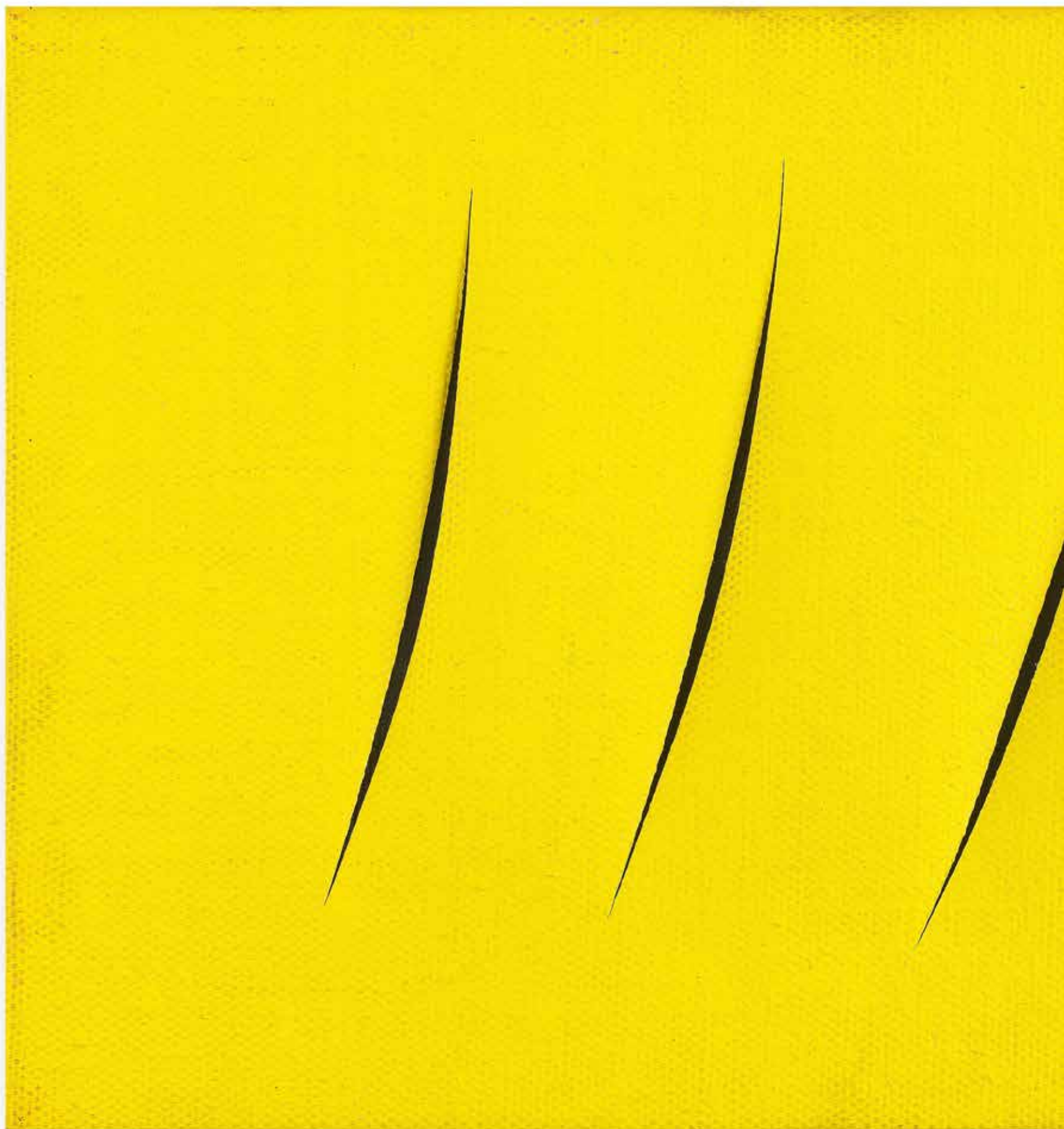
Kenneth Baker is San Francisco correspondent for The Art Newspaper.

Sale: Classical and Modern Chinese Paintings
from the Rev. Richard Fabian Collection
Hong Kong
Wednesday 9 October at 2pm
Enquiries: Bruce MacLaren +1 917 206 1677
bruce.maclaren@bonhams.com
bonhams.com/chinesepainting



Below

Lucio Fontana (1899-1968)
Concetto Spaziale Attese, 1960
waterpaint on canvas
8 5/8 x 13 1/8 in (22 x 33.5 cm)
Estimate: £250,000 - 350,000
(\$330,000 - 460,000)





The hole story

Fontana made sculptures that are mistaken for paintings. *Martin Gayford* describes this passion

Lucio Fontana (1899-1968) was obsessed by space. That was why he preferred to describe the beautiful work from 1960 – to be offered in October’s Post-War & Contemporary sale in London – not as a painting or sculpture, but a ‘spatial concept’ (*Concetto spaziale*).

This point emerged from the “tremendous arguments” Fontana had with fellow sculptor Constantin Brancusi in Paris in 1937. Brancusi, Fontana recalled, was “a fully-fledged genius by this time, whilst I was still a young man”. Fontana showed the great man one of his works, probably one of his free and fluid early ceramics, which seem to quiver like ferns or seaweed.

“Fontana replied, “I know, I agree, but I am not looking for volume”

Brancusi commented that what he was doing was “not sculpture”. Fontana replied, “I know, I agree, but I am not looking for volume.” But if he was not after mass or form – which one might think of as quintessential sculptural qualities – what was the young Italian artist searching for?

The answer connects the various phases of a disparate career, which took him, in geographical terms, back and forth across the Atlantic and, artistically, from monuments extolling the regime of Benito Mussolini to the audacious idiom of his last two decades, which seems to anticipate both minimalism and performance art.



Fontana was born in Rosário de Santa Fe, Argentina, but sent to school in Italy at the age of five. As a young man, after serving in the First World War, he sailed back to the land of his birth. Afterwards, according to a self-romanticising account that appeared in the magazine *Gente* in 1959, he lived the life of a roving ranch hand for “two marvellous years”, riding on horseback, driving cattle across the Pampas, admired by one and all for his skill at shooting and riding.

More prosaically, in 1924 Fontana set up a sculpture workshop, following in the footsteps of his father, an Italian immigrant sculptor who had been a successful specialist in commemorative and funerary statues. Then, in 1927, already in his late 20s, Fontana returned to Italy and enrolled at the Accademia di Belle Arti di Brera in Milan.

By Fontana’s own account, the professor of sculpture, Adolfo Wildt, soon regarded him as his best pupil. Fontana was indeed brilliant. Over the next decade he was one of the more prominent younger artists in Italy, producing a number of pieces of what can only be called ‘official art’ – in 1930s Italy that meant work for the fascist regime of Benito Mussolini.

One that survives is the plaster relief Fontana made in 1939 for the Federazione dei Fasci Milanesi (Fascist Federation of Milan) in the via Valpetrosa, a few minutes’ walk from the Duomo. Fontana’s *Volo di Vittorie* (‘Flying Victories’) is a memorial to fascist martyrs. It consisted of gigantic female figures, their drapery fluttering like that of Botticelli nymphs, sweeping across

“They are not paintings, but very thin sculptures”

the ceiling in the grand entrance hall of what is now a Carabinieri headquarters.

Leaving aside its political meaning, this work shows what Fontana meant by not being interested in volume. The figures, although unquestionably sculptural, are not concerned with mass. They are all about flight, weightless movement slicing through space. That speed and decisiveness came to be Fontana’s hallmarks.

It is probably unfair to condemn him for working for the fascists. After all, Mussolini came close to making Futurist modernism the official

Above
A glazed ceramic *Concetto Spaziale*, completed circa 1960-1963, sold for £110,500 at Bonhams in 2015.



Above
Lucio Fontana in the studio,
sharpening his knife.

Above right
A bold, red example of Fontana's
'buchi', sold at Bonhams for
£770,500 in 2014.



style of the state. But it had the effect of dividing Fontana's creative life in two.

He went back to Argentina in 1940, at the beginning of the war, and did not return to Italy until 1947, stepping off the boat at Genoa. He had spent the intervening years teaching and again making funerary sculptures (an existence he described as "*vita da coglione*" or "sod's life").

The critic Sarah Whitfield observed that Fontana in the late '40s seemed "to have returned from the dead". His studio had been bombed out – there is a photograph of him inspecting the ruins – and his work was associated with a political order now utterly discredited. As Whitfield pointed out, Fontana is seen principally as a post-war artist; in fact, he was a contemporary of Moore and Giacometti.

He began afresh. Although he continued to make extraordinary ceramics, such as the one sold at Bonhams in 2015, a great deal of his work from the 1950s and '60s took two forms: holes – *buchi* – and cuts. The *buchi* were, Fontana thought, his great discovery – "I invented the hole", he said, "that's all". But the cuts, which he did not begin until 1958, were a development: looser, more graceful, suggesting flight – like those winged victories – as well as a break in the surface like a wound. Of course, they are not paintings – even though the basic elements are paint and canvas – but very thin sculptures.

To make them required decisive action. "They think it's easy to make a cut or a hole," Fontana insisted, "But it's not true. You have no idea

how much stuff I throw away; the idea has to be realised with precision." To do so, he had to be in the correct mood, and did not like to be watched while he made the incision in the canvas with his Stanley knife. As important as the actual cutting was the subsequent opening of the slit with his hand – likened to a caress by someone who saw it. He would then tape up the opening so it was slightly parted, in three dimensions not just two.

Most of the cuts and holes are made in surfaces painted in oils, but a few – like *Concetto Spaziale Attese* (1960) – are in water-based paint that soaks into the canvas, enhancing the effect of atmospheric space.

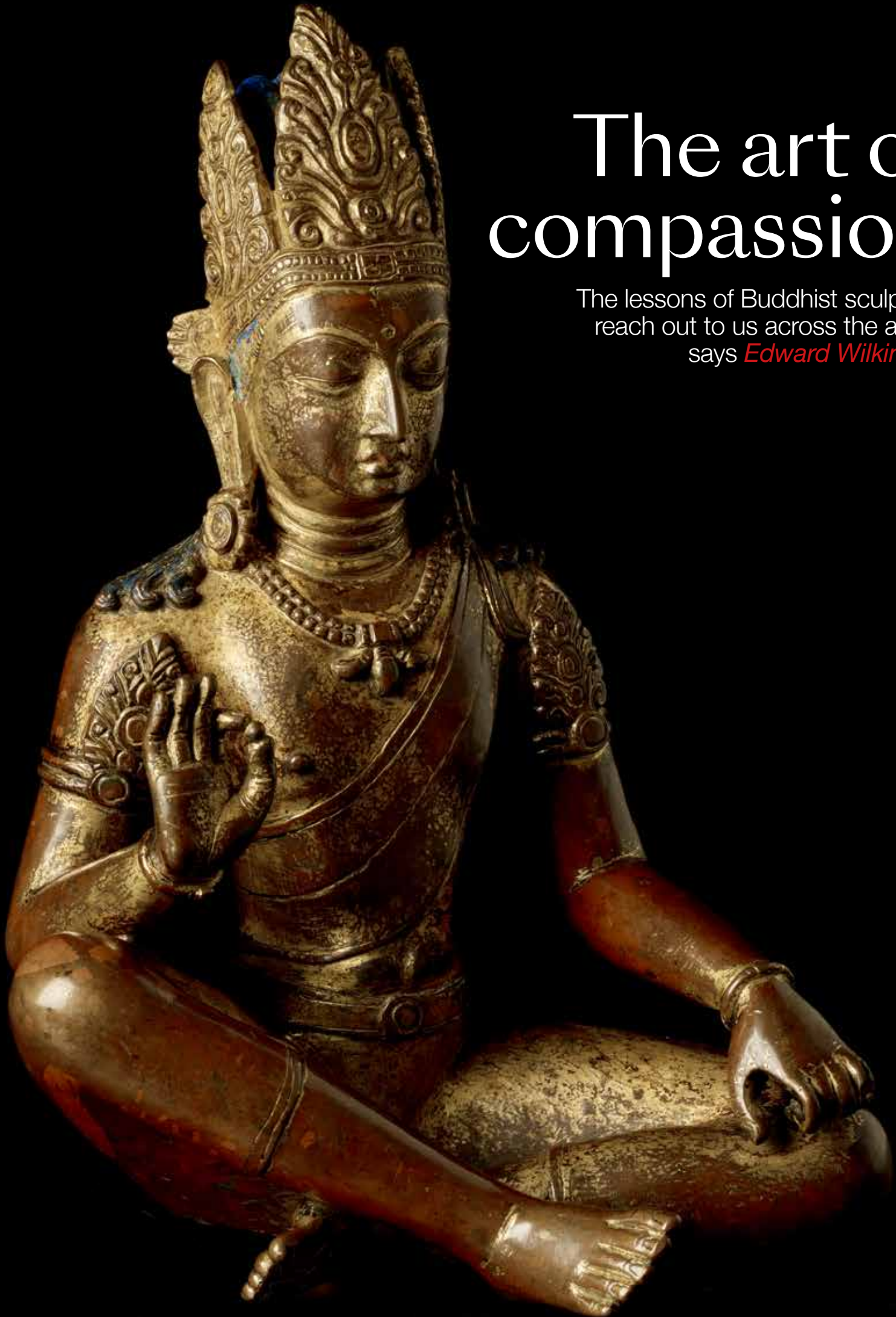
'Attese', which Fontana added to his titles, is a word which can be translated as 'waiting' or 'expectation'. As Whitfield noted, it conveys a sense of longing. But longing for what? Perhaps, it was a paradoxical yearning – especially for a sculptor – to escape from solid material. He once described how Michelangelo had made "his last pietàs as though he wanted only to make them from pure spirit, from pure light". He could have been talking about himself.

Martin Gayford's most recent book is The Pursuit of Art, published this September.

Sale: Post-War & Contemporary Art
London
Thursday 3 October at 5pm
Enquiries: Giacomo Balsamo +44 (0) 20 7468 5837
giacomo.balsamo@bonhams.com
bonhams.com/contemporary

The art of compassion

The lessons of Buddhist sculpture reach out to us across the ages, says *Edward Wilkinson*





If compassion were a facial expression, what would it look like? This might seem an odd question. Surely compassion is compassion, something that should naturally show on your face when you perform an act of kindness, when you feel for someone else or even – in the word’s Latin root *compati* – suffer with them.

As Confucius famously put it, “The feeling of compassion is the origin of humanity.” Compassion is one of the special human characteristics that transcends religions, cultures and eras – it is, quite simply, universal to humanity.

In ancient times, religious sculpture was artfully crafted to inspire people to feel compassion – especially in the many Buddhist traditions, with compassion being one of the virtues that must be cultivated on the way to Buddhahood.

The eight sculptures that are offered by Bonhams Hong Kong in October’s sale *The Path of Compassion: Masterpieces of Buddhist Sculpture*, represent deities linked to their own particular type of kindness. In the current world, where love and compassion are more needed than ever, we can gain inspiration by revisiting these ancient inspirations.

Who’s who in the firmament

A guide to a pantheon of deities and their special attributes

◀ Seated Avalokitesvara

Seated in an unusual relaxed manner, this bodhisattva may in fact represent Ratnapani or a form of Manjushri that cannot be defined due to the missing attribute that would have been held in his left hand. The figure belongs to a group created by Newari artisans that has mostly survived in Tibet. Massive in scale, solid cast in almost pure copper, its gilded surface has been worn smooth from a millennium of ritual handling. The artist has successfully conveyed the transcendent stillness in the bodhisattva’s expression by setting between elegant curved lids the deeply recessed eyes, with carefully incised irises and pupils. These give him a transfixing gaze of empyrean authority.

Jambhala ▶

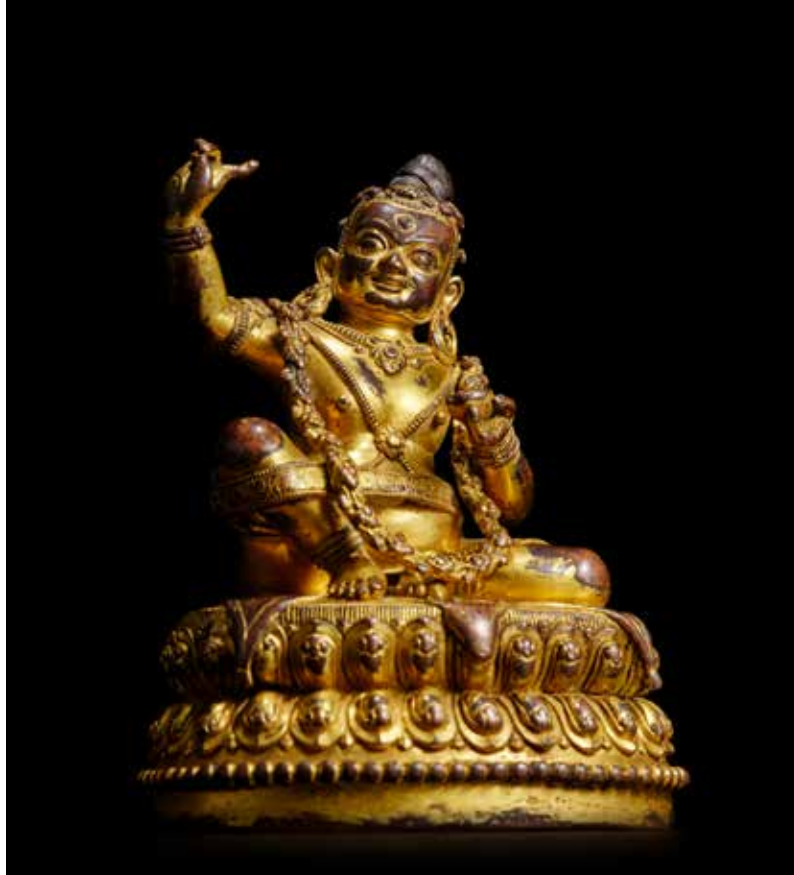
This corpulent deity is an example of the lasting impression of the Indian Pala style on Tibetan sculpture from the 11th to the early 14th century. Iconographic details identifying the figure include the jewel-disgorging mongoose in his left hand, and the bijapuraka fruit in his right. Preserved with a buttery smooth patina from centuries of veneration, the figure is best described by the mantra for Yellow Jambhala: “Lord of Wealth, possessing a treasure of jewels, master of all wealth owned by yakshas...”



Virupa ►

After years of monastic life, Virupa wandered as a yogi and performed a number of famous miracles. Here his gesture – pointing with the right hand, commonly adopted by the Sakya when depicting this master – refers to the story of him stopping the Sun. One day Virupa stumbled into a tavern and began enjoying the food and wine. Being asked for payment, he promised to settle the bill once the sun had crossed a line he drew on the floor. However, he mischievously pointed to the sun and trapped it in its course so he could keep feasting and drinking for days.

Considered to be one of the most exuberant examples among all portraits of Virupa known, he is defined by his beautifully proportioned body, his finely articulated coiffure, and the prominent yet delicate floral garland that hugs the swelling contours of his body. The base plate has not been disturbed: such important commissions normally have precious relics secreted inside.



◀ Mahapratishara

Mahapratishara is the chief deity of the Pancha Raksha, a group of five female protector deities who are the personifications of five early Buddhist sutras. She is evoked to protect against a variety of dangers and to bestow rebirth in heaven, and is also believed to have protected Buddha's wife Yasodhara during the six years of her pregnancy. Sculpted in silver, this gem-like figure of Mahapratishara is of the finest quality found in the 17th century, and reflects the synthesis of Tibetan and Nepalese styles. Her well-formed array of arms radiate elegantly and naturally, with those on her right slightly lower than the left, corresponding to the gentle sway of her torso.



Canda Vajrapani ►

One of the most ancient deities, Vajrapani is believed to have evolved from the Indian Vedic deity Indra, King of Heaven and the bringer of rains. This fearsome figure bears many iconographic details beyond his common representations from the period, including his hand gesture, the prominent striding figure in his hair, two large severed heads suspended from the flaming mandorla that encircles the deity, and the presence of elephants and lions under his feet. Nearly perfectly preserved, this masterpiece of early Tibetan sculpture is imbued with a talismanic potency that may connect the artist or patron to Tibet's pre-Buddhist Bon tradition.



Swat pensive bodhisattva ►

Considered one of the iconic poses in early Buddhist art, the pensive bodhisattva – whose deep, penetrating gaze is magnified in this piece by silver-inset eyes – contemplates the suffering of all beings. This bodhisattva is cast in the round, and framed with a separately cast backplate with two attendants. Of particular note is the basketry stool, which is finished in exquisite detail. It is a feature that is not shared by any other sculpture of the period or before, placing this masterpiece at the pinnacle of Swat Valley metal culture in the 7th/8th century.



◀ Silver Manjushri

Manjushri is the bodhisattva of wisdom, one of the most popular deities of the Buddhist pantheon. With a blue lotus by his shoulder and tiger-claw pendant on his necklace, this baby-faced Manjushri is a rare form originating in the Mahayana sutras. Solid cast with parcel-gilt silver, he is rendered with great sensitivity. The delicately incised gilded lower garment and jewellery provide a striking contrast to his fleshy torso, limbs and cheeks. The weight and jewel-like quality of the statue when you hold it in your hands gives the impression of a much larger presence – it is a joy to engage with at the intimate level for which it was made.

Vajrahumkhara ►

This esoteric deity's function is uncertain, but there is no doubt the mesmerising sculpture was specially commissioned for an advanced practitioner. Because his two primary hands are crossed in the thunderbolt-sound (*vajrahumkara*) gesture, he is probably associated with the equally rare deity Trailokyavijaya and was most likely used by an adept seeking to overcome inner obstacles. Only a handful of examples of this deity are known, but its rarity is matched by the quality of the detailing, including a half-snarl and multi-tier crown.

Edward Wilkinson is Executive Director of Bonhams Asia and Global Head of the Indian, Himalayan, and Southeast Asian Art Department.

Sale: The Path of Compassion: Masterpieces of Buddhist Sculpture
Hong Kong
Monday 7 October at 5.30pm
Enquiries: Edward Wilkinson
+852 2918 4321
edward.wilkinson@bonhams.com
bonhams.com/buddhistsculptures





This page

atmen, 2019
porcelain, platinum, aluminium
and Plexiglass
272 x 94 x 12cm

Opposite left to right

The library of exile, 2019.
Ateneo Veneto;
Portrait of Edmund de Waal



Lives in the memory

Edmund de Waal talks to *Lucinda Bredin* about the big stuff: art, life, and how objects that tell stories are such a potent force

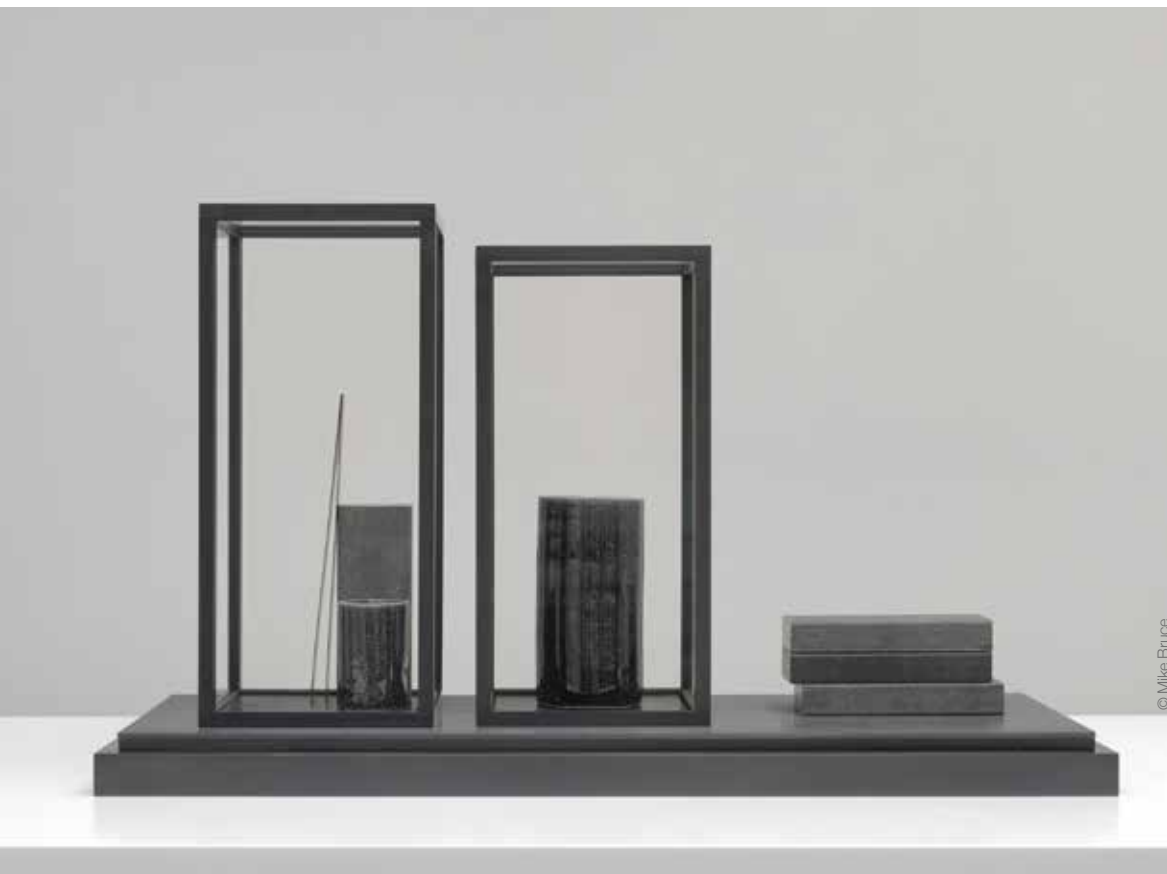
Edmund de Waal’s studio is not at the epicentre of bohemian London. It’s next to a bus station in Norwood. From outside, the only clue that this is anything other than a light industrial plant are the tasteful grey walls and a discreet bell. The gate slides open and one steps directly into a large white space. There is a kind of office section in one corner, its desks democratically arranged as a single long block. The rest of the space is dedicated to the physical act of making art – from creating the raw components for the pieces to assembling those elements into finished works.

This year, de Waal has had exhibitions of his ceramic installations in the Venice Ghetto, at the Frick Collection in New York, and in Madrid. Meanwhile, the works in progress are very much in evidence on the walls and in vitrines. It’s as if they are auditioned before being allowed out into the world. De Waal looks at one of the glass cases: “This is not there yet at all,” he says, in a slightly doleful voice. “I make the vessels, glaze them, and bring those elements together. Then it becomes an

iterative thing, about coming and going. Putting things in, taking them out and changing them around.” He points to a long glass case with four exquisite ceramic pieces in it. “This one is nowhere near...” One vitrine has a heavy, black steel frame. I ask if there is any sense of these delicate pieces having been captured. De Waal looks genuinely horrified. “No! God, no. Its containment is a sort of embrace.”

We are meeting because de Waal has, for some years, taught masterclasses for the National Saturday Club, an organisation – founded by the designers John and Frances Sorrell – that opens up the opportunity for children to attend free art classes on Saturday mornings (see page 42). In October, Bonhams is holding an auction to raise funds to extend the network even further. The Saturday Club initiative is very close to de Waal’s heart, because it was at a Friday evening family art-class that his life was changed by the discovery of clay and the experience of making a bowl on a potter’s wheel.

“All my evangelism for the National Saturday Club”,



Above left
ash, needle, pencil, match, 2019
 porcelain, steel, gold, wood,
 aluminium and Plexiglass
 44.5 x 76 x 28cm

Above
Sukkah, 2019. One of
 de Waal's pieces in the
 Jewish Museum in the
 Venetian ghetto

Left
A different breath, 2018
 Set in the stair well of the Jewish
 Museum

he says with genuine fervour, “comes from that moment, that encounter, when my creativity was taken seriously. I feel that experience should be a birthright.” He insists that it wasn’t a case of finding a natural talent for throwing a pot. “It wasn’t about being good at it – it was more about transforming one material into another. As a child, you don’t have much agency in the world, but if you can change one thing – make one thing – it gives you an extraordinary feeling.”

From that moment, it seems his life was set. At his public school, King’s Canterbury, he was remarkably fortunate to find Geoffrey Whiting as the resident potter in the art room, and spent two years as his apprentice. After reading English at Cambridge, de Waal went to Japan to work with a master maker. But one of his great moments in the sun was when he published his celebrated book *The Hare with Amber Eyes* (2010), which brought together two strands in his life that he had been trying to combine: objects and their memory, the way that they bear witness to history. In this memoir, de Waal traces the story of his family through a collection of netsuke that had been acquired by his forebear, the Parisian collector and aesthete Charles Ephrussi, in the 1870s. The gripping narrative ends with the family fleeing from Vienna and the Nazis – to Kent. The netsuke collection eventually followed suit to end up in Norwood. Last year, after discussion with his family,



Left
Psalm I, 2019. De Waal's temporary library in the Ateneo Veneto contains works by exiled writers

Above
a sort of speech, 2019
porcelain, gold, aluminium and Plexiglass

de Waal sold the pieces to raise money for refugees.

Refuge and being forced to carry your own world from one place to carve out a niche in another is a recurring theme in his art. De Waal's current exhibition is *psalm* – “the poetry of exile”, as he calls it. As if to unite his two worlds, art and literature, in a literal sense, he is writing in porcelain for this exhibition. The show, in Venice, is in two parts, which feels symbolic.

At the Ateneo Veneto, in the heart of the city, he has created a library in a white box, the external walls of which have been covered in gold-leaf and then coated in a wafer-thin layer of porcelain, into which de Waal has inscribed the names of libraries that have been destroyed and when. But, while those physical structures have been obliterated, the memory of them – as both cultural and physical entities – refuses to shift. Indeed, in de Waal's piece, the names gleam through as if to say their legacy is indestructible.

The companion installation is at the Canton Scuola synagogue in the Ghetto on the northern fringes of the city, where de Waal's pieces have a conversation with the space. As de Waal points out, “If you're working in the Ghetto, you are working with profound cultural history. Any move you make has an impact and, in a way, is amplified.” It is in this astonishing building, which has survived against all odds, that one realises de Waal's ceramics – his fragile creations – are not

“I think art expands what it is to be a human being”

being imprisoned by the vitrines: they are being given protection and shelter, while making a connection with what is around them.

A project that encompasses such broad themes brings us back to the question of why it is so important that people have art in their lives. Why does de Waal care so deeply about passing on the experience to future generations through, for example, his work as a Trustee of the Saturday Club? He pauses. “I'm trying to think of some lyrical response... I think art expands what it is to be a human being. It brings imagination and compassion and draws together the whole of you – body, mind and spirit. That's why we need art.”

Lucinda Bredin is Editor of *Bonhams Magazine*.

Edmund de Waal is donating work to The Saturday Club auction at Bonhams on 3 October.

His work can be seen at the Jewish Museum and Ateneo Veneto in Venice until 29 September 29, psalmvenice.org; at The Frick Collection, until 30 November, frick.org and *a sort of speech*, Galerie Max Hetzler, Berlin, 27 September to 2nd November.



When Saturday comes



Lucinda Bredin meets Sir John and Frances, Lady Sorrell, to find out how their lives were changed by a tap on the shoulder

When the British designer Sir John Sorrell was accepted at art school and faced with a set of options (painting, sculpture...), he didn't know which box to tick. His father suggested 'Commercial Art' because it sounded as if money might be involved. Neither of them had ever been to a museum or a gallery. Indeed, the only reason 15-year-old John had been offered a place was because a master at his school had tapped him on the shoulder and told him to go to art classes on a Saturday morning at Hornsey School of Art. As John remembers, "In the first class, the tutor – it happened to be John Hoyland – rolled out long sheets of brown wrapping paper and gave us loads of paint. Within 20 minutes, I knew what I was going to do with my life."

It was because of this life-changing moment that John and Frances, Lady Sorrell, have set up the National Saturday Club. Frances, now the Chancellor of the University of Westminster, found her way to Hornsey from a convent through a similar initiative at Epsom School of Art. After the pair met, married and set up their celebrated design business – and had three children – they realised that more could be done to promote creativity

in young people, especially those from 'hard-to-reach' backgrounds. For the Sorrells, it isn't only about the children, but also about how it can change the country.

They freely acknowledge that the National Saturday Club was not wholly their idea: it was tested from the late 1940s to 1970s, in the model that they themselves experienced. As John said, "Towards the end of 1944, the government was talking about concerns for the future. One of the things that worried them was the quality of British design products competing in world markets. They were concerned about trade – well, what's new?" The children who were nudged into art school in this way came from 'respectable' working- and middle-class backgrounds where art and design were something other people did. One of the effects of the scheme was to help create a boom of applicants to art college, thereby contributing to British design's golden age.

But fast-forward to the present. With endless budget cuts, many schools struggle to provide basic art education now that it has been removed from the core curriculum. On top of that, there is a natural pressure for children to aim for the so-called 'professions', such as law, medicine



Far top left National Saturday Club comes to London **Far centre** Painting with light at University of Northampton Saturday Club **Far right** Sir John and Frances, Lady Sorrell **Above left** Masterclass led by Thomas Randall-Page **Top right** Masterclass with Barnaby Barford at Goldsmiths University Art&Design Club **Left** Sketching Antony Gormley's 'Untitled' (for Francis) **Right** Creating inflatables at Plymouth School of Art



and accounting – although many of these roles, as Frances points out, will be superseded by artificial intelligence. “The one area of work that can’t be carried out by a robot is creativity, which needs emotional intelligence.”

The aim of the National Saturday Club network is to encourage any child between 13-16 to come to a local higher education institution on Saturday mornings to find out about art and design – or fashion and business, engineering, or public speaking. Over the past decade, more than 8,000 teenagers have taken part in the year-long courses which take place throughout the UK. According to John, there are three guiding principles. “It is free to attend – we don’t care if children are from incredibly wealthy families or from those that are struggling to make ends meet, although 60 per cent of those who attend do fall into this category. The important thing is that everyone is welcome. The second thing we make very clear is that you don’t have to go – you only go because you have chosen to go. Third, there are no exams. They love being there, so there’s no need to test them.” The courses are conducted by professional artists throughout the year, with masterclasses held by renowned practitioners such as Antony Gormley, Barnaby Barford, Ella Doran, and organisations such as Rogers Stirk Harbour + Partners and Arup, both of which are always on the lookout for fresh talent.

The students gain knowledge and confidence, learn

new skills, develop their talents – and are introduced to higher education institutions by attending classes there. Having broken the barrier of walking into a university or college, a high proportion apply to continue their studies there – just as John did at Hornsey, and Frances via Epsom.

During the course, the students are brought together for a day in London. As Frances points out, “Many have never been to London – and we want them to feel that one of the world’s greatest capitals of culture is owned by them. It also gives them a wonderful feeling of belonging, because they are part of this club.”

It obviously costs money. The Saturday Club Trust is an independent charity. Funding is provided from a variety of sources, including the institutions themselves. To raise funds, Bonhams is holding an auction on 3 October as part of the Post-War & Contemporary Art sale, with works donated by, among others, Gormley and Edmund de Waal. And there’s no time like the present to invest in the future: as Frances says, “We have to think about our reputation and how we will be seen by other nations around the world. We could be seen as a country for creatives... that’s something within our grasp.”

National Saturday Club Charity Auction, Thursday 3 October at Bonhams, 101 New Bond Street. Catalogue available and online at bonhams.com/saturdayclub



Full house

Scion of Australia's great newspaper dynasty, Sir Warwick Fairfax lived in a Sydney mansion that was a showcase for artistic wonders, says **Candice Bruce**

Fairwater is a grand 19th-century mansion that sits on slightly more than two acres of land at Seven Shillings Beach on Sydney Harbour. The half-timbered house was built in the early 1880s, and went through a number of owners before being bought at the turn of the century by Sir James Oswald Fairfax and his wife, Mabel. They would be astounded to know that today it is the largest building remaining in private hands on Sydney Harbour. In 2018, Fairwater became, to nobody's surprise, the most valuable home in Australia when it was bought by a tech billionaire.

Its history is every bit as extravagant as its present. In 1967, Sir Warwick Fairfax – the only child of Sir James and Mabel – and his third wife, Mary, Lady Fairfax, moved in. For several decades thereafter, Fairwater and its surrounding gardens (home to a number of listed trees) were

the setting for the most glamorous parties ever held in Sydney.

There were dinners that seated scores of guests, dog shows that rivalled Crufts, fashion parades, luncheons and cocktail parties, at which Australian mining magnates, politicians, artists, opera singers and socialites were drawn together with a seasoning of celebrities and film stars.

“Australian mining magnates, politicians, artists, singers and socialites were drawn together with a seasoning of celebrities”

Nicholas Coleridge, now chairman of the Victoria and Albert Museum, recalls that at one such party there were “elaborate silver salt cellars shaped like carriages pulled by silver-winged Cupids”, while other guests fondly remembered an ice sculpture of a kangaroo from whose pouch Mary would

serve caviar. In 1973, Warwick and Mary held a ball for 800 people to celebrate the opening of the Sydney Opera House, with a guest list that included the Duke and Duchess of Bedford, Rudolf Nureyev, Liberace, Imelda Marcos and Rex Harrison. Sydney had never seen anything like it.

The Fairfaxes were a news dynasty almost without rival in Australia – only the

Murdochs or Packers could come near to matching their influence. Warwick's great-grandfather was John Fairfax, who took over *The Sydney Morning Herald*, Australia's oldest continuously produced newspaper, in 1841. Over the years, the family added newspapers including *The*

Right

Ray Crooke (1922-2015)
The Morning Catch, Fiji Island,
1969-71, triptych
183 x 488cm (72 x 192in)
Estimate: AU\$100,000 - 200,000
(£55,000 - 110,000)

Below

The “forthright” ‘Lady Jim’
Fairfax in the garden
looking out over Sydney harbour



Left

Sir Warwick and
Lady Fairfax with
Kirk Douglas and
his wife, Anne, at
a typically opulent
party at Fairwater

Right

An early 20th
century Swedish
giltwood wall clock
Estimate:
AU\$1,000 - 2,000



Sun-Herald, Melbourne’s *The Age* and *The Australian Financial Review* to their holdings, as well as television channels such as Sydney’s Channel 7.

Warwick’s parents, James and Mabel – known to all as ‘Lady Jim’, and routinely described by her peers as “forthright” – were active and sociable. They attached great importance to civic duty, especially in response to the horrors of the First World War. This principle they instilled in their heir. When they weren’t raising money for charities such as the Red Cross, they enjoyed sailing and playing golf. Pioneering motorists, they would drive a French-made 6hp Dion up to Sospel, their house in the Blue Mountains. Collecting art was part of this lifestyle, too, with landscapes by Hans Heysen, the German-Australian watercolourist, a favourite. Fairwater and Sospel both had grand gardens.

Then, in the late 1920s, the family suffered a series of bereavements: James,

James’s brother Geoffrey and his sister-in-law were all dead by 1930. Warwick was on honeymoon with first wife Betty when his father suddenly died on the green at the 18th hole of the Royal Sydney. (“Played Good Game to the End”, the rival *Daily Telegraph* declared of the much-admired Sir James.) Warwick was summoned to return. Having worked as a contributor and sub-editor at *The Herald* – his biographer describes the “confidence and ease” of even his earliest journalistic work – Warwick stepped up his role in the family’s media empire, relying heavily on his uncle Geoffrey. When Geoffrey died, Warwick received not only an inheritance from his father, but also significant sums from other members of the Fairfax family. This shy, sensitive, dutiful, donnish, even priestly only child became, in just a handful of years, one of Australia’s wealthiest men.

It was not the Fairfax way to sit back on earlier triumphs. Under Warwick,

Fairfax acquired *The Home*, the Australian design and interiors magazine. With covers designed by the finest modern artists in Sydney, the magazine was urbane and internationalist. More significantly, it brought Warwick into contact with the influential Sydney Ure Smith, who was its founder. Ure Smith was a significant presence in the world of Australian art: he was the owner of *Art in Australia*, a trustee of the Art Gallery of New South Wales, and for 26 years president of the NSW Society of Artists.

It was during this time that several of the works to be offered by Bonhams in the sale



Above
The way it was:
Fairwater in the 1930s

Above right and opposite
The rooms at Fairwater
were built for entertaining
and for hanging art

Right
The celebrated silver
salt cellars shaped like
carriages pulled by
silver-winged Cupids



Fairwater: The Collection of Sir Warwick and Lady Fairfax in Sydney in September entered the Fairfax homes. But this was also due to a fresh influence on the domestic front.

By 1945, Warwick's first marriage had ended in divorce. Through their mutual love of ballet, he met a beautiful and artistic Danish woman who was 15 years his junior.

among them the Macquarie Galleries and the Grosvenor, but also those housed in, and associated with, the city's major department stores: Anthony Hordern's, Farmer's, and David Jones. It was probably through the David Jones Art Gallery that Warwick was introduced to the portraitist and landscape artist William Dobell, a particular friend of the proprietor Charles

His marriage to Hanne ended; they divorced in 1959.

By the beginning of the 1960s, he had met and married the gregarious Mary Symonds, née Wien, a Polish-born Sydney socialite. They had three children. For casual entertaining, the Fairfaxes owned a house in Bondi. Demonstrating Warwick's intensifying interest in interior décor, the furniture and art from this house featured in an article in *Vogue Australia* in 1967. Decorated by Marion Hall Best, the interiors juxtaposed, for example, contemporary art by John Olsen with a Chippendale sideboard and an Eero Saarinen Tulip dining setting to create a Swinging Sixties feel. Art was everywhere in the house, though when it was noted in the article that there was even "a Lymburner in the laundry", the couple were savagely lampooned in the popular press. Warwick and Mary shared a particular love of Rodin, making several purchases of his work through the David Jones Art Gallery. Indeed, a six-foot bronze Rodin nude stood in the entrance hall at Fairwater.

“The centrepiece of the hallway was a bronze six-foot Rodin nude”

Hanne Anderson was also very involved with the AGNSW and the Contemporary Art Society, as well as being a friend of artists such as Francis Lymburner, Rupert Bunny and Douglas Dundas. Hanne and Warwick were married in 1948.

Hanne had grown up in pre-war Singapore, where her father was a rubber planter, but studied at the Royal Danish Academy of Fine Arts in Copenhagen, where one of her contemporaries had been Jørn Utzon, who went on to design the Sydney Opera House.

By now, Warwick was an habitué of Sydney's many commercial galleries,

Lloyd Jones – who just happened to be Ure Smith's brother-in-law.

In 1944, Warwick bought a colonial homestead Harrington Park, where he began to breed Poll Hereford cattle. Spending less time at the office, he set about renovating the historic house and entered a period of religious and philosophical enquiry, which resulted in a number of (self-published) books, including *Metaphysics of a Mystic* (1947). In the 1950s, three plays he had written were staged in Sydney. Meanwhile, he moved from his position as Managing Director to take on the Chairmanship of the company.





Left
 Auguste Rodin (1840-1917)
L'un des Bourgeois de Calais: Étude de Nu Monumentale pour Pierre de Wiessant
 bronze with green-black patina
 196.5cm (77³/₄in) high
 Estimate: £400,000 - 600,000
 (\$520,000 - 780,000)

Right
 Rodin's *Tête colossale de Pierre de Wiessant*
 bronze with brown-black patina
 81.8cm (32¹/₄in) high
 Estimate: £40,000 - 60,000
 (\$50,000 - 75,000)

Sir Warwick Fairfax died in 1987. Mary had been devoted to him (“Everything should be done to please him,” she once noted) and to cope with her bereavement, she turned her time and energy to the extraordinary penthouse apartment (complete with its own ballroom) across three floors of the Pierre Hotel in New York City, from which much of the furniture in this auction was acquired; John Paul Getty, Yves Saint-Laurent and Elizabeth Taylor had each lived there before Lady Fairfax bought the property in 1988. For five years, her entertaining continued there apace, just as extravagant as before. At one point, forbidden by her doctor from flying due to ill health, Mary simply ordered her chauffeur to purchase a Rolls-Royce – and drive her from New York to Los Angeles in that.

But, when Lady Fairfax died at the age of 95 in 2017, she was once again resident at Fairwater.

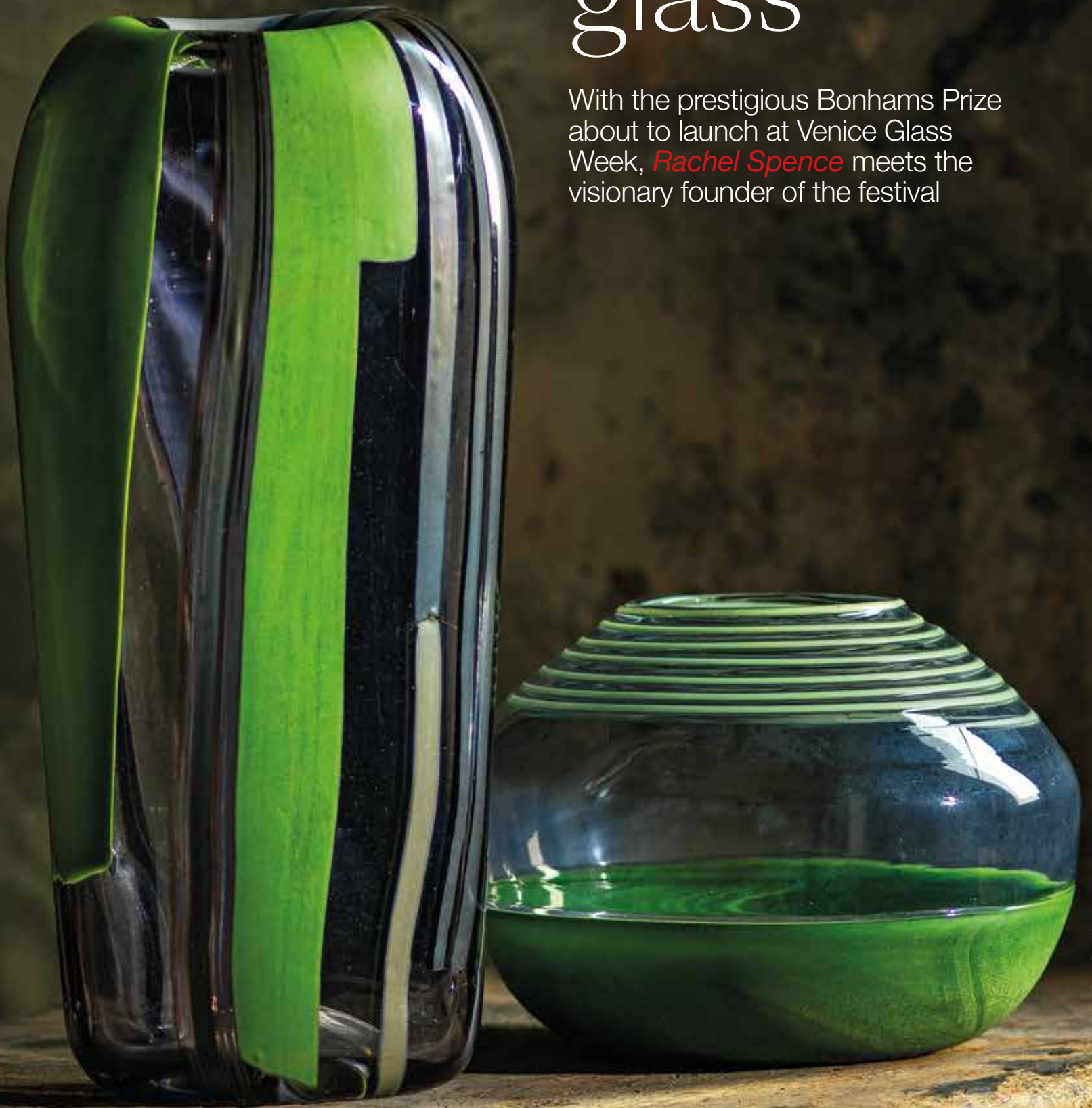
Dr Candice Bruce is an art historian, curator and writer.



Sale: Fairwater: The Collection of Sir Warwick and Lady Fairfax
 Sydney
 Sunday 22 September at 1pm
 Enquiries: Merryn Schriever
 +61 2 8412 2222
 merryn.schriever@bonhams.com
 bonhams.com/fairwater

Top glass

With the prestigious Bonhams Prize about to launch at Venice Glass Week, *Rachel Spence* meets the visionary founder of the festival



**Left**

Two vases from 1961, demonstrating *incalmo*, the glasswork technique of joining together two separately blown glass bubbles while they are still hot.

Right

David Landau: “Murano glass is reviving – and that fact is much more interesting than people realise”



© Matteo de Fina

Murano’s glass industry was in crisis. Its furnaces had been firing since the 13th century, but over the last 50 years manufacturing dwindled, with dozens of furnaces wiped out. The cause was not hard to find: competition from talented glassmakers in other countries, allied to a tide of cheap faux-Murano imports made in Chinese factories. It’s true too that the residents of La Serenissima – the most beautiful city in the world – are frequently their own worst enemies, prone to gossip and backbiting, and capable of bearing grudges that outlast generations.

The dapper man in his 60s who is talking to me over coffee had a solution: why not launch a festival of glass? “We needed something public to get the message across,” David Landau tells me, “that Murano glass is reviving and that this fact is much more interesting than people realise.” The result was The Venice Glass Week, which is now in its third edition. But Landau, its founder, had been under no illusions about the obstacles he would have to surmount. “Murano was famous for three words: *non si può*”, he recalls with a bittersweet grin. “It can’t be done.”

We are in the San Giorgio Café, a stylish new restaurant on the island of San Giorgio Maggiore with

views of sailing boats in the marina as well as the sunlit waters of the Bacino San Marco. Just metres away stands Le Stanze del Vetro, a museum dedicated to modern glass, which Landau launched in 2012. Behind its birth – and indeed Landau’s own passion for glass – lies a tale that is part romance, part melodrama.

The embryo was sown in the late 1990s, when Landau met his wife Rosi – Marie-Rose Kahane.

“Murano was famous for three words: *non si può*”, he recalls. “It can’t be done”

“She had a small but very refined collection of Venini glass, which included very important historical pieces,” he recalls in a voice inflected with a millefeuille of different accents. Paolo Venini, founder of the firm that dominated Murano for much of the 20th century, was one of the producers – along with Seguso and Salviati – whose names have become known beyond the cognoscenti. Interestingly, he was also one who took the bold step of employing external designers,



Above
A light touch: one of the installations at the 2018 Venice Glass Week



Above right
He's blown it: glass-making in Murano



Right
Part of Venice Glass Week's exhibition in 2018



such as the architect Carlo Scarpa, to take Murano's traditional styles down radical new paths.

Kahane's collection included, for example, pieces from Scarpa's *bollicine* series, designed in the early 1930s, with air bubbles and an aquatic patina that evokes the Venetian lagoon. Landau had never seen anything like these ethereal vessels. "When I fell in love [with Rosi], I started looking at these pieces. They are very beautiful but..." he gives a self-deprecating smile, "I am a Renaissance scholar, and I couldn't place [the glass] in any kind of knowledge."

Landau is too modest: he is a polymath. Born in Israel, he moved to Trieste at the age of four. There he lived with his grandmother and his great-aunt, who owned a jeweller's shop and had been a pupil of Egon Schiele. He tells the story – with remarkable good humour – of discovering that his aunt had given a painting by Schiele away to the Leopold Museum in Vienna. "I said to her: 'It was worth a lot of money'. And she replied, 'Look, I knew Schiele. ...He was a very nice man, but he couldn't paint for toffee.'"

Determined perhaps to retain control of any artistic gems he came across in the future, Landau bought his first work at the age of 15 or 16, "a beautiful German engraving by [Heinrich] Aldegrever". Then, rather than become an art historian, he trained as a medical doctor for an array of reasons – to overcome his fear of blood, to avoid becoming a diamond wholesaler like his parents and "to do good" – that say much about his mercurial patterns of thought.

After practising as a cardiologist in Pavia, he quit medicine convinced that the "fundamental trigger" for our health is our "state of happiness". Instead, he took up a fellowship at Oxford on the history of print-

making. The change – "a kind of miracle" – marked the beginning of an academic career that lasts to this day: he is currently writing a book about the spread of art and style during the Renaissance, although he no longer teaches. He remained restless, reinventing himself once more, this time as an entrepreneur. After a failed ice-cream venture – "it rained every day that summer" – he founded the free-ads newspaper *Loot*, which was sold in 2000 for £190 million.

By then, Landau had met Kahane and begun to collect Murano glass. He thinks it was the material's abstract quality that drew him. "I'm never interested

**"Look, I knew Schiele...
He was a very nice man, but
he couldn't paint for toffee"**

in subjects. I'm interested in how things are made and what they look like. I have maybe 20,000 pictures in my mind, [but] I only see the forms and colours... I can't remember if it's a Virgin and Child, for example."

The couple, who have a home in Venice, intended to donate their collection to the Museo del Vetro on Murano. But the institution, bafflingly, refused to take it. When Landau took over as chair of the Venice Civic Museums Foundation in 2010 – which includes the glass museum – he hoped he would be able to change that decision. But his tenure, which lasted just months, was too short-lived.

He won't be drawn on the debacle, which saw him sacked by the mayor, Giorgio Orsoni, but the upshot was that Landau and Kahane donated 40 Carlo Scarpa



© Collection Martin Klime



Left
Glass on fire: a vase from 1961

Above
The *piano nobile* at Palazzo Franchetti with pieces from the 2018 festival

works to the Metropolitan Museum in New York.

Out of the ashes of these fractured relationships rose the the phoenix of Le Stanze del Vetro and its offspring, The Venice Glass Week. Glass Week is a collaboration between the Civic Museums Foundation, the Veneto Institute of Science, Literature and Arts (IVSLA), the Giorgio Cini Foundation and the Murano Promovetro Consortium, which promotes Murano glass. It is a significant undertaking: this year, the festival encompasses more than 180 events across Venice, Murano and the mainland town of Mestre. As well as the expected exhibitions by artists and designers (including luminaries such as Laura de Santillana and Massimo Micheluzzi, both from Venice, and Czech master Václav Cigler), there are also demonstrations, guided tours, conferences, film screenings, a “non-competitive” race around Murano and even a treasure hunt.

For the first time this year, there is an award for the best participant. Sponsored by Bonhams, the Bonhams Prize for The Venice Glass Week aims, say the organisers, “to stimulate original and high-quality projects in the field of artistic glass”. With a prize of €1,000, the winner will be chosen by a jury comprising Dan Tolson, international director of the Modern Decorative Art and Design Department of Bonhams New York, Giovanna Palandri, chancellor of the IVSLA, and Jean Blanchaert, a noted curator from Milan.

According to Landau, the prize is an incentive, just as the Golden Lion for Glass – awarded at the Venice Biennale for Contemporary Art until 1976, when its glass section was cancelled – used to be. Both the Biennale and the prize encouraged Murano furnaces to feel that it was worth making “something that was not

for sale”. When Landau likens the prize to the Oscars – “it will be very prestigious” – he does so with a smile. But you sense he is not entirely joking.

Given his entrepreneurialism, it’s little wonder that he argues “competition is good”. But his paradigm is typically idiosyncratic. For 36 years, he tells me, he has been sitting as a model for the painter Frank Auerbach. Auerbach always told Landau how important it was for him to see the work of other artists of his generation – Francis Bacon, Lucian Freud, Leon Kossoff, Ron Kitaj and David Hockney. “It was a big stimulus: they pushed each other to the limit every time.”

“This happened with Titian and Tintoretto,” Landau continues. “They were friends but they were competitors, and artists need that if they are to challenge each other and find new aesthetic solutions. You can’t do it if you are isolated... You need the context to set your stall, you need a market.”

As I say goodbye, it occurs to me that Landau – doctor, art historian, glass connoisseur, entrepreneur and chief executive – is a 21st-century Renaissance man. Little wonder he navigates so deftly the glittering, turbulent waters of La Serenissima.

Rachel Spence writes for the Financial Times. She lived in Venice for many years.

The third edition of The Venice Glass Week runs from 7 to 15 September with a programme of 180 events at 150 venues around Venice, Murano and Mestre. The Bonhams Prize will be awarded on 11 September at Palazzo Franchetti. For more information, visit theveniceglassweek.com

The next Modern Decorative Art + Design in New York is on Thursday 12 December.

Enquiries: design.us@bonhams.com



Modern classics

Cars today are self-parking, danger-alerting machines. No wonder collectors have a soft-spot for motor cars that still insist on being *driven*, says *Simon de Burton*

Even the most die-hard classic enthusiast would find it hard to deny that modern cars are pretty darned good. They are safer, better built, more reliable, faster and more economical than those of old – and, best of all, they don't seem to rust.

By and large, however, there's one thing that today's high-tech engineers struggle to integrate into today's air-conditioned, self-parking, danger-alerting, voice-activation-equipped automobiles that many of us miss: the sense that we're actually driving them.

It's that search for a true connection with a car of character that's prompting many people to seek models from the relatively recent past that were once so common that no one would have imagined calling them 'classics'.

Who, for example, would have guessed that examples of Ford's souped-up 'RS' cars from the 1980s would today routinely command more than £30,000? That a Jaguar XJS – once difficult to shift for £2,000 or less – could fetch a similar sum? Or that a Renault 5 Turbo could make more than £98,000?

Those are all prices achieved by Bonhams in the past couple of years, and they demonstrate an evolution in the collector-car market that has seen a surge in the

popularity of modern classics – and a shift in buyer demographics towards a more youthful generation.

It is partly that change that has prompted Bonhams to establish an all-new strand of its car department that aims to make classic-car ownership more accessible, more affordable and, perhaps, more fun.

“Who would have guessed that a Renault 5 Turbo could make more than £98,000?”

Called Bonhams MPH, the venture is based at Bicester Heritage, the Oxfordshire centre for excellence for classic cars that opened in 2013 on the site of Britain's most complete Second World War bomber base.

Rob Hubbard, a Bonhams car department veteran of almost 12 years, is running the show from a dedicated office and saleroom at the Bicester site. As he says, “The aim of MPH is to fill a gap that has opened up in the market for more modern, often more affordable classics that we haven't been able to offer in our regular sales,



Far left
2017 Morgan Plus 4
Estimate: £30,000 - 40,000
(\$40,000 - 50,000)

Left
1963 Ford Thunderbird
Estimate: £25,000 - 35,000
(\$30,000 - 45,000)

Below
1939 Ford V8 Roadster
Estimate: £30,000 - 40,000
(\$40,000 - 50,000)



simply because the price point and overheads associated with selling them didn't match up.

"What MPH will do is provide a simpler, more streamlined and more affordable entry system for sellers and a large choice of more accessible cars for buyers – with both sides benefiting from reduced charges.

"There are now many younger buyers – people in their 30s and 40s – who have disposable income to spend on the cars they were familiar with in their youth, because either their parents owned them or they saw them in large numbers on the roads," explains Hubbard.

"There is also a desire among many car enthusiasts to take a step back to the relatively recent past, when cars had become far more reliable and better made, but still had manual gearboxes and none of the electronic safety aids that are now fitted as standard. People want to relive the feeling of really being in control of a car," he adds.

There are no upper or lower value limits for MPH consignments, says Hubbard, but cars are expected to be priced around £5,000 to £50,000 and to cover all eras.

"By offering interesting and affordable lots, we're hoping to put the fun back into owning a classic car. We'll make it possible to buy something that can provide plenty of enjoyment, without breaking the bank or being too precious to really use," he says.

MPH sales will also be livelier than most, thanks to a 'drive through' format that will allow bidders to see and hear the cars running. You will even be able to take a test drive with a Bonhams specialist during the pre-sale view.

The first auction will take place on 26 September and, to demonstrate the diversity of lots that will be welcomed to MPH sales, the inaugural event will include one of the

country's best private collections of former special forces vehicles, including a brace of Special Air Service 'Pink Panther' Land Rovers. Only 20 such vehicles remain, with these the first to cross the block for more than 30 years.

Dubbed 'the Elite Collection', the line-up includes nine other Land Rovers, two quad bikes, and six motorcycles that saw service in recent conflicts including the Gulf War. They will be sold in 'off battlefield' condition with original combat equipment, accessories and MOD paperwork.

By contrast, the private Ian Drury Collection, which comes to the market for the first time, comprises a dozen cars acquired over a number of years, an eclectic mix ranging from a 1917 Maxwell 25hp Tourer, via a 1939 Ford V8 Roadster, 1960 Volkswagen Splitscreen Camper and 1963 Ford Thunderbird, right through to a 2017 Morgan Plus 4 Roadster. Hey, something for everyone.

Simon de Burton writes for the FT and its magazine, How to Spend It.

Bonhams MPH, Bicester Heritage, Bicester, Oxon OX26 5HA
Enquiries: Rob Hubbard; +44 (0) 1869 229471
rob.hubbard@bonhams.com; mph@bonhams.com

2016 Audi RS6 Avant
Estimate:
£40,000 - 50,000
(\$50,000 - 65,000)

2006 Renault Clio V6 255
Estimate:
£35,000 - 40,000
(\$45,000 - 55,000)

2004 Porsche 911
Turbo Convertible
Estimate:
£28,000 - 35,000
(\$35,000 - 45,000)

1991 Jaguar XJS
TWR Convertible
Estimate:
£15,000 - 20,000
(\$20,000 - 25,000)

1986 Ferrari 412i
Estimate:
£30,000 - 40,000
(\$40,000 - 50,000)



Modern & Contemporary Middle Eastern Art

London

Wednesday 23 October

3pm

Dia Azzawi (Iraq, b.1939)
Man in Desert, 1973 (detail)
oil on canvas
90 x 90cm (35½ x 35½in)
Estimate: £40,000 - 60,000
(\$45,000 - 75,000)

Enquiries: Nima Sagharchi
+44 (0) 20 7468 8342
nima.sagharchi@bonhams.com
bonhams.com/mea



Magnum opus

What's better than a bottle of wine? One that is twice as big, says *Bruce Palling*

The appearance of someone clutching a magnum of wine at a social gathering is invariably noticed— it hints at indulgence and celebration, not to mention generosity of spirit. In reality, it's not so extravagant to serve a magnum rather than a bottle: if you host a dinner party for eight, a magnum still only offers one generous glass per person. But, because of their relative rarity compared to the commonplace 75cl bottle, the market invariably puts a premium on magnums, especially for vintage champagne. For fine wines over 30 years old, the price of magnums is appreciably higher than the equivalent bottle price.

“The magnum hints at indulgence and celebration, not to mention generosity”

There is indisputable evidence that wine and champagne mature at a slower rate in magnums, which at 1.5 litres are exactly twice the size of the normal bottle. Despite this size difference, there is an old joke among wine merchants about its drawbacks: “Trouble with the magnum is that it is too big for one and not big enough for two.”

Stephen Browett, who, as owner of Farr Vintners, has probably sold more fine wine than any other individual, considers another advantage: “The older the wine, the safer you are to drink it from a magnum. If I was drinking a classic claret, say, from the 1982 vintage or even older, I would be much happier to have it in a magnum than a bottle.”

Countless experiments have been done by wine enthusiasts to uncover why wine in different-sized bottles matures at different rates. The usual explanation given is that

with bottles and half-bottles, there is a larger proportion of oxygen within the bottle than in larger formats. For this reason, half-bottles mature even faster than ordinary bottles.

The point was dramatically brought home to me when I attended a dinner entirely of Bordeaux from the 1959 vintage. By the time bottles have reached this age, it is agreed that it is best to describe examples as great bottles rather than wines from a great vintage, as there can be considerable variation even in wine from the same château. Many of the wines we drank from a bottle were tired and fading, yet a magnum of Château Pichon Baron '59 seemed almost decades younger and far more vigorous.

Curiously, wines from the even larger formats, such as double magnum (3 litres), imperial (6 litres) and the rarely sighted balthazar (12 litres) or nebuchadnezzar (15 litres), do not taste noticeably better than wine from magnums. Thus the wine trade has always considered the magnum to be the ideal size for bottle-ageing fine wine.

The effect of storing champagne in magnums is as marked as with fine wine. Jancis Robinson MW, the British wine writer, recently attended a blind tasting of leading champagnes: “In very broad outline, the most interesting conclusion was that the majority of tasters did identify the magnums in more cases than not, but ended up actually preferring the wine in the regular bottle size.” However, when it came to the oldest magnum, a 1996 from Cristal, most preferred it over the bottle. Champagne maintains its freshness for longer in a magnum than in a bottle, something that is more apparent the older the vintage. This is why they too command a

significant premium in the marketplace.

Of course, one should never forget that bottle size alone will not improve a wine unless it has inherent quality in the first place. There are magnums of Sassicaia and Romanée-St-Vivant from 2004, and a 2002 Échezeaux, among those offered by Bonhams in September's Fine Wines sale that rise to the challenge.

Bruce Palling is Wine Editor of The Week and a wine columnist for Spectator Life.

Sale: Fine & Rare Wines
London
Thursday 26 September at 10.30am
Enquiries: Richard Harvey M.W.
+44 (0) 20 7468 5813
richard.harvey@bonhams.com
bonhams.com/wine

Above & below
From vine... to wine





Cultural capital

Montreal has pumped money into its pulsating art scene. And it's been worth it, says *Joanne Shurvell*

The late, great chef Anthony Bourdain's assertion that "without Montreal, Canada would be hopeless" may seem harsh, but his delight with the world's largest French-speaking city after Paris is certainly justified. Founded by Roman Catholic missionaries from France in 1642, the city's Gallic roots give it a distinctly European feel. With almost as many restaurants as New York City, the city's impressive culinary scene undoubtedly appealed to Bourdain, but Montreal has also long been recognised as a creative and intellectual hub. *Mount Royal*, first climbed by Jacques Cartier in 1535, was the site of the most-visited world fair ever: *Expo 67*. The city was the birthplace of the renowned Cirque du Soleil and of great musicians including Leonard Cohen and Oscar Peterson, writers Mordecai Richler and Steven Pinker, and artists like Philip Guston and David Altmejd. In recent years, Montreal's abundance of artificial intelligence startups and the presence of *MILA*, an AI university founded in 2017 by algorithm guru Yoshua Bengio, has seen it dubbed a new Silicon Valley.

Montreal's laid-back vibe and artist-friendly government policies encourage creativity and a thriving arts scene. Visually more attractive than many other large North American cities, with an appealing combination of historic and modern architecture, Montreal has been designated a UNESCO City of Design since 2006. The city's strong belief in culture as a means of urban renewal is apparent in the generous funding for museums and festivals, not least the annual international jazz festival. Chick Corea and Ray Charles were at its launch more than 40 years ago: and it still attracts major musicians.

The city's largest museum, the *Musée des Beaux-Arts de Montréal*, was founded in 1860. It is set over five interconnected pavilions, housing an impressive permanent collection of 43,000 Canadian and

international works, alongside a variety of temporary exhibitions. The museum's autumn blockbuster is the popular British Museum show, *Egyptian Mummies: Exploring Ancient Lives* (14 September 2019-2 February 2020). More than 200 objects, 3D digital imagery and interactive visualisations help to paint a vivid picture of ancient Egyptian life. In the *Jean-Noël Desmarais Pavilion*, an exhibition of the works of Mexican-British artist Alinka Echeverría focuses on the representation of women in photography (until 1 December).

For more than fifty years, the *Musée d'Art Contemporain de Montréal* – known as 'le MAC' by locals – has been Canada's leading institution dedicated to contemporary art. The museum's permanent collection of more than 8,000 digital, sound and video works, paintings, sculptures and photographs, features prolific Quebecois artists such as Geneviève Cadieux and Jean-Paul Riopelle, in addition to international talent like Lorna Simpson and Wangechi Mutu. The museum is open until 2am several times a year for 'Nocturnes at the MAC' events, which feature talks, music and performances.

Phi Centre, a private art foundation with a regular programme of contemporary exhibitions, occupies two heritage buildings in Old Montreal. From October, Phi will focus on innovative technology, presenting virtual-reality work by Laurie Anderson, Marina Abramović, Anish Kapoor and Olafur Eliasson.

Also in Old Montreal, *Pointe-à-Callière* displays the 17th-century foundations of Fort Ville-Marie, the original settlement of the missionaries. Unearthed during ten years of archaeological digs, the remains – displayed beneath glass flooring – include traces of an indigenous firepit that pre-dates the city, a well dug in 1658, the cellar of what was a guardhouse, some of the fort's palisades, and the stone foundations of a metalworking shop. In an



Far left Montreal, a city reaching new heights

Left 'Le MAC', Canada's leading contemporary art space

Above A view inside the Claire and Marc Bourgie pavilion at the Musée des Beaux-Arts

Right Formerly the private home of a railway magnate, now the Centre Canadien d'Architecture

Top right Catch the Terrasse William Gray on a bright day

Below right The Four Seasons hotel, taking pride of place in Golden Square Mile, one of Canada's wealthiest districts



adjoining area, visitors can take in an engineering marvel with a walk through 110 metres of North America's first collector sewer, built between 1832 and 1838.

Alongside Montreal's superb galleries and museums, the public art on the walls and in the squares and parks, shows the essence of this creative city. The most famous of these artworks is Alexander Calder's 20m stainless steel sculpture *L'Homme* that looms large on *Ile Sainte-Hélène*, the original site of Expo 67. While there, visit one of only two Expo 67 buildings still standing, The *Biosphere* (now a museum devoted to the environment), designed as the US Pavilion by Buckminster Fuller. The other remaining building is Moshe Safdie's extraordinary Canadian Pavilion, *Habitat 67*, an apartment building made of concrete modules that was meant to improve high density apartment living by providing green space within the building. Today, Habitat 67 remains a residential complex with guided tours open to the public.

A walk in any of the city's 19 neighbourhoods will reveal colourful murals by contemporary street artists. For the greatest concentration of these, walk through the city centre along *Boulevard Saint Laurent*, nicknamed "The Main." In the Golden Square Mile, on Crescent street, is a remarkable 10,000 square-foot mural of the late Leonard Cohen by Montreal artist Gene Pendon and American street portrait artist El Mac. The portrait, covering 21 storeys of the side of a building near the fine arts museum, is based on a photo taken by the musician's daughter, Lorca. Viewing the immense Leonard Cohen surveying Montreal with his hand over his heart, will bring to mind optimistic words from one of his poems: "There is a crack in everything. That's how the light gets in."

Joanne Shurvell is writer-at-large for Forbes Magazine.
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info.ca@bonhams.com



When in Montreal...

Where to eat:

From the legendary St-Viateur bagels, chewy, sesame seed covered savoury delights, baked in a wood-fired oven, to delis serving pastrami sandwiches, to classic French bistros and high end restaurants, Montreal is an enviable foodie destination. Rivalling New York City's abundance of restaurants, Montreal's culinary scene is extremely competitive and thus exceptional. **MARCUS** in the Four Seasons, headed by Ethiopian-Swedish Chef Marcus Samuelsson of Red Rooster in Harlem and London, has a seafood focus, some of which is cooked on a Japanese robata grill and there's an extensive raw bar. Open since 1993, **Toqué!** appears annually in the top three of Canada's 100 Best restaurants guide. The superb Quebecois-tasting menu changes daily based on seasonal, local ingredients. For more casual dining, **Barroco**, in an atmospheric 18th-century stone building in Old Montreal, offers classic French bistro fare with a hint of Spanish flavour.

Where to stay:

For a luxurious stay, try the chic new **Four Seasons** hotel in the 'Golden Square Mile', named as such when it became home to Montreal's wealthiest families who purportedly owned 80 per cent of Canada's wealth by the turn of the 20th century. Artworks by local and international artists can be seen throughout the hotel, including an impressive floral inspired installation by Pascale Girardin cascading down the building's open-air atrium. Guest rooms and public areas are decorated with original artworks and vintage photographs of well-known Montrealers and

international luminaries are on show in the restaurant and lounge. In downtown Montreal, **Fairmont Queen Elizabeth** was the first hotel in North America to have escalators and air-conditioning when it opened in 1958. This five-star hotel is also famous as the site of John Lennon and Yoko Ono's peace protest "Bed-In" where they recorded "Give Peace a Chance" on 1 June 1969, in room 1742. The two 18th-century buildings that are now **Hotel William Gray**, in Old Montreal, were a merchant's house and a warehouse. While the historic architecture has been retained, inside, the modern design includes contemporary art from local artists and carefully chosen furnishings in the public areas and guest rooms. The hotel also has one of the best spas in the city, offering a warm quartz massage bed, a Himalayan salt room, and an outdoor pool, open during warmer months. **J.S.**





Modern and Contemporary African Art

London

Thursday 3 October

4pm

Dumile Feni-Mhlaba (Zwelidumile Mxgazi)

(South African, 1942-1991)

Untitled Head

bronze

52 x 18 x 26cm (20½ x 7 x 10¼in)

Estimate: £40,000 - 60,000

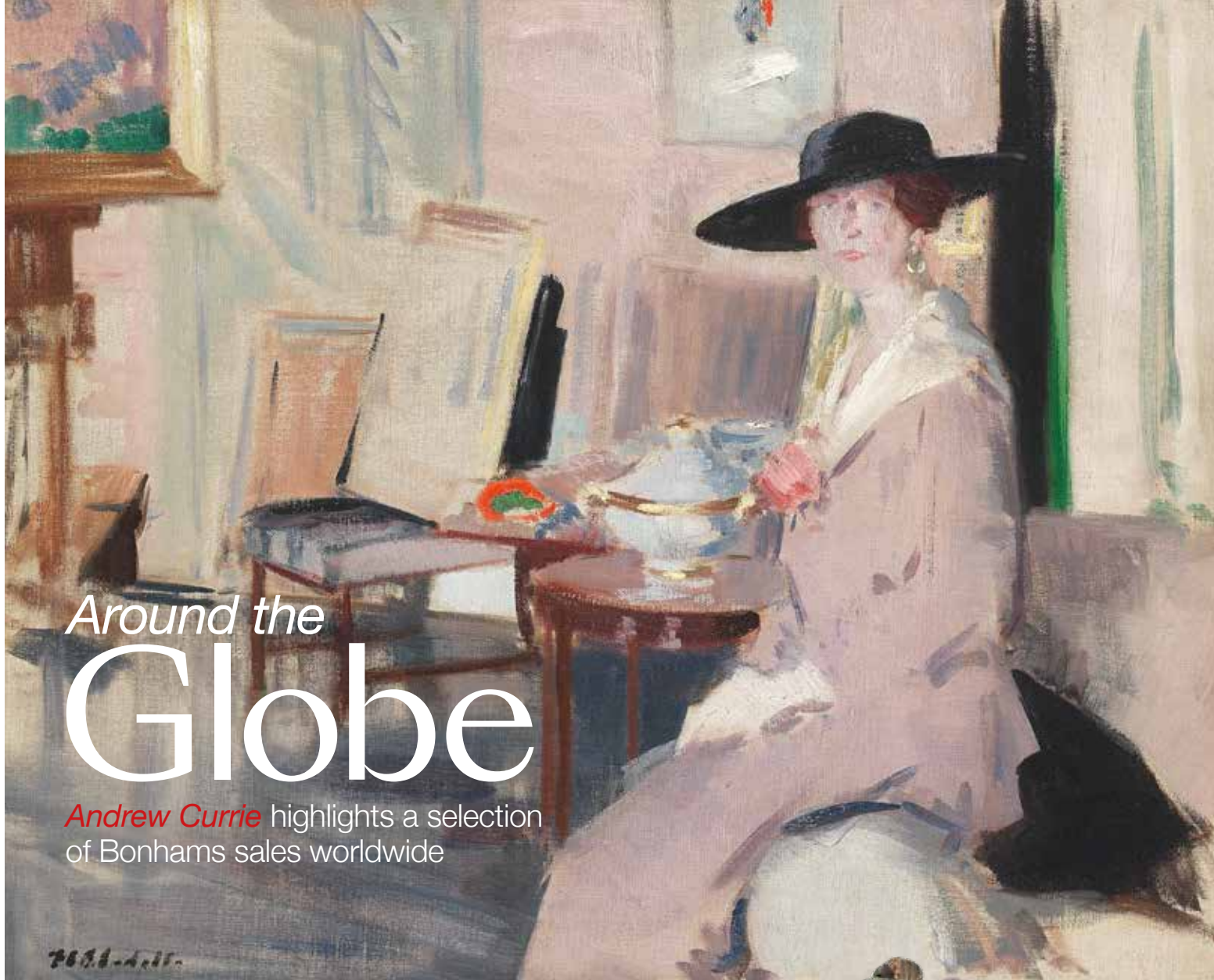
(\$50,000 - 80,000)

Enquiries: Giles Peppiatt

+44 (0) 20 7468 8355

giles.peppiatt@bonhams.com

bonhams.com/macaa



Around the Globe

Andrew Currie highlights a selection of Bonhams sales worldwide

Edinburgh Studio visit

Miss Don Wauchope is not perhaps a familiar name, but admirers of the works of the Scottish colourist Francis Cadell will certainly know her face. His muse for more than 15 years, Miss Wauchope appears in many of the painter's most celebrated works – but she was neither a professional model nor a client. A friend of the artist, she posed for the sheer joy of being painted. Freed from the constraints of commissioned portraiture, Cadell responded with some his most lyrical and heartfelt works – though their association was not conventionally romantic. Intimate in atmosphere and fluid of technique, pictures such as *Miss Don Wauchope in the George Street Studio*, to be offered at the Scottish Art sale in Edinburgh in October, transcend the norms of conventional portrait-painting. Instead, they become abstract studies of the elegant high-society world of early 20th-century Edinburgh in which both artist and model moved.

Image: *Miss Don Wauchope in the George Street Studio* by Francis Cadell
Estimate: £200,000 - 300,000
Sale: Scottish Art
 Edinburgh, 16 October
Enquiries: Chris Brickley
 +44 (0) 131 240 2297
 chris.brickley@bonhams.com



Oxford Crowning glory

It sometimes seems miraculous that so many perishable objects have survived down the centuries. The very rare furniture mount from the reign of Henry VIII, which leads the Oak Interior Sale in September, is a fascinating case in point. It is remarkably similar to surviving examples at Hampton Court Palace and bears the badge of Anne Boleyn, Henry's second wife, whom he married in January 1533 and had executed in May 1536. The mount is modelled as a falcon, wearing an imperial crown and holding a sceptre, alighting on a stump or 'woodstock', which is surrounded by roses. It was identified with Anne from around the time of her marriage to Henry and was certainly in evidence for her Coronation Procession in May of that year.



Sometime after Anne's execution, it was removed from the palace and discarded, making its survival all the more remarkable.

Image: Furniture mount bearing the badge of Anne Boleyn
Estimate: £50,000 - 80,000
Sale: The Oak Interior Sale
 Oxford, 18 September
Enquiries: David Houlston
 +44 (0) 1865 853 667
 david.houlston@bonhams.com

New York Jewels
Thursday 26 September
1pm

A Platinum, Diamond, Emerald and Onyx Bracelet,
c.1925

Estimate: \$20,000 - 30,000
(£15,000 - 25,000)

Enquiries: Brett O'Connor
+1 212 461 6526
brett.oconnor@bonhams.com
bonhams.com/jewelry





Chicago First in the Second City

It's all change in Chicago, where Natalie Waechter (above centre), Director of the Midwest Regional Office for Bonhams, has been joined by Shawn Marsh and Amy Thompson (above left) in their office in one of Chicago's landmark skyscrapers, 'Big Stan' (the Aon Center, off Michigan Avenue). The team brings together specialisms in key areas: Natalie worked for more than 25 years in the auction, marketing, appraisal, sale and management of fine art in Chicago; Shawn brings extensive knowledge of fine furniture, decorative arts and interior design gained over 25 years working throughout the Midwest and in New York; and Amy is a Director of Post-War & Contemporary Art, who previously worked in this important field from Bonhams' London office.

Enquiries: Natalie Waechter
+1 773 267 3300
natalie.waechter@bonhams.com



Knightsbridge Cruise-ship romance

Everyone knows the story of the *Titanic* and its disastrous collision with an iceberg in April 1912. Fewer people, perhaps, are familiar with its sister-ship *RMS Olympic*, a painting of which is offered in the Marine Sale in October. The work has an intriguing history. It depicts the ship against the majestic skyline of New York; but the scene is purely imaginary. It is dated 1910 and although *Olympic* was officially launched at the end of that year, her maiden voyage was not until the following summer. The picture once belonged to US tennis player Dean Mathey, who, in 1950,

married Helen Behr, widow of his fellow player Karl Behr. The Behrs had been passengers on the *Titanic* – Karl had taken the voyage purely to be close to Helen, whom he hoped to marry. As the ship started to sink, they found themselves in the same lifeboat and it was there, so the story goes, that Karl proposed. If it isn't true, it certainly ought to be.

Image: *RMS Olympic off New York* by Charles Dixon

Estimate: £8,000 - 12,000

Sale: The Marine Sale
Knightsbridge, 16 October

Enquiries: Leo Webster
+44 (0) 20 7393 3863
leo.webster@bonhams.com



Stafford Super bikes

A world-class collection of road and racing motorcycles from the celebrated Morbidelli motorcycle museum in Pesaro, Italy, will be the centrepiece of Bonhams' Autumn Stafford Sale.

Comprising some 300 motorcycles, ranging from prototypes and restorations to barn finds, this collection – the largest single group ever offered by Bonhams – was built up over 40 years by the museum's founder, motorcycle manufacturer and Grand Prix boss, Giancarlo Morbidelli.

Highlights include examples of Morbidelli Grand Prix racing motorcycles, largely designed and built by Giancarlo in his woodworking factory. These 'giant killers' claimed three consecutive 125cc

Grand Prix World Championships in 1975, 1976 and 1977, as well as the 250cc world title in 1977.

Bonhams will offer the 1974 125cc Morbidelli, ridden by the great Ángel Nieto to second place in that year's Spanish and German Grands Prix, and the spare 1976 250cc machine for Giacomo Agostini, 15-time Grand Prix world champion, when he rode a Morbidelli to second place in Misano.

Image: The Morbidelli Collection

Estimates: Motorcycles offered as single lots with estimates ranging from £250 to £300,000

Sale: The Autumn Stafford Sale
Staffordshire County Showground
19-20 October

Enquiries: Ben Walker
+44 (0) 20 8963 2819
ben.walker@bonhams.com



Photographs

New York

Wednesday 2 October

2pm

Rodney Graham (b.1949)

Typewriter with Flour, 2003

Light box (chromogenic transparency, Plexiglas,
steel surround with Hammerite finish); accompanied
by Certificate of Authenticity, signed by the artist;
from an edition of 10

15¾ x 19⅞ x 4in (40 x 50.2 x 10.2cm)

Estimate: \$25,000 - 35,000

(£20,000 - 25,000)

Enquiries: Laura Paterson

+1 (917) 838 3299

laura.paterson@bonhams.com

bonhams.com/photographs



 **Los Angeles House style**

In October, there will be a very special sale in Los Angeles. The Contents of a Virginian Country House – the Collection of Eric Steiner offers a huge variety of wonderful things. They range from 18th- and 19th-century furniture to sculpture from the 17th to the late 20th century, and from huge Old Master paintings to contemporary Chinese and American art. Known locally as ‘The Hut’, the Steiner residence was originally built by the Archbold family, business associates at Standard Oil of John D. Rockefeller. The current interior of the house was masterminded by the English designer Christopher Hodson, whose trademark style – mixing fine English furniture with

textiles and monumental statement pieces – created the look of an English country house with a contemporary twist. Star items include a take on Andy Warhol’s *Campbell’s Soup Cans* by the Appropriation Art pioneer Richard Pettibone. There is also *Vive La France* by Pierre et Gilles, the French duo’s controversial photograph of three naked soccer players – one black, one Arab and one white, symbolising the diversity of modern France.

Image: *Andy Warhol, 32 Cans of Campbell’s Soup* by Richard Pettibone
Estimate: \$150,000 - 200,000
Sale: The Contents of a Virginian Country House – the Collection of Eric Steiner Los Angeles, 10 October
Enquiries: Anna Hicks
 +1 323 436 5463
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 **Hong Kong Lotus pray**

The Newar people have occupied the Kathmandu Valley in Nepal for thousands of years, establishing a distinct culture that continues to this day. For centuries, Newari craftsmen were renowned across the Himalayan region for their skill at casting different metals, passing traditions and expertise down the generations. One of their greatest artistic achievements was the development of a type of standing bodhisattva – someone on the path to becoming a Buddha. A superb example of this tradition features in the Images of Devotion sale in Hong Kong in October. The figure of Padmapani Lokeshvara – known as the Lord of the World holding the Lotus – is perhaps the most popular Buddhist deity in the Kathmandu Valley, and this example dates from the 13th/14th century. This elegant sculpture with its rhythmic and sensuous modelling embodies the bodhisattva’s status as a paradigm of perfected compassion – one of the key virtues to be acquired on the journey towards Buddhahood.

 **Sydney Luke here**

St Luke’s gospel tells of the conversion of Zacchaeus, the tax collector who climbed a sycamore in order to catch a glimpse of Jesus on his way into Jerusalem. Christ summoned Zacchaeus down, saying he intended to stay at his house. The crowd protested that the tax-gatherer was a corrupt traitor working for the occupying Romans, but Zacchaeus obeyed the command, renounced his past life and gave his possessions to the poor. The scene is beautifully captured by the leading Australian artist Justin O’Brien (1917-1996) in *Zacchaeus*, offered at the Important Australian and Aboriginal Art sale in Sydney in November. Raised a devout Roman Catholic, O’Brien was known for his religious images and use of bright simple colours. The stylised figures and landscapes that characterise so much of his output date from his time in Europe during WWII with the Australian Army Medical Corp. In Greece, he encountered the mass grave of famine victims, which had an overwhelming impact on him and – as he said later – greatly influenced the post-war direction of his work.

Image: *Zacchaeus* by Justin O’Brien
Estimate: AUD\$50,000 - 70,000
Sale: Important Australian and Aboriginal Art Sydney, 20 November
Enquiries: Merryn Schriever
 +61 2 8412 2222
 merryn.schriever@bonhams.com



Image: Gilt copper-alloy figure of Padmapani Lokeshvara Nepal, 13th/14th century
Estimate: HK\$1,600,000 - 2,400,000
Sale: Images of Devotion
Enquiries: Edward Wilkinson
 +852 2918 4321
 edward.wilkinson@bonhams.com

London

New Bond Street

SEPTEMBER

Tue 3 Sept 1pm
Rowland Emmett's
Masterpiece: *A Quiet Afternoon in the Cloud Cuckoo Valley*

Tue 24 Sept 2pm
London Jewels

Thu 26 Sept 10.30am
Fine and Rare Wines

Thu 26 Sept 2pm
19th Century European, Victorian and British Impressionist Art

OCTOBER

Thu 3 Oct 4pm
Modern & Contemporary African Art

Thu 3 Oct 5pm
Post-War & Contemporary Art

Thu 10 Oct 5pm
Impressionist and Modern Art

Tue 22 Oct 11am
Islamic and Indian Art

Wed 23 Oct 1pm
Modern and Contemporary South Asian Art

Wed 23 Oct 3pm
Modern and Contemporary Middle Eastern Art

Tue 29 Oct 11am
The Contents of a 19th Century Baltic Villa

NOVEMBER

Fri 1 Nov 4pm
London to Brighton Run Sale, Veteran Motor Cars and Related Automobilia

Wed 6 Nov 2pm
The Robert S. Huthart Collection of Iwami Netsuke: Part II

Thu 7 Nov 10.30am
Fine Chinese Art

Thu 7 Nov 11am
Masterpieces of Japanese Art from a Royal Collection

Thu 7 Nov 3pm
Fine Japanese Art

Wed 13 Nov 2pm
The Greek Sale

Tue 19 Nov 5pm
European Collections

Wed 20 Nov 10am
European Collections

Wed 20 Nov 3pm
Modern British and Irish Art

Wed 27 Nov 2pm
Important Design

Wed 27 Nov 3pm
The Russian Sale

Thu 28 Nov 10.30am
Fine and Rare Wines

Thu 28 Nov 10.30am
Antiquities

Knightsbridge

SEPTEMBER

Wed 4 Sept 10am
Decorative Arts and Design

Tue 10 Sept 1pm
Watches and Wristwatches

Wed 11 Sept 11am
Knightsbridge Jewels

Thu 19 Sept 1pm
Prints and Multiples

Wed 25 Sept 1pm
Scientific Instruments

OCTOBER

Tue 1 Oct 11am
The Christopher Hodson Collection

Tue 8 Oct 10am
HOME & Interiors

Wed 16 Oct 11am
Knightsbridge Jewels

Wed 16 Oct 2pm
The Marine Sale

Wed 23 Oct 10.30am
Old Master Paintings

NOVEMBER

Tue 5 Nov 12pm
Asian Art

Tue 12 Nov 1pm
British and European Art

Wed 13 Nov 10.30am
Medals, Bonds, Banknotes and Coins

Wed 13 Nov 11am
Decorative Arts and Design

Tue 19 Nov 1pm
Watches and Wristwatches

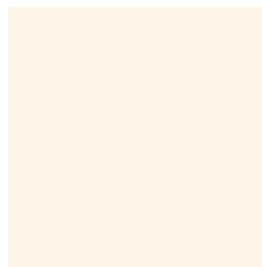
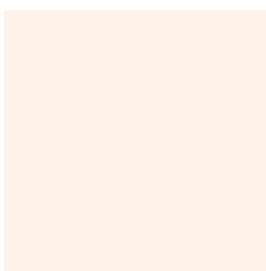
Wed 20 Nov 10.30am
Fine Glass and British Ceramics

Wed 20 Nov 11am
Knightsbridge Jewels

Wed 27 Nov 10.30am
Antique Arms and Armour

Wed 27 Nov 1pm
Modern British and Irish Art

Thu 28 Nov 2pm
Modern and Sporting Guns



The Morbidelli Motorcycle
Museum Collection
Stafford
Friday 18 to Sunday 20 October

Enquiries: Ben Walker
+44 (0) 20 8963 2819
ben.walker@bonhams.com
bonhams.com/motorcycles



Regions

Europe, Hong Kong & Australia

SEPTEMBER

Sat 7 Sept 11am
The Beaulieu Sale:
Collectors' Motor Cars &
Motorcycles and Automobilia
Beaulieu, National
Motor Museum

Sat 14 Sept 11am
Goodwood Revival
Chichester, Goodwood

Wed 18 Sept 11am
The Oak Interior
Oxford

Wed 25 Sept 11am
HOME & Interiors
Edinburgh

Thu 26 Sept 1pm
Bonhams MPH Auction
Bicester, Bicester Heritage

OCTOBER

Wed 2 Oct 11am
The Brookwell Collection
of Smoothing Irons
Oxford

Wed 9 Oct 11am
The Whisky Sale
Edinburgh

Wed 16 Oct 1pm
Scottish Art
Edinburgh

Fri 18 - Sun 20 Oct 10am
The Autumn Stafford Sale:
The Classic Motorcycle
Mechanics Show
Stafford, Staffordshire
County Showground

Thu 31 Oct 11am
The Sporting Sale
Edinburgh

NOVEMBER

Wed 13 Nov 11am
The Oak Interior
Oxford

Thu 14 Nov 11am
Asian Art
Edinburgh

Thu 21 Nov 11am
Collectors' Motor Cars
and Automobilia
RAF Museum, Hendon

Thu 28 Nov 11am
Edinburgh Jewels
Edinburgh

SEPTEMBER

Sun 22 Sept 1pm
Fairwater: The Collection
of Sir Warwick and Lady
Fairfax AC OBE
Sydney

Sun 29 Sept 1pm
Automobiles de collection,
dont une prestigieuse
collection de Supercar
Geneva

OCTOBER

Thu 3 Oct 2pm
Fine Chinese Paintings
Hong Kong

Mon 7 Oct 5.30pm
The Path of Compassion:
Masterpieces of
Buddhist Sculpture
Hong Kong

Mon 7 Oct 6pm
Images of Devotion
Hong Kong

Wed 9 Oct 2pm
Classical and Modern
Chinese Paintings
from the Rev. Richard
Fabian Collection
Hong Kong

Fri 11 Oct 5.30pm
The Zoute Sale
Knokke-Heist, Place Albert
de Knokke Le Zoute

NOVEMBER

Fri 15 Nov 6pm
Wine and Whisky
Hong Kong

Wed 20 Nov 6.30pm
Important Australian
and Aboriginal Art
Sydney

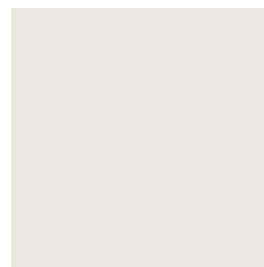
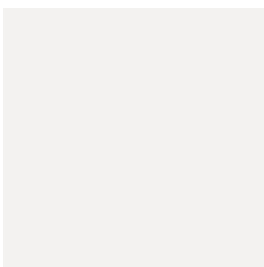
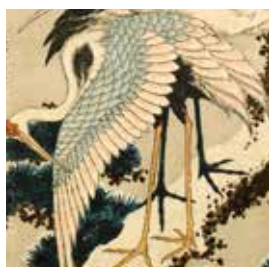
Thu 21 Nov 6pm
Asian Art
Sydney

Sun 24 Nov 2pm
Hong Kong Jewels
and Jadeite
Hong Kong

Sun 24 Nov 5pm
Modern and
Contemporary Art
Hong Kong

Tue 26 Nov 2pm
Fine Chinese Ceramics
and Works of Art
Hong Kong

Thu 28 Nov 2pm
Hong Kong Watches 3.0
Hong Kong





Made in California
Los Angeles
Wednesday 25 September
10am

Joe Goode (b.1937)
Cloud-Photograph Triptych, 1969-70
oil and graphite on canvas (triptych)
36 x 108½in (91.4 x 274.6cm)
Estimate: \$100,000 - 150,000
(£80,000 - 115,000)

Enquiries: Sonja Moro
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bonhams.com/madeincalifornia

North America

SEPTEMBER

Mon 9 Sept 10am
Chinese Works of Art
New York

Mon 9 Sept 10am
Snuff Bottles
New York

Tue 10 Sept 10am
California Jewels
Los Angeles

Wed 11 Sept 10am
Property from the Collection of
Drs. Edmund and Julie Lewis
New York

Wed 11 Sept 1pm
Fine Japanese
and Korean Art
New York

Fri 13 Sept 10am
Fine and Rare Wines
Los Angeles

Mon 16 Sept - Fri 27 Sept
Photographs
Online Only Sale
New York

Mon 16 Sept - Mon 23 Sept
Art and Artifacts of North
America
Online Only Sale
New York

Mon 16 Sept 11am
Traditional/Individual:
Contemporary Native
American Art
Los Angeles

Tue 17 Sept 1pm
The Air and Space Sale
New York

Wed 25 Sept 10am
Made in California:
Contemporary Art
Los Angeles

Thu 26 Sept 1pm
New York Jewels
New York

Fri 27 Sept 10am
Contemporary Now
New York

OCTOBER

Wed 2 Oct 2pm
Photographs
New York

Sat 5 Oct 12pm
Collectors' Motorcycles
at the Barber Museum
Barber Motorsports
Museum, Birmingham,
Alabama

Mon 7 Oct 11am
Collectors' Motorcars
and Automobilia Auction
Simeone Foundation
Automotive Museum,
Philadelphia, Pennsylvania

Thu 10 Oct 10am
The Contents of a Virginian
Country House – The
Collection of Eric Steiner
Los Angeles

Tue 15 Oct 10am
Prints and Multiples
Los Angeles

Wed 16 Oct 1pm
The Art of Time
New York

Wed 23 Oct 1pm
Natural History, Travel and
Americana: featuring the
Dodge Family Autograph
Collection
New York

Sun 27 Oct 10am
Modern Decorative
Art & Design
Los Angeles

NOVEMBER

Fri 1 Nov 1pm
Modern and Contemporary
Prints and Multiples
New York

Wed 6 Nov 2pm
19th Century
European Paintings
New York

Mon 11 Nov 10am
The Beck Headrest
Single Owner Collection
New York

Mon 11 Nov 2pm
African and Oceanic Art
New York

Tue 12 Nov 10am
California Jewels
Los Angeles

Tue 12 Nov 5pm
Impressionist and
Modern Art
New York

Wed 13 Nov 5pm
Post-War &
Contemporary Art
New York

Mon 18 Nov 10am
The Elegant Home
Los Angeles

Tue 19 Nov 2pm
American Art
New York

Mon 25 Nov 6pm
California and Western
Paintings and Sculpture
Los Angeles



Contemporary: Art,
Editions & Design
New York
Friday 27 September
10am

James Brown (b.1951)
Untitled, 1983
oil, enamel and pencil
on canvas
72 x 48in (183 x 122cm)
Estimate: \$20,000 - 30,000
(£15,000 - 25,000)

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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 or about the objects and paintings
pictured, please contact Customer
Services at Bonhams New Bond Street
on +44 (0) 20 7447 7447.



Fairwater:
The Collection of
Sir Warwick and Lady Fairfax
Sydney
Sunday 22 September
1pm

William Dobell (1899-1970)
Study for Portrait of an Artist
(Joshua Smith), 1943
signed lower right: 'WDobell'
oil on composition board
36.0 x 25.5cm (14³/₄ x 10in)
Estimate: AU\$200,000 - 300,000
(£110,000 - 165,000)

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© Laure Prouvost; Courtesy Lisson Gallery

My Favourite Room

Turner Prize-winner **Laure Prouvost** immerses herself in the bedroom of her ‘Grand ma’

The 17th-century farmhouse near Bourn, a village in south Cambridgeshire, looks unassuming enough. But since 1989, the surrounding 11 acres has been filled with a dozen buildings: a complex of studios, new media facilities and a gallery that make up Wysing Arts Centre. Rather than focusing on exhibitions of work that already exists, Wysing’s mission is the creation of risk-taking new art by awarding residencies to artists, who stay in the historic farmhouse.

In spring 2011, mixed-media artist Laure Prouvost was one of the residents. She worked on the theme *The Department of Wrong Answers* – which became the year-end exhibition *The Starry Rubric Set*. Just eight months after Wysing, Prouvost won the Max Mara Art Prize for Women at the Whitechapel Gallery in London.

Prouvost was born in 1978 near Lille, and came to study art in

London at Central St Martins. She worked as an assistant to arch-conceptualist John Latham – in a 2010 film she can be seen applying moisturiser to one of Latham’s books, an early example of her waspish sense of humour. However, it was in 2013 that she came to wider public attention when she won the Turner Prize for *Wantee*, an immersive installation that paid homage to Kurt Schwitters. Prouvost had been an outside bet for the award, which she collected carrying her two-month-old daughter – who promptly burst into tears. She has gone on to represent France at this year’s Venice Biennale.

Prouvost’s art is a beguiling mix of films and unusual objects, often telling droll stories about lost artists – such as ‘Grand ma’ and ‘Grand dad’, the latter an artist and contemporary of Schwitters, who, in Prouvost’s world, was last seen tunnelling his way from London to North Africa.

What is your favourite room or building?

My Grand ma’s bedroom

When did you first see it?

Marseille and then she moved to Wysing in England

What does it look like?

its all pink covered with pink carpet everywhere floor, walls, ceiling

Does it have an interesting history?

yes as everywhere she lived she made it exactly the same

Did it have an immediate impact?

yes, you are surrounded in pink softness and the smell of the carpet is so specific adding to the smell of my Grand mas smoking, drinking and her dreams hanging in the air

Did it inspire you? And if so how?

I made a film about her dreams as my Grand dad was dominating for so long I wanted to focus on her

What did you do when there?

I would lie down on the soft bed and immerse my self in the material tuning myself into a pink soft carpet

* grammar and spelling throughout – artist’s own

Laure Prouvost’s 2013 work Grandma’s Dream, a companion piece to Wantee, is featured in Wysing Arts Centre’s 30th anniversary alumni exhibition All His Ghosts Must Do My Bidding which runs until 25 August. wysingartscentre.org



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