Bonhams

MAGAZINE | SUMMER 2016 ISSUE 47

Claude
The grass is always greener

William Dobson
The first English portrait painter

Sir Peter Blake
Bentley goes Pop

Ben Nicholson
His hidden influence

and
Sean Scully
My favourite room

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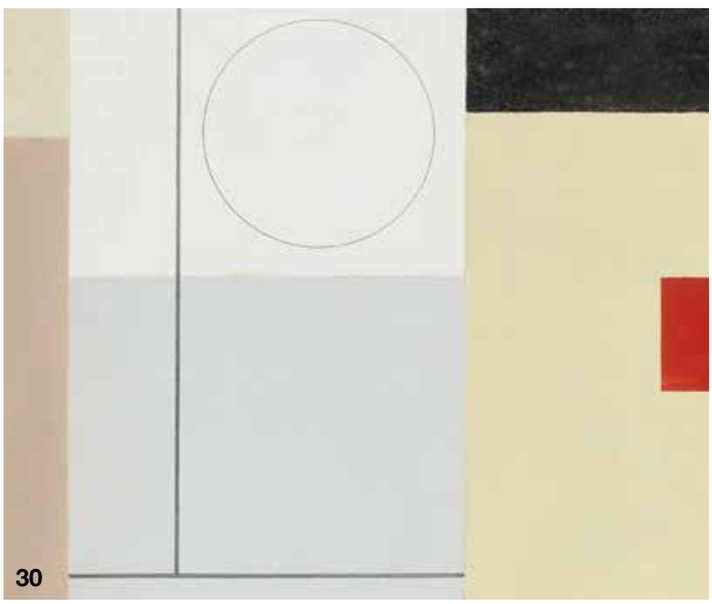

FRONT COVER
Claude Lorrain
(French, c.1600 - 1682)
Pastoral Landscape (detail)
See page 26

MOTORING EDITION
See inside for details


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Editor's letter


Philip Hollis

We write a lot about artists in *Bonhams Magazine*, but perhaps not as much as we should about people who enable artists to create work – their patrons. In this issue, we have a number of stories which show how important patronage and commissions are. For instance, one of the most important collections of British modernism – to be offered in the Modern British Art Sale in London this June – was assembled by Cyril Reddihough, a Yorkshire solicitor who heard about the works of a certain Ben Nicholson and went to visit him. Reddihough came away transfixed, began a correspondence with the artist, went on Tuscan holidays with him and bought works by him and other members of the St Ives group throughout his life. Nicholson later acknowledged that the help of Reddihough and his other patrons was crucial: "The understanding they gave was invaluable and the work which they bought kept us going."

Before the 20th century, patrons were royal or noble. William Dobson, famously described by the gossipy biographer John Aubrey as "the most excellent painter that England hath yet bred", was Sarjeant Painter to the court of Charles I at the moment when the Civil War was about to ignite. Dobson's robust style was perfectly suited to that momentous era, says Waldemar Januszczak, when the court had to rough it in Oxford rather than glide around the Palace of Whitehall. We know little about Dobson himself; indeed his self-portrait, which is being offered in July's Old Master Paintings sale, is possibly the most revealing image he has left. Turn to page 26 to find out more.

While Dobson was at the beck and call of Charles I, it could be said that Leo and Marlys Keoshian were at the feet of legendary Californian furniture designer John Dickinson. They commissioned him to redecorate their house in 1968 and didn't change a thing for almost half a century. This astonishing collection of furniture and fittings – stainless steel bath, anyone? – will be offered at Bonhams Los Angeles in the autumn.

And sometimes an artist becomes a patron. When asked to help a hospice charity supported by Bentley, the great British artist Sir Peter Blake grabbed the steering wheel and designed the world's first Pop Art Bentley Convertible. It will be sold in aid of the Care2Save Charitable Trust at Bonhams' Goodwood Festival of Speed sale in June – and will doubtless achieve a heartening result.

Contributors

Waldemar Januszczak

One of Britain's most distinguished critics, Januszczak, also a presenter-director of arts documentaries, says he "could not live happily without writing about art". On page 26, he celebrates the life and work of William Dobson, the nation's first great portrait painter, whose wonderful self-portrait is offered in July's Old Masters sale in London.

Francis Wheen

The author might have been to school (briefly) with Mark Thatcher and occasionally be mistaken for former Conservative Party leader Iain Duncan Smith, but this hasn't stopped him from immersing himself in the history of Marxism. Here, Wheen, the author of an award-winning biography on Karl Marx, writes about a rare, inscribed first edition of *Das Kapital*.


©Jason Bye

Raffaella Barker

The journalist and best-selling novelist, whose latest work *From a Distance* moves between a Cornish post-war artists' colony and present-day Norfolk, talks to Sir Peter Blake about his life, work, taking his students at the Royal College out for lunch – and giving a magnificent Bentley Continental GT a Pop Art makeover for charity.

Emma O'Kelly

Emma O'Kelly began her career in journalism on *Design Week* where she interviewed Jonathan Ive who had just created the Apple mac and was concerned it might not fly. She is now Editor-at-Large for *Wallpaper* and also writes for *Telegraph Luxury, How to Spend it* and *Mr Porter*. On page 44, she investigates the work of the designer John Dickinson.

Sean Scully

Born in Ireland, raised in Croydon, based in America, Sean Scully is now on a triumphant tour with his works around the major museums of China. The painter and printmaker, who has twice been nominated for the Turner Prize, explains why the Resnick Rotunda in the Philadelphia Museum of Art is his favourite room. Turn to page 72.

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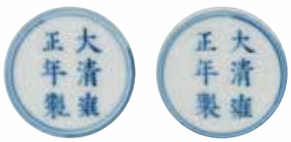
Fine Chinese Ceramics & Works of Art

Hong Kong
Thursday 2 June
10.30am



A pair of exceptionally rare imperial doucai waterpots
Yongzheng six-character marks and of the period
Estimate: HK$10,000,000 - 15,000,000
($1,300,000 - 1,900,000)

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+44 (0) 20 7468 8248
asaph.hyman@bonhams.com
bonhams.com/chinese

Clockwise from left: Samson Soboye, designer Daniel Lismore, Sorapol, Emma, Viscountess Weymouth and Maureen Lipman pose with their chairs

News

In and out of Bonhams' salerooms

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Chair lift

Emma, Viscountess Weymouth, Maureen Lipman and Jonny Wilkinson were among those contributing designs to a collection of chairs sold at Bonhams in aid of CHIVA Africa in March, where the sale raised an astonishing £90,000 for charity. More than 30 celebrities, artists and designers – which also included *Made in Chelsea* stars and Arsenal Football Club – took part in the event, *Sitting Pretty*. "It feels fitting for Bonhams to host this event and we were very proud to help CHIVA Africa raise such a substantial amount," said Giles Peppiatt, Bonhams Director of African Art.

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Taking his medicine

Damien Hirst first began work on his *Medicine Cabinets* series in 1988, during his second year at Goldsmiths' College of Art in London. Constructing the MDF unit at home, he filled it with the empty packaging of his grandmother's medication, which he had requested she leave to him in her will. A superlative example from this series is to be offered at Bonhams' Post-War and Contemporary Sale in London in June. *Untitled aaaaaa* was produced in 1992 during the creative burst that signalled Hirst's emergence onto the international stage. As with much of the artist's oeuvre, the work plays with ideas of anaesthesia and mortality. It reimagines consumer culture in a post Pop Art age.

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ralph.taylor@bonhams.com

Right: Damien Hirst (British, born 1965)
Untitled aaaaaa, 1992
glass, steel, wood and drug bottles
61 x 101.5 x 23cm (24 x 40 x 9in)
Estimate: £180,000 - 250,000


THEODORI:GRAECI:THESSALONICEN
SIS:PRAEFATIO:IN LIBROS:DE ANIMA
LIBVS:ARISTOTELIS:PHILOSOPHI:AD
XYSTVM:QVARTVM:MAXIMVM.

Ycurgum lacedęmonium qui leges ciuibus ſuis conſtituit: Reprehendunt nō nulli Pontifex ſumme Xyſte quarte: q̄ ita tulerit leges ut belli potius q̄ pacis rationem habuiſſe uideretur. Numam uero pompilium regem Romanū laudāt maiorem in modum: q̄ pacis adeo ſtudioſus fuerit: ut nulla cauſa moueri ad bellum pateretur: quorum ſententiam et ſi alias probo: ut debeo (nihil enim pace commodius: nihil ſanctius) Tamen cum uita hominum ita ferat: ut bella uitari interdum nequeant. Sic cenſeo prędiniendum conſulendumq̄ ut & bellū interdum ſit ſuſcipiendum: ſi res urget: & pax ſeruanda ſit ſemper: ſi fieri poteſt: nec belli ratō unquā probanda ſit: niſi ut demum rebus compoſitis quieto tranquilloq̄ animo uiuamus. Non enim ad pugnam & homicidia: nō ad diſcordias et bella nati ſumuſ: ſed ad cōcordiam & humanitatem: Itaque principis inſtitutum atque officium id eſſe reor ut pacē ſumma opera petat: ſeruet: & colat. Quod cum Romanos pontifices fere omnes feciſſe quo ad potuerint: intelligam: laudo illorum animum: Q, neque ab inſtituto nature bone receſſerint: & prędeptum autoris diuini ſeruarint: quod ſępiſſime pacem conciliat: & commendat. Sed uſum nō nullorum auſim reprehendere. Pace enim qua uti debuerant ad litterarum et artium bonarum ſtudia: et uirtutum officia: illi q̄dem ad uoluptates parum honeſtas abuſi ſunt. quod cum omni hominum ordini ſit turpe: tum pōtificis perſonę turpiſſimū eſt. fuerunt tamen & qui recte pace uterentur: & pontificatum magna cum laude gererent: quibus te ſimilē uideo plane ſucceſſiſſe. prędtas enim doctrina & moribus: quo fit ut nomen tuum immortalitati mandandum cenſeas ſtudio potius litterarum quę nūquam peunt: q̄ uel ędificiorum quę

a z

Fine Books & Manuscripts

New York
Wednesday 8 June
1pm

Aristotle. *De animalibus.*
Venice: Johannes de Colonia
and Johannes Manthen, 1476.
One of two known copies printed on vellum
Estimate: $300,000 - 500,000
(£210,000 - 350,000)

Enquiries: Christina Geiger
+1 212 644 9094
christina.geiger@bonhams.com
bonhams.com/books

News

Natural allies

After fleeing Paris during the German occupation, the painter Henri Hayden (1883-1970) retreated to Roussillon, where he had the good fortune to make the acquaintance of Samuel Beckett. During this time the two established an enduring friendship. Hayden, who was born in Warsaw, had lived in Paris since the age of 20. As a young artist he had exhibited alongside Picasso as well as holding a high-profile solo show in 1919. His *Nature morte*, which dates from the same year, will be offered at Bonhams June sale of Impressionist and Modern Art in London. When the painter returned to Paris after the war, he was dismayed to discover that his studio had been looted. It was at this time that Beckett's friendship proved invaluable. The playwright provided financial assistance and an introduction to Victor Waddington, whose gallery subsequently exhibited *Nature morte*. Hayden went on to forge a reputation as an artist of international standing.

Enquiries: India Phillips
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Charles Moran, Tzima Tsit, and David Alty

Beirut at Bonhams

To celebrate the first-ever sale of Lebanese art held by an international auction house, Bonhams hosted a preview exhibition for the Art of the Lebanon and Modern and Contemporary Middle Eastern Art sale. The sale – which broke ten world records – also made £24,000 for the British Lebanese Association. Its chairman, the former diplomat Sir David Richmond, said: "This event marks a quantum leap in the recognition of the importance of Lebanese artists on the international contemporary art scene."

Lisa Zakhem and Dalia Salaam

HE Ambassador Inaam Osseiran and Nima Sagharchi

Mona Khashoggi

Old Master Paintings

London
Wednesday 6 July
2pm

George Romney (English, 1734-1802)
Portrait of Elizabeth Blackett Burgoyne (detail)
oil on canvas
74 x 61.5cm (29 x 24¼in)
Estimate: £70,000 - 100,000
($100,000 - 150,000)

Enquiries: Poppy Harvey-Jones
+44 (0) 20 7468 8308
poppy.harvey-jones@bonhams.com
bonhams.com/oldmasters

News

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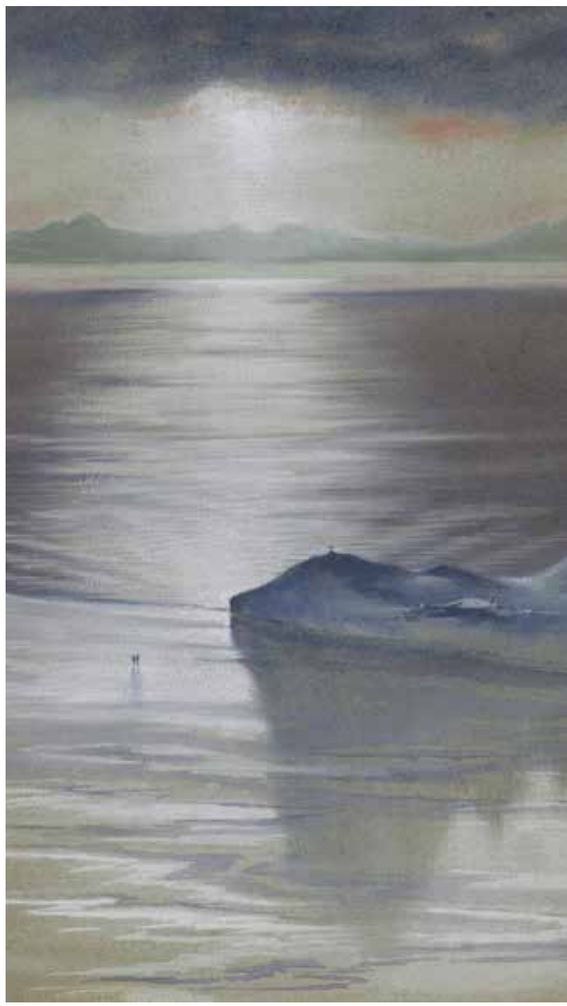
Cool show

Photographs and sketches from Captain Scott's 1910 expedition to the South Pole will be shown together for the first time at *Visions of the White South*, an exhibition to be held at Bonhams in August. Scott took watercolourist and scientist Edward Wilson and photographer Herbert Ponting with him to document the trip. Ponting – the only survivor of the three – always wanted their work to be exhibited together. Professor Julian Dowdeswell, Director of the Scott Polar Research Institute, said: "We are so pleased to give the public the opportunity to see these remarkable paintings and striking photographs reunited and at their best."

The exhibition will take place at Bonhams, 101 New Bond Street, London W1; 2-19 August, Mon-Fri 10am-4.30pm. Entry free.



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Bonhams ♥ Bentley

The audience gasped in delight when the Bentley Continental GT V8 S Convertible, featuring a bold pop art design by British artist Sir Peter Blake, was unveiled at the London launch party of the *Bentley By Blake* charity campaign. The unique car will be auctioned by Bonhams at the Goodwood Festival of Speed on 24 June, with all proceeds of the sale going to the Care2Save Charitable trust. The trust provides palliative and hospice care around the world. The Continental GT, the second that Bentley has donated to the trust, includes a personalised playlist of the artist's favourite music.

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

Sir Peter Blake at the wheel

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Taking the mickey

In the golden age of studio animation – from the advent of sound cartoons in 1928 to the late 1960s – every second of footage required a minimum 12 drawings. The typical film contained no fewer than 60,000 unique cels, each one of which had to be designed, drawn and inked by hand. Most of what was produced in this era was destroyed, but fortunately some examples survived. About 400 classics of the genre, including images of Mickey Mouse and Donald Duck, will be offered in Bonhams' *TCM Presents ... Drawn to Film: Animation Art including the Collection of Ted and Dawn Hopkins* sale, along with masterpieces from other major animation studios of the era. The works cover every stage of animation film-making, from pre-production to production and distribution.

Enquiries: Catherine Williamson +1 323 436 5442
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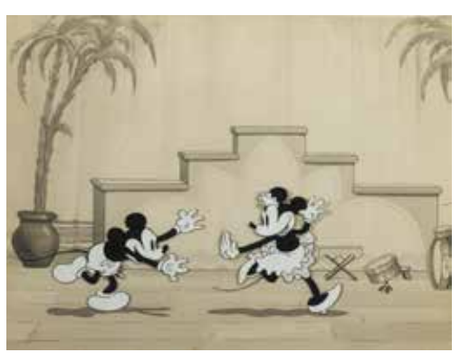

Post-War & Contemporary Art

London
Wednesday 29 June
4pm

Yayoi Kusama
Stamen's Sorrow, 1986 (detail)
stuffed fabric, acrylic and mixed media on board
40.5 x 40.5 x 10cm (16 x 16 x 4in)
Estimate: £65,000 - 85,000
($100,000 - 130,000)

Enquiries: Ralph Taylor
+44 (0) 20 7447 7403
ralph.taylor@bonhams.com
bonhams.com/contemporary

News

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At your service

Bonhams restaurant – the only auction-house restaurant in the world with a Michelin star – has seen the Thursday night supper club enjoy such success that it will now open on Wednesday and Friday evenings too, featuring a £60, five-course menu. Head chef Tom Kemble, who prides himself on simplicity and seasonality, continues to garner great reviews; this month *GQ* magazine called his food "outstanding".

Book a table: 020 7468 5868
Tom's recipe column appears on page 56

✶

Va va Vroom

Bonhams will hold the second in its series of sales of works from the Thomas Vroom Collection. A passionate collector of Aboriginal art, the Dutch department store heir built one of the most important European collections, acquiring pieces from his extensive travels around Australia and through tracking down and acquiring old collections. The sale will be held in June in Sydney and will feature works spanning more than 100 years of Aboriginal art.

Enquiries: Mark Fraser +61 2 8412 2225
mark.fraser@bonhams.com

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Abreast of time

At London's Fine Watches sale on 22 June, one watch will set your heart racing. Turn the dial on the Jaeger-Lecoultre Reverso Eclipse watch, (£20,000-30,000), and the shutters part to reveal a surprise. The watch shows a picture of Gabrielle d'Estrées, mistress of King Henry IV of France, sitting nude in the bath, having her nipple pinched by her equally nude sister, an image based on a painting that hangs in the Louvre. Turn the dial back again and the watch resumes its modesty – so no one will ever know.

Enquiries: Jonathan Darracott +44 (0) 20 7447 7412
jonathan.darracott@bonhams.com

What happened next . . .

Love Bugatti

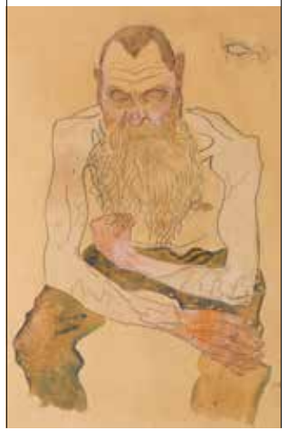
A very special 1937 Bugatti Type 57S C Sports Tourer sold for $9,735,000 at Bonhams Amelia Island sale in Florida in March, making it the most valuable 57S ever sold at auction and the most valuable pre-war car ever sold at Amelia Island.

Monumental Ming

In March, a colossal Ming era bronze figure of Mahakasyapa, one of the Buddha's disciples, sold for $305,000 at Bonhams Chinese Works of Art sale in New York.

Oskar goes wild

Kokoschka's 1907 work *Sitzender bärtiger Mann* sold for $425,000 in Bonhams Impressionists & Modern Art sale in New York in May, over three times the estimate.



Modern British & Irish Art including The C.S. Reddihough Collection

London
Wednesday 15 June
3pm

L.S. Lowry R.A. (British, 1887-1976)
Entrance to The Dwellings, 1933
oil on panel
53.4 x 39.4cm (21 x 15½in)
Estimate: £600,000 - 800,000
($900,000 - 1,200,000)

Enquiries: Penny Day
+44 (0) 20 7468 8366
penny.day@bonhams.com
bonhams.com/modernbritish

Orient express

Edward Wilkinson, Bonhams new Executive Director in Asia, talks to ***Lucinda Bredin***

Photograph by Martin Maybank

Right: Edward Wilkinson, Bonhams Executive Director in Asia

Below right: A Fancy Coloured Diamond and Diamond Ring, by Scott West, estimate HK$17-20m (£1.5 - 1.8m) to be sold in Hong Kong in June

There was standing room only and the phones were alive at Bonhams' sale of exceptional jade pieces in Hong Kong in April. Buyers were clamouring for rare and precious items from a collection never seen before at auction, including an outstanding figure of a male dancer which sold for a record price of HK$31,480,000 (£2,851,450), contributing to a spectacular total of HK$178,276,250 (£16,141,386).

The fabulous result for 'the stone of spirit' augurs well for Edward Wilkinson, Bonhams' newly appointed Executive Director in Asia. Currently leading the South Asian, Indian and Himalayan Art department and based in the United States, Wilkinson will take up his new post in June at Bonhams' Hong Kong headquarters.

> "His mother lived on a houseboat in Kashmir, where she nurtured her son's interest in the subcontinent's culture and history"

We meet in London on the occasion of Bonhams London Chinese sale. Wilkinson is in the saleroom and it is not long before he has been pulled as if by magnets across the room towards a remarkable – and remarkably large – sculpture of a Buddhist deity, which will be offered in Hong Kong in December. "I'm usually thrilled to see a statue that is 20-30 centimetres tall, let alone 104 centimetres like this one," he explains. It is certainly an impressive sight, but why does it make his pulse race? "It is the quality of the casting", he says examining it closely. "Details such as these – the copper fingernails, the lion and tiger masks, the jewellery inlay work in his crown and his necklace inset with opal and turquoise – are rarely found on such large works." Thanks to its quality and rarity, it is estimated to fetch HK$22-28m (£2-2.5m). The sculpture is from a monastry in 13th-century central Tibet, and highly sought after because so many of the artefacts were destroyed during the Cultural Revolution.

Wilkinson has come a long way since his first-ever sale as an auctioneer: it was a Royal Doulton cup and saucer. "It fetched $1.50 in very strong competition starting at 50 cents," he says, rolling his eyes. Raised in a small Australian town, Goulburn, Wilkinson's family didn't have much to do with art, but they did know all about auctions – of sheep. After an education at the elite King's School in Sydney, Edward eschewed agriculture and took the chance to learn the trade from the bottom up at Lawson's, an auction house run by his cousin.

But it was his mother who led Wilkinson to his passion for Asian art. For six months a year, when Edward, his sister and two brothers were away at boarding school, his mother lived on a houseboat in Kashmir; in the holidays she nurtured her son's interest in the

subcontinent's culture and history.

It also gave Wilkinson himself the taste for travel and he set off to discover the world – eventually arriving at Bonhams in London in 1989, where the considerable knowledge of textiles he had acquired on his travels led to a job. "I was thrust in at the deep end with lots of enthusiasm and a thirst for knowledge," he recalls. Neither has dimmed, and after working for leading auction houses and art galleries around the world, he is an expert not just on Asia, but on different types of global market. It is this perspective and expertise that he will bring to Hong Kong.

As he says, "The market for Asian and Himalayan art has been going upwards since the 1980s, but we've seen a real jump in the last five years, with collectors from mainland China, Taiwan and Hong Kong recognising it has been undervalued."

According to Wilkinson, buyers in the region are now much better informed and selective, and prepared to pay high prices for good quality. And while traditional Chinese collectors are still an important presence, they no longer have a monopoly. "We see a wonderful mix of people and that's what excites me," Wilkinson enthuses. "We have buyers from the US and Europe and a big part of what I want to do is to bring the West to Hong Kong – both the material and the collectors."

Now that quality works are in such short supply, Wilkinson has to remind his buyers that opportunites often come only once. When works are sold into mainland China, they are likely to remain there. Established and up-and-coming connoisseurs from Europe and America now recognise that they have to compete for the top lots. Quality is all important. Today, a client who has spent a million dollars on a Himalayan work may well acquire a Thai sculpture if the craftsmanship is of the first-order. "We can't predict stock markets," Wilkinson observes, "but people can recognise an important work that may not have been seen for 50 years."

"When works are sold into mainland China, they are likely to remain there"

Hong Kong is celebrated as one of the greatest retail centres on earth and Wilkinson intends to use his considerable knowledge of that sector to advantage, including offering works for private sale.

In October, an exceptional collection of 108 gilt bronzes will be offered as a single-lot, sealed bid. Just two clients have been invited to study the superb collection quietly in the morning, before a public viewing in the afternoon.

It's a bold approach that demands huge confidence – something possessed in abundance by Bonhams' new man in Hong Kong.

Lucinda Bredin is Editor of *Bonhams Magazine.*

Above: A gilt copper alloy deity from a Vajrabhairava shrine, Yongle period, 15th century. Sold for US$893,000 (£621,500) against a high estimate of US$350,000 (£243,600)

Above right: Chu Teh-Chun's *Nature Verte* sold for HK$7.2m (£650,000) at Bonhams in 2012

Right: A Song dynasty jade carving of an elephant that sold for HK$19.2m (£1.7m) in April

GOODWOOD FESTIVAL OF SPEED SALE

Important Collectors' Motor Cars and Automobilia
Friday 24 June 2016
Chichester, Sussex

Entries now invited

Bonhams is delighted to announce the 23rd annual auction at the world-renowned Goodwood Festival of Speed.

Some of the world's finest motor cars have been sold at the Bonhams Goodwood Festival of Speed Sale and entries for this year's auction are, as ever, strictly limited.

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bonhams.com/motorcars

Pop the hood

Bags, badges, Beatles – and now a Bentley. Peter Blake tells ***Raffaella Barker*** why he gave the famous marque a makeover

Portrait by Alexandria Savege

Sir Peter Blake RA, one of Britain's most famous artists – indeed, the living embodiment of a national treasure – has created a huge body of work since he graduated from the Royal College of Art in 1956. In addition to his paintings and prints, he has designed album covers (including, most famously, the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*), bags and badges, a ferry across the Mersey and a BA tail wing. But he hasn't designed a Bentley before …

When Bentley Motors approached him to customise a car to be auctioned by Bonhams at the Goodwood Festival of Speed in aid of Care2Save Charitable Trust, at first Blake thought he was not up to the task. As he says, "You see, it's a beautiful car. Why would I want to mess it up?" His view, which doubtlessly warmed the hearts of its makers, is that the car – a Bentley Continental GT V8 S Convertible – is "a perfect object. I wanted to keep its dignity." But once he saw the possibilities, his imagination took flight: "It's a classic of British design and the car above all others that my father adored. He admired the quality and the finish."

What Blake has done – rather brilliantly – is to combine motifs from his work, such as a heart, and use his palette of colours to enhance the motor. Initially, he says, he had a band of images around the car's body, "but as we worked on it more and more, we simplified and simplified, until the colour took over. We used the interior as well – all the seats are a different colour. I tried to keep the lines of the car, but also make it decorated."

When the car was unveiled at Bonhams' New Bond

> "You see, it's a beautiful car. Why would I want to mess it up?"

Street HQ in April, applause broke out around the room and guests queued to join Blake at the wheel – and to register their interest in acquiring the world's first Pop Art Bentley.

When I went to interview him the following week at his gallery, which was once Isleworth Film Studios, the 83-year-old artist was hard at work, surrounded by a

Above: The artist's signature is incorporated into the fascia and embroidered in all four seats

Right: Blake's *Sources of Pop Art III, IV, V* and VI, 2007

©Christie's Images / Bridgeman Art Library

collection of prints and print-making blocks, a Warhol poster on the wall, a patchwork rug and a rocking chair by the fireplace. ''It's a retirement home joke," he says with a deadpan expression. "The fireplace isn't even real."

The gallery also has a print studio, so it is a natural home for an artist who all his life has split his work successfully between fine art and the applied arts. He remembers, "I trained as a graphic designer at art school, but when I applied to the Royal College, I got a place as a painter." Since then he has worked consistently as both: "I approach both disciplines with the same attitude – I treat them with the same respect and do both equally."

He considers himself both a rogue fine artist and a rogue graphic designer, and has built a career out of being a maverick: "In the 1970s I found if I could do a bit of teaching, a bit of graphic work and a bit of painting, I could be independent of everything. I didn't have to belong."

Despite this, Blake (knighted in 2002 for his services to British art) is undoubtedly a very British brand. "I am patriotic," he affirms, unwrapping a Tunnock's Teacake

Above: The artist and his wife, the painter Chrissy Wilson, at the car's unveiling at Bonhams

Right: Blake's *Self-Portrait with Badges*,1961, which hangs in Tate Britain

for elevenses, "and of course Pop Art is a brand and I have the brand of longevity – the fact that I am still working gets me work," his eyes sparkle.

Patriotism, the Union Jack, hearts, rainbows, collage and colour have helped define his work since the Sixties. At the end of that decade, there was an exodus of artists from London and Blake headed west to found an artistic community. "It was the Seventies, we all did it. Howard Hodgkin and Joe Tilson became completely self-sufficient. Joe even grew wheat to make bread."

Blake's group, the Brotherhood of Ruralists, established themselves near Bath, where he bought an old railway station. "It was an idyllic existence. We grew vegetables and had chickens, and started the Looking Glass School, where our children went – there were never more than ten pupils."

They were halcyon days. "I went up to London to the Royal College to give tutorials," he recalls. "In those days you could live on a couple of days teaching." Blake used credit he had at Mr Chow's in Knightsbridge to take all his students – one of whom was the musician Ian Dury – out to lunch. He recalls, "We had appreciated everything so much, coming into the art world in the period just after the war. Everything seemed possible." Always possessed of a profoundly egalitarian sensibility, in 1984 for his exhibition at the Tate Gallery he gave away

"Blake used credit he had at Mr Chow's in Knightsbridge to take his students out to lunch"

thousands of reproductions of his print *The Owl and The Pussycat*. "I signed 12,500, I think, in the end," he reflects. "I've always tried to have pieces that anyone, even a school kid, could buy."

A collector himself from the age of 13, his first treasures were a set of Shakespeare's plays, a papier-mâché tray and a painting of the *Queen Mary*. Those themes – literature, insider art and craft – are all still evident in his work.

His new project, *Ways of Making*, is inspired by a phrase from James Joyce's *Ulysses*: 'From a finger bowl a primrose grows'. "I noticed a primrose in a bowl on my desk and decided to create the image in every medium I can think of." So far he has photographed the flower 30 times, and is ready to embark on printing. "I can't quote it, but I carry it in my head," he says.

Just before lunch on a cloudless day, Blake is a vibrant poster boy for the British Artist at work. Still utterly engrossed in his work, he talks without undue emotion of a final piece. "I do have a last project in mind. I don't

want to sound macabre, but I've got a huge canvas with a beautiful frame, and I've always wanted to do an allegory. There'll be a lake with a galleon, there's always a naked couple in an allegory, and then there will be the owl and the pussycat."

He notices my baffled look and leans forward to confide: "Nothing needs to make sense, you know. People can make up their own stories." Sir Peter Blake has certainly done that.

Raffaella Barker's most recent novel, From a Distance *(2014), is about a post-war artists' colony in St Ives.*

Watch Sir Peter Blake describe his car at the Bentley factory at bonhams.com/blakesbentley

The Goodwood Festival of Speed
Goodwood
Friday 24 June
Enquiries: Tim Schofield +44 (0) 20 7468 5804
tim.schofield@bonhams.com
bonhams.com/motorcars

Above and below right: The Bentley at its launch

Below: *Dazzle*, 2016, a limited edition silkscreen print created by Blake for the Liverpool Biennial

Das Kapital.

Kritik der politischen Oekonomie.

Von

Karl Marx.

Erster Band.

Buch I: Der Produktionsprocess des Kapitals.

Hamburg
Verlag von Otto Meissner.
1867.

New-York: L. W. Schmidt. 24 Barclay-Street.


Erstes Buch.

Der Produktionsprozess des Kapitals.

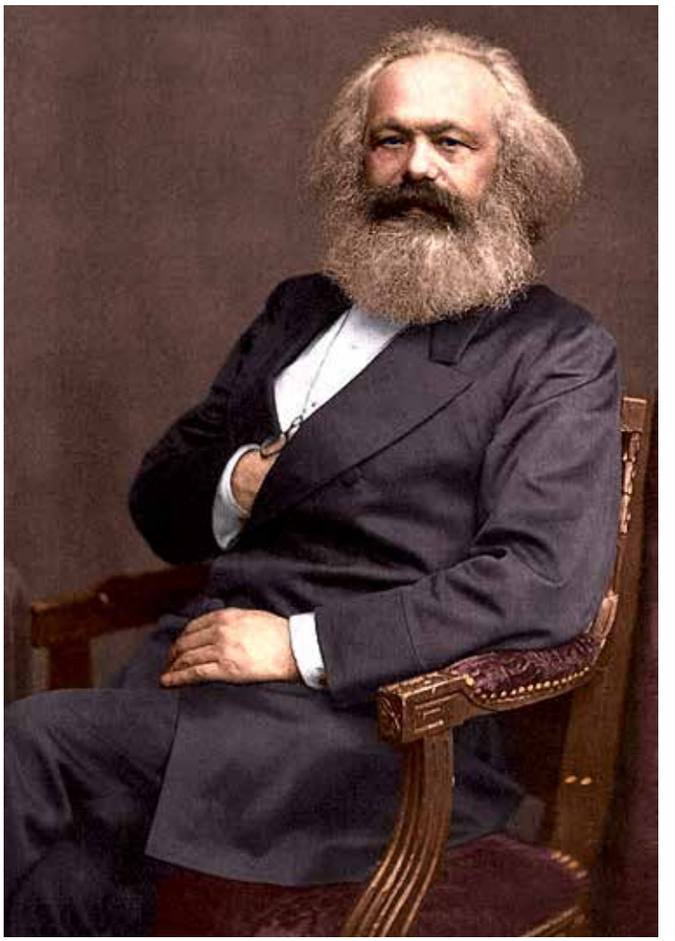
Erstes Kapitel.

Ware und Geld.

Vorwort.

Left: A rare inscribed first edition of *Das Kapital* Volume I by Karl Marx, published 1867 Estimate: £80,000 - 120,000 ($120,000 - 180,000)

Right: Marx in 1875



Karl Marx

Left on the shelf

A rare inscribed first edition of Karl Marx's *Das Kapital,* once owned by the General Secretary of the First International, is to be sold in June. ***Francis Wheen*** traces its origins

"See to it that the material you've collected is soon launched into the world," Frederick Engels wrote to Karl Marx in October 1844, shortly after the two men had begun their lifelong friendship. "It's high time, heaven knows!" Three months later he was growing impatient: "Do try and finish your political economy book… try and finish before April, do as I do, set yourself a date by which you will definitely have finished, and make sure it gets into print quickly."

A forlorn hope: more than two decades would pass before the first volume of *Das Kapital* was at last delivered to Marx's publisher in Hamburg, Otto Meissner. In the meantime Marx was expelled from France, then Belgium, then Germany, then France again before taking refuge in England in 1849.

"Washing, grooming and changing his linen are things he does rarely, and he likes to get drunk"

For most of their first decade in London, Marx and his growing family lived in a two-room garret in Soho above what is now the restaurant, Quo Vadis.

A Prussian police spy who inveigled his way into the apartment was shocked by the revolutionary's lifestyle: "He leads the existence of a real bohemian intellectual," he wrote. "Washing, grooming and changing his linen are things he does rarely, and he likes to get drunk. Though he is often idle for days on end, he will work day and night with tireless endurance when he has a great deal of work to do. He has no fixed times for going to sleep and waking up. He often stays up all night, and then lies down fully clothed on the sofa at midday and sleeps till evening, untroubled by the comings and goings of the whole world."

Marx was the kind of author who could never resist a distraction, easily tempted by the immediate gratification of articles and pamphlets, gossip and feuds, beer and games of chess. (If he lived today, he would surely be an unstoppable tweeter.) All too often, instead of applying himself to the *magnum opus*, he was firing off a 100-page tirade against the French anarchist Pierre-Joseph Proudhon, or an even longer satire on the "more noteworthy jackasses" and "democratic scallywags" of the socialist diaspora, or

a book-length assault on a professor of natural science who had dared to call Marx a charlatan and a sponger. "Tit for tat, reprisals make the world go round," he hummed merrily to himself.

Throughout the long gestation of *Das Kapital*, its writer maintained a pretence of hearty progress. "I have completely demolished the theory of profit as hitherto propounded," he announced jubilantly in January 1858. In truth, all he had to show for his labours by then was a pile of unpublishable notes in his spidery handwriting, mostly transcribed from books that had caught his eye in the British Library reading room.

Domestic turbulence kept blowing him off course. Marx's correspondence with Engels is a ceaseless chronicle of woe: his daughter Eleanor goes down with whooping cough, his wife is "a nervous wreck", the pawnbroker and the tallyman are clamouring for payment. "I don't suppose anyone has ever written about money when so short of the stuff," he grumbled. Beset by liver pains, he found that if he sat and wrote for a couple of hours, "I have to lie quite fallow for a couple of days". Then he would have to rewrite it all anyway, as "the style of everything I wrote seemed tainted with liver trouble".

Throughout the summer of 1865 Marx was vomiting every day ("in consequence of the hot weather and related biliousness") and plagued by carbuncles – and the usual queue of creditors "hammering on my door". Yet, at the still centre of the storm, Volume I of *Das Kapital* at last neared completion. By the end of the year he had a manuscript of 1,200 pages, a mess of crossings-out and indecipherable squiggles. On New Year's Day 1866 he sat down to make a fair copy, "licking the infant clean after long birth pangs".

That took another year. For once, however, even his ill health couldn't stop him: he wrote the last few pages standing at his desk because an eruption of boils on the buttocks made sitting too painful. This gave his prose an even angrier complexion. "I hope the bourgeoisie will remember my carbuncles until their dying day," he raged. "What swine they are!"

The boils disappeared as soon as Marx completed the last page. Feeling "as voraciously fit as 500 hogs", he sailed for Hamburg in April 1867 to deliver the manuscript and oversee production of what he felt sure would be instantly acclaimed as a masterwork. "I hope and confidently believe that in the space of a year I shall be made," he predicted.

His friend Johann Georg Eccarius volunteered to find a British publisher; his sales pitch to Messrs Harrison & Co was that "the Prophet himself is

Below:
The reading room of the British Library in the late 19th century, where Marx wrote *Das Kapital*

Opposite left:
Child labourers at work in a cotton mill spinning room

Opposite right:
Friedrich Engels, left, and Marx with daughters, from left, Laura, Eleanor and Jenny

just now having the quintessence of all wisdom published". Eccarius was a leading figure in the Communist movement himself. A German tailor exiled for political activism, he helped found and became General Secretary of the International Workingmen's Association, better known as the First International. From 1851 he lived in London, where he worked closely with Marx and Engels.

Marx promised to buy Engels' girlfriend Lizzy Burns a new "London dress" when the UK rights were sold. She had a long wait: it was another 20

"Marx promised to buy Engels's girlfriend Lizzy Burns a new 'London dress' when the UK rights were sold"

years before the first English translation appeared in print.

Reaction to the German edition, published in September 1867, was not the thunderous applause Marx had expected. "The silence about my book makes me fidgety," he fretted. Engels tried to stir up publicity and controversy by the ingenious ruse of submitting hostile, pseudonymous reviews to German newspapers and urging other friends of Marx to do likewise. "The main thing is that the book should be discussed," he explained. But it took four years for the 1,000 copies of that first edition to sell out.

After his death in March 1883, the value of Marx's estate was assessed at £250, largely based on books and furniture at his house in north London. As a connoisseur of capitalism's ironies he might have been both amused and appalled to know that almost a century and a half later, on the very day in July 2014 when the Dow Jones index closed at an all-time high, AbeBooks.com would sell an unsigned first edition of Volume I of *Das Kapital* for $40,000.

Inscribed editions are exceedingly scarce. There is one in the library of Charles Darwin's house, sent by "his sincere admirer Karl Marx", although the great natural scientist seems to have given up on it, since only the first 105 pages of more than 800 have been cut open to read.

This copy offered at Bonhams' Fine Books and Manuscript sale in June is historically exceptionally significant, as it is dedicated by Marx on 18 September 1867 to Eccarius.

In the opening chapter Marx observes that commodities have two properties, use value and exchange value. "A commodity appears at first sight a very obvious, trivial thing," he writes. "But its analysis brings out that it is a very strange thing, abounding in metaphysical subtleties and theological niceties." And what could be stranger than this? While the usefulness of *Das Kapital* has always been a matter of fierce disagreement, its exchange value as a commodity now appears to be beyond dispute.

Francis Wheen is a journalist, writer, broadcaster and the author of a biography of Karl Marx.

Sale: Fine Books and Manuscripts
Knightsbridge, London
Wednesday 15 June at 2pm
Enquiries: Matthew Haley +44 (0) 20 7393 3817
matthew.haley@bonhams.com
bonhams.com/books

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The full Marx

1818 Born 5 May, the third of nine children, to a relatively wealthy, middle-class family in Trier, Germany

1836 Is excused from military duty aged 18 due to 'a weak chest' and attends the University at Bonn

1836 Takes part in a duel with a member of the University's Borussia Korps

1841 Goes on a trip to Berlin with Bruno Bauer; they outrage bourgeois society by getting drunk, laughing in church and galloping through the streets on donkeys

1843 Marries Jenny von Westphalen, a Prussian baroness he has known since childhood, with whom he has seven children; only three survive to adulthood

1848 Co-authors the pamphlet *The Communist Manifesto* with Engels, asserting that all human history has been based on class struggles which will end with the victory of the proletariat

1848 Following revolution and the overthrow of the monarchy in France, allegedly donates a large part of the substantial inheritance he receives from his father to arm Belgian workers plotting revolution

1849 Moves to London, where he spends the rest of his life with his family, largely in poverty

1870s Marx is quoted by French workers' leader Jules Guesde and other correspondents as saying: "All I know is that I am not a Marxist"

1883 Dies 14 March; eleven mourners attend his funeral at Highgate Cemetery

Claude almighty

With his revolutionary vision of nature, Claude didn't follow the herd. Which is why we shouldn't take his genius for granted, says ***Jonathan Jones***

Claude is such a hallowed name in western art that his true originality has got lost in a golden aura of vague importance. He is part of the furniture, a lacquer cabinet in the library, used for centuries, valued as an antique but scarcely noticed any more. His imitators are themselves classics. What does that make him? A god who lived before the gods, the ancient deity from whom Turner and Cézanne derive their demiurgical powers, even his real name has got lost in time. No one, at least in English, calls him Claude Gellée, the name he was christened with some time around the start of the 17th century. First he became Claude Lorrain, after the region from which he hailed, then simply Claude – a cognomen that might belong to an old cat lying by the fire, familiar and taken utterly for granted.

Claude Lorrain
(French, c.1600 - 1682)
Pastoral Landscape
oil on canvas
97 x 135cm (38½ x 52¾in)
Estimate: Refer Department

Above: *Landscape with Apollo, the Muses and a River God*

Right: *Pastoral Landscape*, 1646

Below: Claude's compelling Self-Portrait

©Bridgeman Art Library

The Duchy of Lorraine, where Claude Gellée was born sometime around 1600, was no sun-drenched Mediterranean orchard but a temperate region surviving dangerously between France and the German states, threatened by the Thirty Years War and soon to be coveted by Cardinal Richelieu. One of Claude's first biographers claims he went to Germany, then Rome, in the humble capacity of a pastry chef. It was supposedly as a cook of sweet confections that he entered the household of the landscape artist Agostino Tassi, who recognised his talent and taught him to paint. While agreeing that Tassi taught Claude to paint, art historians thumb their noses at the pastry story, but it is pleasing to imagine that this greatest of painters was once a cook.

Pastoral Landscape – to be offered at Bonhams' July Old Masters Sale in London – was painted in 1635-37 when he was still growing into his timelessness. It is a startling reminder of how much he added to the language of art and how revolutionary his vision of nature was when it burst into the European imagination four centuries ago. It is a moving vision still.

Who can resist Claude's light? The sky of this painting is a limitless vault of blue, dappled with white fluffy clouds in its upper grandeur, flaming to gold on the horizon, and invading every single part of the painting. *Pastoral Landscape* contains the luminous secret of Claude's magic. What makes him different from previous painters of natural light? Bellini captured the pink thrill of an Italian dawn in his *Agony in the Garden* in about 1465. Titian created the overwhelming golden *Assumption of the Virgin* in 1516. Yet however luminescent Renaissance art became, its objects are still solid, self-contained forms.

> "His works became as indispensable to English and Scottish stately homes as a temple down by the lake"

Light and shadow, even in the shimmering works of Leonardo, define things but do not possess them.

The light of *Pastoral Landscape* is all-pervasive and saturating: it does not reveal things so much as dissolve them. Every leaf, face and cloudlet is suffused by sunlight. Shade itself is a poetic *contre-jour* effect that deepens the sense of wrap-around sunshine. The trees are transparent membranes, like splayed specimens of lungs, dissected against the sky. Even the underside of a bridge is bathed in gold. Water is a mirror of the brightness above. Light is no longer a component of the picture: it is the picture.

It is often said that landscape painters in the Romantic age emulated Claude because he was popular with their aristocratic patrons, who cherished his classical grandeur. It is certainly true that he has been beloved of the wealthy since his lifetime. His works became as indispensable to English and Scottish stately homes as a temple down by the lake. His painting *A River Landscape with Jacob and Laban and his Daughters* was auctioned in Britain in 1686, just four years after his death: it ended up in Petworth House, where JMW Turner was to be a regular guest.

Turner was so keen for his debt to Claude to be

Top right: *Landscape with Aeneas at Delos* by Claude

Above: Claude Lorrain's *Étude d'arbres*, 1635

Right: Cézanne's *Le Lac d'Annecy.* The painter revered Claude and often cited him as an influence

remembered that he stipulated his paintings must always hang with his progenitor's works, as two of them still do in the National Gallery today. But this is not mere genuflection to tradition for its own sake. Turner was no snob. It is not the 'classicism' of Claude that entranced the Romantics, but his *romanticism*.

The dizzying, transforming light that sculpts Turner's painted worlds is already there in Claude. It irradiates *Pastoral Landscape*. The most spectacular discovery of early 19th century art – the breakthrough that leads to Impressionism – is already there in Claude, in his light that blurs all boundaries and makes everything in the painting an emanation of itself.

The light of Italy leaves nothing untouched in Claude's dazzled sun-worship, and the remarkable consequence is to change utterly what a painting can be. Renaissance and Baroque paintings tell stories. Claude paints atmosphere. When light becomes the dissolving and synthesising presence that it does in his paintings, it abolishes detail and narrative: instead of reading the picture for information, we experience it as a poetic stimulus. Everything works together, as in music, to create a mood. *Pastoral Landscape* evokes a profound sense of peace and escape. It does this with the same powerful atmospherics that Claude takes to sublime heights in his eerie spell of a painting, *The Enchanted Castle* (1664).

Pastoral Landscape too is an ode that owes its emotion to antiquity. This quiet painted moment is both a convincing episode of country life – one of Claude's most devoted admirers would be John Constable – and a scene inspired by Virgil's Latin poems the Georgics and the Eclogues. The countryfolk chatting in the golden sunlight are clad in classical garments. They are not of the passing world after all, but timeless. Claude has the power to remove us from time into his own Arcadia. His day goes on forever.

Jonathan Jones writes about art for The Guardian.

Sale: Old Master Paintings
London
Wednesday 6 July at 2pm
Enquiries: Caroline Oliphant +44 (0) 20 7468 8271
caroline.oliphant@bonhams.com
bonhams.com/oldmasters

Fellow traveller

Yorkshire solicitor, Cyril Reddihough, was an unlikely friend of the artist Ben Nicholson – but he proved to be his greatest supporter. As his remarkable collection appears on the market, Nicholson's grandson ***Jovan Nicholson*** recalls this long-lasting friendship

Opposite: Portrait of Ben Nicholson by Humphrey Spender, c.1935

Above:
Ben Nicholson O.M.
(British, 1894-1982)
Painted Relief, 1941
Signed, inscribed and dated 1941
76.2 x 102.9cm (30 x 40½in)
Estimate: £400,000 - 600,000
($570,000 - 850,000)

Cyril Reddihough, a Yorkshire solicitor and art lover, was Ben Nicholson's oldest friend, and the Reddihough Collection is the largest and most closely connected with the artist to appear on the open market. The collection, which includes 26 works by Nicholson – many of which were gifts or acquired directly from the artist – covers the range of his creativity, featuring a classical relief and an early Cumberland landscape, as well as some exquisite drawings, a pocket sketch book and a charming picture for a doll's house.

Reflecting Reddihough's sympathetic understanding of Nicholson's sensibility, the collection also contains six works by Alfred Wallis, four graphic works by Barbara Hepworth, a sumptuous portrait by Winifred Nicholson, and a sinuous plaster by Henry Moore.

Cyril Reddihough, or 'Redd' as his friend affectionately called him, chanced across Nicholson in Cumberland in 1927. The impact was immediate: "When I first met Ben in the 1920s I was at once swept off my feet by his works and this was not solely because of their outstanding formal virtues. I was conscious of there being, integrated with these, a poetic response to some essence of the landscape or still-life subject, which moved me very much and put me in mind of the Douanier Rousseau and the Lorenzetti."

Nicholson had seen works by Rousseau in Paris

and had been struck by the Italian primitives when he lived in Lugano, Switzerland, in the early 1920s. It was characteristically perceptive of Reddihough to appreciate their significance for Nicholson, and one of the first works he acquired, *1928 (Pill Creek)*, evolved out of this interest in primitive art.

In the summer of 1928 Nicholson was invited with his family to spend time at Feock, on Pill Creek, a small inlet which flows into the Carrick Roads estuary on the river Fal in Cornwall. He described it as "a very beautiful place, a little creek with pine woods and white yachts at the end of a large inlet with Falmouth at the head".

Very probably *1928 (Pill Creek)* was painted after Nicholson had returned to London, and significantly after he had met the marine artist Alfred Wallis in St. Ives, a meeting that had a profound effect on him.

Wallis was a retired mariner and fisherman and, by then in his seventies, he painted for company. Wallis described his works as "events" or "experiences"; *Untitled (Village View)* depicts the Consols Mine and Rosewall Hill Mine situated outside St. Ives, an area that Wallis must have known well. In his later career he collected scrap metal and, as the mining industry declined, he must have been a familiar figure in the disused pits.

The directness, raw power and restraint, together with Wallis's instinctiveness and method of using simple pieces of card and the ships' paint he had to hand, had a freeing effect on his new friend. The deeply romantic character of *1928 (Pill Creek)*, its paint rubbed to give it the feeling of an object, seen adjacent to *Untitled (Village View)* illustrate succinctly Nicholson's comment: "One finds only the

Above: Ben Nicholson
1943 (Painting)
gouache and pencil on board
25.3 x 22.2cm (9½ x 8¾in)
Estimate: £70,000 - 100,000
$100,000 - 140,000

"In the 1930s Nicholson's reliefs were not well received by the public and he relied on the support of a few friends and collectors"

influences one is looking for and I was certainly looking for that one".

Untitled (Village View) belonged to Nicholson's friend, the painter Christopher Wood, who tragically died in the summer of 1930. It is one of only a handful of paintings known to have belonged to Wood. It is also a rarity in that it is known to be an early work by Wallis. That Nicholson, who acquired the painting after Wood's death, should have given such an important painting to Reddihough is testament to the closeness of their friendship.

Nicholson continued to develop the object-like quality of his works, as well as paring down the compositional elements in his paintings and tilting up the tabletop of his still lifes. He carried on this process, reducing his paintings to their barest elements and inevitably abstracting them, sometimes including colours that delicately blend with one another. At the same time he introduced reliefs, so that the various elements have subtly shifting relationships depending on their relative depths; an aspect that is enhanced by seeing them in the

Above: The Reddihough home with *Painted Relief*, 1941, and its controversial red carpet

Opposite below:
Ben Nicholson
1928 (Pill Creek)
oil, gesso and pencil on canvas
50.8 x 60.9cm (20 x 24in)
Estimate: £200,000 - 300,000
($300,000 - 450,000)

sidelong daylight that Nicholson preferred. These works can be read on many levels, but are perhaps best seen as symphonies of balance and poise. If in your mind's eye you can imagine the circle placed slightly higher or lower, or the brown 'L' shape a slightly different shade or form, then you can see how the tension holding the various elements in a harmonious whole could collapse and the whole composition go flat.

As Nicholson wrote, "During an exhibition of abstract work which I held in London, several people in different professions wrote saying that they felt a common bond between their job and mine: a yacht designer, for instance, wrote that it was a hair's breadth in design which decided the pace or lack of pace in a yacht and that it seemed to me this same hair's breadth in design which decided the power or lack of power in a relief."

He might have added that, like so many refined works of art, they look deceptively simple but are not. Imbued with a classical beauty, made intuitively and not through some mathematical formulae or calculation, with patient

Carpet bombs

Ingram Reid on a friendship that survived against the odds

"The understanding they gave was invaluable and the work which they bought kept us going." So wrote Ben Nicholson in an unpublished article, now in the Tate's archive. He was commenting on the support of six collectors, and Cyril Reddihough was one of their number. In 1927, while playing a round of golf at Brampton, the 24-year-old Cyril heard from his playing partner that some "rather odd" works were being produced by a young artist over at Banks Head. His curiosity piqued, Cyril called on Ben and his first wife Winifred and found himself "completely flattened" by the "poetic quality" of what he saw. That first meeting led to a series of letters exchanging thoughts on art which blossomed into a friendship that outlasted all five of the artist's significant female companions.

But by the late 1970s, Nicholson had grown cantankerous; he was feuding with fellow artist Naum Gabo (whom he had praised highly 35 years earlier in a letter to Cyril) and was embroiled in legal battles with his neighbours over property access. Due to his new habit of purposely misdating his work, his gallerist accused him of a "kind of psychological warfare".

Even Cyril found himself at the end of a minor altercation. Ben took a particular dislike to a red carpet that had been laid in the Reddihough home, which he felt did not complement his artworks. He wrote of the offending flooring that it was "the very precise opposite of everything I believe in. And it is a foreground where it is for one of the best of my paintings."

It is not known whether Nicholson's feelings on the matter led to any redecorating, but it seems the quibble proved short-lived. Reddihough continued loyally to support the legacy of his friend and those in his circle up to and beyond the artists' deaths. He made a habit of lending works from his collection for exhibition around the world and spoke warmly about Ben in John Read's 1985 film *Reminiscences of Friends of British Abstract Painter Ben Nicholson*.

observation they slowly reveal their secrets.

In the 1930s Nicholson's reliefs were not well received by the wider public, and during a difficult decade he relied on the support of a few friends and collectors. The war forced a move to Cornwall and brought even more straitened circumstances. In 1942 Reddihough visited Nicholson in St. Ives and very probably purchased *1941 (Painted Relief)* to support his friend; help that must have been deeply appreciated not just for the financial contribution, but more importantly for the understanding and faith it demonstrated in his work.

Arguably, Reddihough's influence on Nicholson was most important for the way in which he encouraged his drawing. Nicholson had always enjoyed working with pencil and paper and it was during a visit to Italy in May 1950, a trip that Reddihough organised, that his drawing was given fresh impetus. They made San Gimignano their base and, with Reddihough doing the driving, explored the Tuscan towns of Pisa, Lucca, Volterra, Siena and Arezzo. In *May 22 1950 (Early Morning from San Gimignano)*, observed from a window at the Hotel La Cisterna high above the surrounding rooftops, Nicholson vividly captures the feeling of an early spring morning. As Reddihough later wrote, "What to most of us would be a commonplace event could become for him a rich experience. I remember for example… his dissertation on the virtues of making 'movement through landscape'

"The artist later described their trip to Italy as 'easily the most exciting holiday I have ever had'"

Courtauld Institute, London © Angela Vernon-Taunt/Licensed by VISCOPY, Australia

(as he called it) a positive creative experience."

Reddihough, who was modest, kind, enthusiastic and practical, was the perfect travelling companion for Nicholson. The artist later described their trip to Italy as "easily the most exciting holiday I have ever had".

A few years later in 1955 they repeated the experience, this time working south from Tuscany, through Umbria to Rome, and staying mostly in hill villages, which gave the trip a different feel. During this trip Nicholson made *October 3 1955 (Chiusure, Tuscany)*, where the oil wash is more prevalent and the heavy pencil emphasises the ruggedness of the ravine. (Peter Khoroche's book, *Ben Nicholson, Drawings and Painted Reliefs* has wonderful details about Nicholson and Reddihough's trips to Italy).

The strength of Nicholson and Reddihough's friendship was underlined when Nicholson married his third wife, Felicitas Vogler. Tactfully, Reddihough managed to maintain good relations with all three wives and Nicholson even borrowed his friend's house in

Left: Reddihough (left) and Nicholson

Below: Alfred Wallis
(British, 1855-1942)
Untitled (Village View), 1926
pencil, crayon and oil on card
33.1 x 62.3cm (13 x 24½in)
inscribed 'by Alfred Wallis'
in Ben Nicholson's hand, verso)
Estimate: £15,000 - 25,000
($20,000 - 35,000)

Opposite above:
Paul Laib's portrait of
Ben Nicholson c.1933

Opposite below:
Ben Nicholson
Tuscany/Chiusure Oct 3 53
Signed, titled and dated twice
pencil and wash on card
38 x 49cm (15 x 19¼in)
Estimate: £15,000 - 25,000
($20,000 - 35,000)

Yorkshire for their honeymoon while Reddihough was away. The result was some strikingly beautiful drawings of the ruins at nearby Rievaulx Abbey.

Perhaps one of the best measures of the depth of understanding in their friendship is the perceptive comments Reddihough has left of Ben Nicholson:

"For generous he was to a high degree – with his friendship (which he tended to offer especially to the humble and to those outside art world circles), his time, his encouragement of one's own trivial artistic activities and particularly in the early days when he was least able to afford to be so, with gifts of his own work… In my experience he… never indulged in heavyweight philosophical discussions either about his own work or art in general. On the contrary his conversation had the light touch – a sly sense of humour and a sharp wit and not a trace of pomposity or self-importance."

Few people have come so close to explaining the essence of Nicholson's creativity and the heart of a personality which to others was complex and unapproachable: "It is by no means always the case that the nature and character of man as such and the nature and character of his work have much in common, but I feel that with Ben this was very much the case."

Jovan Nicholson is the author of Ben Nicholson and Winifred Nicholson: Art and Life *(2013).*

Sale: Modern British and Irish Art
London
Wednesday 15 June at 3pm
Enquiries: Matthew Bradbury +44 (0) 20 7447 7434
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The full English

Waldemar Januszczak hails the achievements of William Dobson, court painter to Charles I, and the first great national portrait painter

When John Aubrey, the gossipy Baroque biographer, declared that William Dobson (1611-1646) was "the most excellent painter that England hath yet bred", he was on fairly safe ground. Aubrey was writing at the end of the 17th century. Hogarth had not yet been born; neither had Gainsborough, Turner or Constable. Among Dobson's predecessors, there were no obvious rivals, either. Nicholas Hilliard, who did such scintillating work for Elizabeth I and James I, was hugely gifted, but he was a miniaturist. Before Dobson, the big steps in British portraiture had been taken by foreigners. Holbein, who brought his genius to the court of Henry VIII, was from Switzerland. Daniel Mytens was Dutch. Then, early in Charles I's reign, the incomparable Van Dyck arrived from Antwerp. Dobson, however, was born in London and lived there all his life, except for the momentous sojourn in Oxford that we'll be coming to. He was of particularly English stock, and it gave his art a particularly English flavour. You can see it immediately in the rare self-portrait that has arrived at Bonhams to be offered in July's Old Masters Sale. The direct pose. The expectant face. The gauche confidence of the thick splodges of impasto. These are new qualities in art: English qualities. And because this is an early self-portrait, we can see them here in such a fresh and fledgling form.

But it wasn't only the type and depth of his talent that made Dobson so "excellent". Artistic greatness is dependent on the skill in your fingers, yes, but it also depends on your circumstances: the times you live in. And it is here that he scores astonishingly highly on the excellence-meter. When the Fates decided to drop him where they did – plumb in the middle of the English Civil War – they put him in the witness box of the most dramatic epoch in Britain's history; an epoch which concluded with the execution of the king and the triumph of Oliver Cromwell. For the first truly characteristically English painter to be there to witness the momentous national unfoldings was good fortune on a divine scale.

There are fewer than a dozen contemporary documents that refer directly to Dobson. His life is largely a mystery. It is said that he trained under the stiff court portraitist, Robert Peake, and that he also worked with Abraham van der Doort, who'd been given the task of cataloguing the superb collection of art built up by Charles I.

When it comes to art, Britain has not been blessed with especially enlightened monarchs. The exception was Charles I. Under him, Britain became nothing less than the greatest collecting nation in Europe. The range and depth of his acquisitions, especially in the field of Venetian art – Titian, Veronese, Tintoretto – were

Left: *Self-Portrait*, c.1645

Opposite: William Dobson (English, 1611-1646)
Self-Portrait, c.1635-40
oil on canvas
59.9 x 47.2cm (23½ x 18½in)
Estimate: £200,000 - 300,000 ($300,000 - 450,000)

spectacular. Unfortunately, England did not deem it right for the monarch to spend huge amounts of national cash on the popish outpourings of dead Italians. Soon after Charles was beheaded, Cromwell began selling off the Carolingian collection. You know all those great Titians in the Prado in Madrid? They used to belong to us.

But we're rushing ahead of ourselves. While William Dobson was acquiring his art education under Abraham van der Doort in the 1630s, the royal palaces were still packed with glorious examples of Renaissance creativity. Dobson thus had access to the most educative stash of art that any native talent had previously encountered. The Bonhams self-portrait must have been painted about now; when he was in his early twenties would be my guess.

Two other self-portraits survive: an oval one which belongs to the Earl of Jersey and hangs in Osterley Park; and the great triple portrait with celebrated composer and musician Nicholas Lanier and leading courtier Charles Cotterell in Alnwick Castle. In both of them Dobson is substantially older and has lost the boyish eagerness that is such an appealing feature of the Bonhams portrait.

At some point, he was drawn into the orbit of the king's resident genius, Van Dyck – perhaps as a pupil – and his paintwork grew smoother and more elegant. Here, he is still displaying the heady, unreconstructed influence of all those boldly brushed Titians and Tintorettos that Charles was so keen to collect.

The Bonhams portrait used to hang in Howsham Hall in Yorkshire, where it belonged to the Strickland family, and was joined by the portrait of Dobson's wife, Judith, which is now in Tate Britain. She, too, is an excellently and unmistakably English presence: buxom, flirty, direct: the artist's wife as tavern wench. Although the same size, the two portraits do not form an obvious pair. Dobson's is looser and more frontal. Judith, who remained in Oxford after the Civil War and became a friend of John Aubrey's

"She, too, is an excellently and unmistakably English presence: buxom, flirty, direct: the artist's wife as tavern wench"

(who was instrumental in selling off the art by her husband that remained in her possession) probably kept them together. That was how they were sold on.

We don't know when Dobson entered the service of the king. There must have been some paperwork on the subject but, like so much documentation of the times, it was destroyed in the Civil War that broke out between Charles and the Puritans in 1642. This is the epoch in which the Fates intervened so tellingly. Van Dyck, the king's official portraitist, died suddenly in 1641, perhaps from the pox, and a vacancy arose at court for a royal painter. Dobson's appointment as the Sarjeant Painter to the King must have come soon after Van Dyck's death. By late 1642 he was ensconced in the exiled court in Oxford and painting some of the finest and most distinctive portraits in British art.

His first Oxford pictures are a far cry from the modest head and shoulders of his earliest selfie. In the superbly showy likeness of John, 1st Baron Byron, now in Tabley House, he captures perfectly the notorious arrogance of 'the cruel dog of the Royalists', with his war scars on his cheek and his backcloth of huge Solomonic columns.

The chunky format Dobson employed in Oxford made his art feel more foursquare and honest than Van Dyck's flattering elongations. Where Van Dyck made his sitters thinner and taller, Dobson makes them fatter and broader. In Van Dyck's portrait of the courtly mover and shaker Endymion Porter, he looks every inch the English

Opposite above: Portrait of an older and younger man

Above: Dobson's painting of John, 1st Baron Byron

Opposite below: Portrait of Sir Edward Nicholas

Below: Endymion Porter, the courtly mover and shaker

gentleman. By the time Dobson paints him in Oxford, red-cheeked and portly, he could be the village butcher.

What few records remain of the court's exile in Oxford tell us nothing of Dobson's activities. At some point he rented rooms in St John's College, where he was joined by his 'man', Hesketh (the only mention of Dobson having a pupil). This was Father Jerome Hesketh, a Catholic 'hedge priest' and a singularly bad painter who later had a remarkable career as a travelling cleric, touring the Catholic houses of Lancashire, performing secret masses

"Father Hesketh was a Catholic priest and a singularly bad painter who later had a remarkable career as a travelling cleric"

and painting portraits as his cover.

Dobson's own Catholic leanings can only be surmised. Judith's family was buried in the Catholic church in Oxford. And St John's was a notoriously Catholic college. It is also likely that Dobson's most surprising painting – his Caravaggesque copy of Matthias Stomer's *Beheading of St John the Baptist* in the Walker Art Gallery in Liverpool – was painted for and at St John's.

His Oxford art is remarkable also for the baroque complexity of its symbolism. A typical Dobson will be packed with classical reliefs and bits of statuary. Critics sometimes dismiss these classical extras as clunky and simplistic, but they were actually highly inventive in their symbolic ambition. For instance, in the marvellous double portrait of a young and an old man in the Courtauld Gallery, the only clue to the identities of the sitters – the poets John Taylor and Sir John Denham – is the classical fountain at the back on which Cupid rides a sea-monster to show that love conquers all. The two were very different men. Taylor was humble and self-taught; Denham was rich and privileged. But both wrote about the Thames, which Dobson shows winding quietly behind them, and in Oxford the old poet and the young were united in their love for the king.

The Oxford years turned out to be the high point of Dobson's career. Indeed, they were pretty much all that it consisted of. As Royalist fortunes declined in the Civil War, supplies of paint, food and sitters began to run out. By 1646, the war lost, Dobson was back in London, impoverished and living in an alms house, according to some reports. By the end of the year he was dead. As a career it was tragically short, but its achievements, and its moment, were huge.

Waldemar Januszczak is the art critic for The Sunday Times.

Lisa Greaves, Director of Old Master Paintings, talks about Self-Portrait *by William Dobson at bonhams.com/video/21675*

Sale: Old Master Paintings
London
Wednesday 6 July at 2pm
Enquiries: Andrew McKenzie +44 (0) 20 7447 7439
andrew.mckenzie@bonhams.com
bonhams.com/oldmasters

George Shaw
(British, b.1966)
The Living and The Dead, 2015-16
enamel on canvas

Opposite left: George Shaw

Opposite right: *Diana and Actaeon*
by Titian,1556-59

A new leaf

Renowned for his suburban subject matter and painting in Humbrol enamel, George Shaw tells ***Michael Prodger*** how he raised his game to take on the Old Masters at the National Gallery

Photograph by Azadeh Ghotbi

In 2014, when George Shaw took up his two-year residency as Associate Artist at the National Gallery, he had mixed feelings about accepting the invitation. He had been going to the gallery since he was a teenager in Coventry in the 1970s, but settling down to interact with the greatest artists in history was, to put it mildly, disconcerting. He was in awe amounting to fear of Titian, Rembrandt, Rubens *et al* and didn't know what the effect of living with that fear might be. But in the end he decided that, if nothing else, the experience "would give me a kick up the backside". And, he admits, it did.

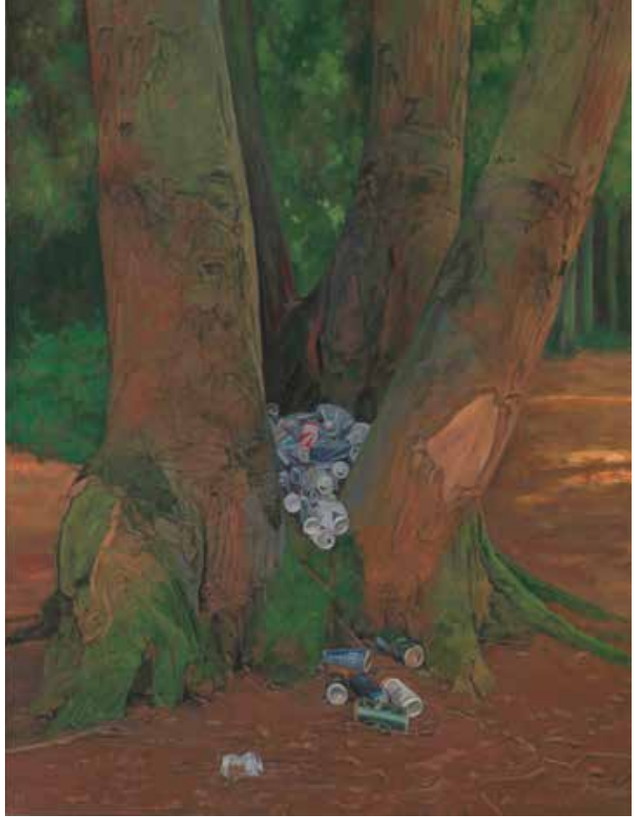
Nominated for the Turner Prize in 2011, Shaw belongs to the same generation as the Young British Artists, but he is not of them. There is nothing bohemian, knowingly metropolitan or show-offy about him. He has just turned 50, sports a ginger buzzcut, and is an exceptionally affable man who talks thoughtfully and unaffectedly about art.

He is best known for his haunting pictures of the unlovely edgelands around the Coventry council estate where he grew up – ramshackle garages, broken fences, graffitied walls and angular trees. All are scenes bearing the traces of a human presence, but the people are absent. The environment offered by the National Gallery couldn't be more different.

The results of his residency are now on display in an exhibition titled *George Shaw: My Back to Nature* (titles are very important to him). "Making art is by its nature arrogant", he tells me when we meet to look at the new pictures, "so a little lack of self-awareness helps." But Shaw is not an arrogant man ("I've never had the laurels to rest on") and his time at the National helped him come to

> "Making art is by its nature arrogant"

terms not only with his own art, but with the art of the past, too. With the position of Associate Artist comes a studio beneath the main rooms and access to pretty much all the gallery's business, from the collection to the back-of-house activities. He was observing the conservation department at work and seeing pictures out of their frames when he realised that even the greatest paintings are essentially just "objects made by real people" rather than semi-religious artefacts, and even the most lauded painters are really only other versions of him, "They still got hungry or bored or



Opposite left: *Cenotaph to the Memory of Sir Joshua Reynolds* by John Constable, 1833-36

Opposite far left: *The Triumph of Pan* by Nicolas Poussin, 1636

Opposite below: George Shaw's *Hanging Around (Landscape without Figures)*, 2012

Above: George Shaw's *Natural Selection* (left) and *The Tree of Whatever*, both in the current National Gallery exhibition

Left: *Apollo and Daphne* by Piero del Pollaiuolo, probably 1470-80

Right: Titian's *The Death of Actaeon,* about 1559-75

needed to scratch, they still worried about the bills being paid." It both humanised the artists and gave him a new respect for painting itself: "It's difficult."

Curiously for a painter who eschews the human figure, he began to look at "body pictures" when he arrived at the National Gallery. He immersed himself in the collection's innumerable dead Christs and "naked women in the woods". He would draw in front of them early in the morning before the public came in and gradually found that he was returning to certain themes; the figures started to "dissolve" from his drawings.

"He immersed himself in the collection's naked women in the woods"

The themes that gripped him are broadly sylvan and Ovidian. In paintings such as Giovanni Bellini's brutal *The Assassination of St Peter Martyr*, Poussin's *The Triumph of Pan* and Titian's *Diana and Actaeon*, he saw images of what goes on in the woods when you leave the safety and order of the town behind. For Shaw, woods are places where "something – anything – could happen. They are sites of transgression and transformation." He found, too, that the pictures reminded him of the scrubby woodland where as a boy he would hang around, killing time and getting up to low-level illicitness. "I saw the great themes of the National Gallery being played out in the landscapes of my childhood," he says. Not murder, of course, but underage drinking and sexual investigation with the aid of porn magazines – a sort-of bacchanalia in the 1970s Midlands.

Shaw doesn't like to press the resemblances, but his new paintings make oblique references to the National's pictures in all sorts of ways. For example, the foreground of Poussin's *The Triumph of Pan* is littered with clothes, wine cups and flowers, discarded as the revels heat up; the detritus reminded Shaw of the beer cans, glue-sniffers' bags and condoms he would find in the woods as a youngster, "the remnants of something from the night before".

In pictures such as *The Tree of Whatever*, showing a mound of empty cans piled into the hollow between four joined tree trunks, he hints at what that 'something' might have been. More clues are offered in other paintings: *The School of Love* shows a mattress thrown into some bushes; *The Heart of the Wood* portrays a clearing with the ashes of an impromptu fire at the centre. His woods are definitely not bucolic glades – they have a distinct edge to them. As in all his work, stories are merely implied and secrets are hinted at. The human life that shaped these scenes has slipped away off the canvas.

This sort of seeping-into-the-blood influence is just what the National hoped for from its Associate Artist scheme. "The benefit of having an artist in residence working whilst surrounded by the National Gallery collection is that it offers a unique opportunity to re-discover the collection with a fresh outlook," says the gallery's

director Gabriele Finaldi. "It's also rewarding to know that the gallery participates in some way in the artistic development of a contemporary artist."

Shaw also found that the influence of the National's paintings led him to change his technique and materials: he put aside the boards he usually paints on and returned to canvas. "It took me a while to get used to the spring of the material. I had to keep on tightening it. I needed longer brushes and had to work standing further back from the picture."

But he still uses Humbrol paints (beloved of generations of schoolboys for painting Airfix model planes) because they give a dulled enamel finish, subtly unlike oil paints. And he still composes his paintings using a mixture of photographs, sketches and preparatory studies.

The biggest of his new works are exactly the same size as the gallery's *Diana and Actaeon* trio by Titian. There are square canvases too, like the Poussin, "because they make you focus on the centre. It is much harder to compose using the golden section in a square, though heaven knows I've tried."

What Shaw likes to do, he says, is to play with "the conceptual framework of conservatism" – paint on canvas, landscape subjects – but twist it. "Philip Larkin did that," he says, "he was a poet who was radical under a conservative exterior." Even the simplest of his tree studies are not quite what they seem.

Among his new pictures is a series showing tree trunks, seemingly a direct homage to John Constable's *Study of the Trunk of an Elm Tree* of c.1821. They depict real trees but, rather than being simply botanical records, each trunk is marked by holes in the bark or the gnarled tissue around lost branches. These scars resemble faces, gaping mouths or caves – the spirit of the woods, perhaps. A larger triptych, *Hanging Around*, shows three bare trunks, roots and lower branches. They nagged at my subconscious but I couldn't place the feeling until Shaw said: "It's Calvary. It's the crucifixion." He likes the idea of the viewer searching to frame what he or she sees: "I want it all," he declares. "I want the viewer to get both my implied story and their own superimposition."

There is, in the midst of his painted woods, one figure painting. It is titled, with his trademark multiple layers of meaning, *The Call of Nature*, and shows Shaw from behind, urinating on a tree trunk. "It is the only self-portrait I've ever done. And it's the only picture I've painted where the landscape needs a figure. It is, incidentally, the same size as the late Rembrandt self-portrait that stood out in the National's show in 2014." It also brings a sense of completeness to Shaw's National Gallery paintings: "I've painted every genre here – still life, religion, landscape, figures, history."

Now that he has come to the end of his residency, I ask him if the experience has pointed him in a new direction. "It has increased my anxiety at time passing. What I need is a longer life." More realistically, he says his stay "has helped my interest in figures resurface". His paintings may all be set in a wood, but "isn't that what the wood of Ovid is – a changing room?"

Michael Prodger is an art historian and Assistant Editor of the New Statesman.

George Shaw: My Back to Nature, National Gallery, London WC2 until 30 October. Admission free.

Left: "Good evening, Mr Bond"
John Dickinson
in one of his interiors

Far left: John Dickinson
(American, 1920-1982)
Lacquered Etruscan
console table
30 x 42 x 13in
(76 x 107 x 33cm)
Estimate: $15,000 - 20,000
(£10,500 - 14,000)

Right: A plaster model
made by Manuel Neri

Carte blanche

San Franciscan interior designer John Dickinson had a fetish for mock-primitive designs, whiter shades of pale – and acquiescent clients. ***Emma O'Kelly*** is in awe

In 1968, eminent American hand surgeon Leo Keoshian and his wife, Marlys, commissioned John Dickinson to create an interior for their Californian-Mediterranean style house in Palo Alto. Fortunately, the Keoshians had a passion for design, deep pockets – and abundant faith: "There was absolutely no compromise," Leo remembers. "John was very well known by then, and expensive. The house cost $62,000 and the stainless steel bathtub was $16,500 – the same price as a new Ferrari."

Bit by bit, Dickinson did the entire house for the Keoshians, from window frames to door handles to lamps and carpets, designed in three colours and block patterns to accommodate the placement of the furniture.

Dickinson was extremely careful in choosing his clients. They had to be wealthy and give him absolute carte blanche. Born in Berkeley, he trained at Parsons School of Design in New York before returning to California in 1956 to establish his design practice.

Before long, he was making furniture for department stores such as Lord & Taylor, Randolph & Hein and Macy's, and fitting out homes for a young elite who wanted something more daring than the Napoleonic grandeur of their parents' generation.

He was also instrumental in founding a West Coast approach that endures to this day: "San Franciscan designers beat their own drum," says David Alhadeff, director of contemporary New York gallery Future Found. "They don't look to fit into other people's schedules." Alhadeff is referring in particular to a new wave of woodworkers, sculptors and ceramicists like Roy McMakin, Ron Nagle and David Wiseman, who have a *modus operandi* that is wholly West Coast.

Dickinson was noted for his refusal to scrimp on the comfort of his clientele (a Dickinson interior is sumptuous, a tad flouncy even), but he also drew on the traditional and mixed it with his own quirky, avant-garde conceits. He made tables, chairs, desks and consoles out of unexpected materials such as unpolished brass, rough wood, galvanised metal, fake bamboo and plaster of Paris. Pieces such as *Rope Table* (1980), a plaster table tied with a plaster rope

Left: Keeping up with the Keoshians, Leo and Marlys in their home of 48 years

Below left: John Dickinson
Faux marbled hoofed wood side table
21 x 20 x 20in
(53 x 51 x 51cm)
Estimate: $15,000 - 25,000
(£10,500 - 17,500)

Below: David Kimball Anderson
(American, born 1946)
Bronze sculpture
8¾ x 24 x 6in
(22 x 61 x 15cm)
Estimate: $800 - 1,200
(£550 - 850)

and *Galvanised Metal Table* (1972), which features a 'skirt' made of tin with a brass 'hem', are classic Dickinson collectibles, and his anthropomorphic and tribal details such as tiger-paw feet, legs echoing human femurs and bark-like carvings are instantly recognisable.

"The Regency or Egyptian influence was not in my mind when I first designed white plaster chairs and tables with animal feet," Dickinson said in an interview in 1980. "I was after something mock-primitive and quite surprising. The fetishy thing is quite marvellous and hadn't been explored at all. Designers usually take something primitive and refine it way beyond recognition. That way you usually end up with something banal. If you go the other way, as I did, you usually end up with something very peculiar looking but quite successful."

Heavily influenced by 1930s French masters Serge Roche and Jean-Michel Frank, white, beige and grey were his colours of choice; bright hues a mere distraction. He once said: "People think I never use colour. It's not true. Their eye just isn't trained and they don't notice subtlety. Subdued colours are still colours. But really, the reason I can't use strong colour with conviction is that it draws attention away from all the things I do best, which involve line, proportion and shape."

And he was certainly a man of conviction: "When he conceived a room, it was an all-encompassing concept," Leo Keoshian recalls. "From the outset, everything was there, drawn out by hand, and he was a great artist."

His intensely private nature – he always operated as a one-man band – earned Dickinson a reputation as an outsider, boosting his cult status among fellow designers like Andrée Putman, David Hicks and Mark Hampton. Alhadeff, who owns some Dickinson African stools and a rope table, says, "He was part of the Californian movement of the 1960s and 1970s but wasn't defined by this period. He has such a strong signature style – he operated outside any era."

> "People think I never use colour. It's not true. Their eye just isn't trained and they don't notice subtlety"

Dickinson worked alone in his home studio, a Victorian firehouse in San Francisco, which he converted in 1967. It was hailed as the finest example of his work and included many of his signature features, such as brass nameplates, a white canvas-curtained portière and a steel fireplace. Marlys Keoshian visited several times: "It was wonderful. He kept the original fireman's pole and had a clothes closet with carved wooden doors that resembled a Victorian streetscape. Every single area was perfect for entertaining. And John knew how to party. He was a huge socialite, the darling of the design world."

The house, with its massive doors, fretwork, stylish pediments, notable tower and Mark I Jaguar, with its customised canework and chrome dove mascot, parked in the drive, led to magazine articles and attracted a series

Top left: John Dickinson
White painted wood Stonehenge lamp
base 13¼ x 12 x 8in
(37 x 30.5 x 20cm)
Estimate: $6,000 - 8,000
(£4,000 - 5,500)

Above: John Dickinson
Steel tub with brass 'gold nugget' hardware
25 x 74 x 41in
(63.5 x 188 x 104cm)
Estimate: $3,000 - 5,000
(£2,000 - 3,500)

Far left: The Keoshians' dining room

Left: John Dickinson
'Ruined' column storage cabinet
90½ x 19 x 19in
(230 x 48 x 48cm)
Estimate: $10,000 - 15,000
(£7,000 - 10,500)

of high-profile owners after Dickinson's death in 1982.

Today, his place at the forefront of 20th century interior design is assured, but for many contemporaries the witty plays on classical motifs and surrealist touches were simply too avant-garde. In 1977, he created a 25-piece collection for Macy's featuring white lacquered 'skyscraper' bookcases, Roman-column nightstands that swivelled to reveal shelving, and 'human bone' furniture. It bombed. Now, of course, it is a different story. Instead of adorning elegant Californian living rooms, the works are in the San Francisco Museum of Modern Art's permanent collection, along with 275 of his other works.

In 2003, the museum held a Dickinson retrospective, organised by Darrin Alfred. "Not long after the show, attention around John's work rose, as did prices," Alfred explains. "I believe they continue to rise. His works come to auction from time to time, but not nearly as often as they did back then."

In October, pieces from the Keoshians' house are offered at Bonhams in LA. The immaculately preserved interior looks as fresh now as it did in 1968: if they were not downsizing, the couple would not be parting with their precious Dickinson interiors. "Most people feel the need to remodel after ten years," says Marlys. "We never felt the need to change anything. Not once. Which is testament to the timelessness of John's design."

Emma O'Kelly is Editor-at-Large at Wallpaper *magazine.*

Sale: The Modern House
Los Angeles
Wednesday 26 October
Enquiries: Dan Tolson +1 323 436 5405
dan.tolson@bonhams.com
bonhams.com/losangeles

Battle of Paris

Long overshadowed by his American rivals, Georges Mathieu's works are rightly enjoying a major revival. ***Matthew Wilcox*** looks back on a controversial career

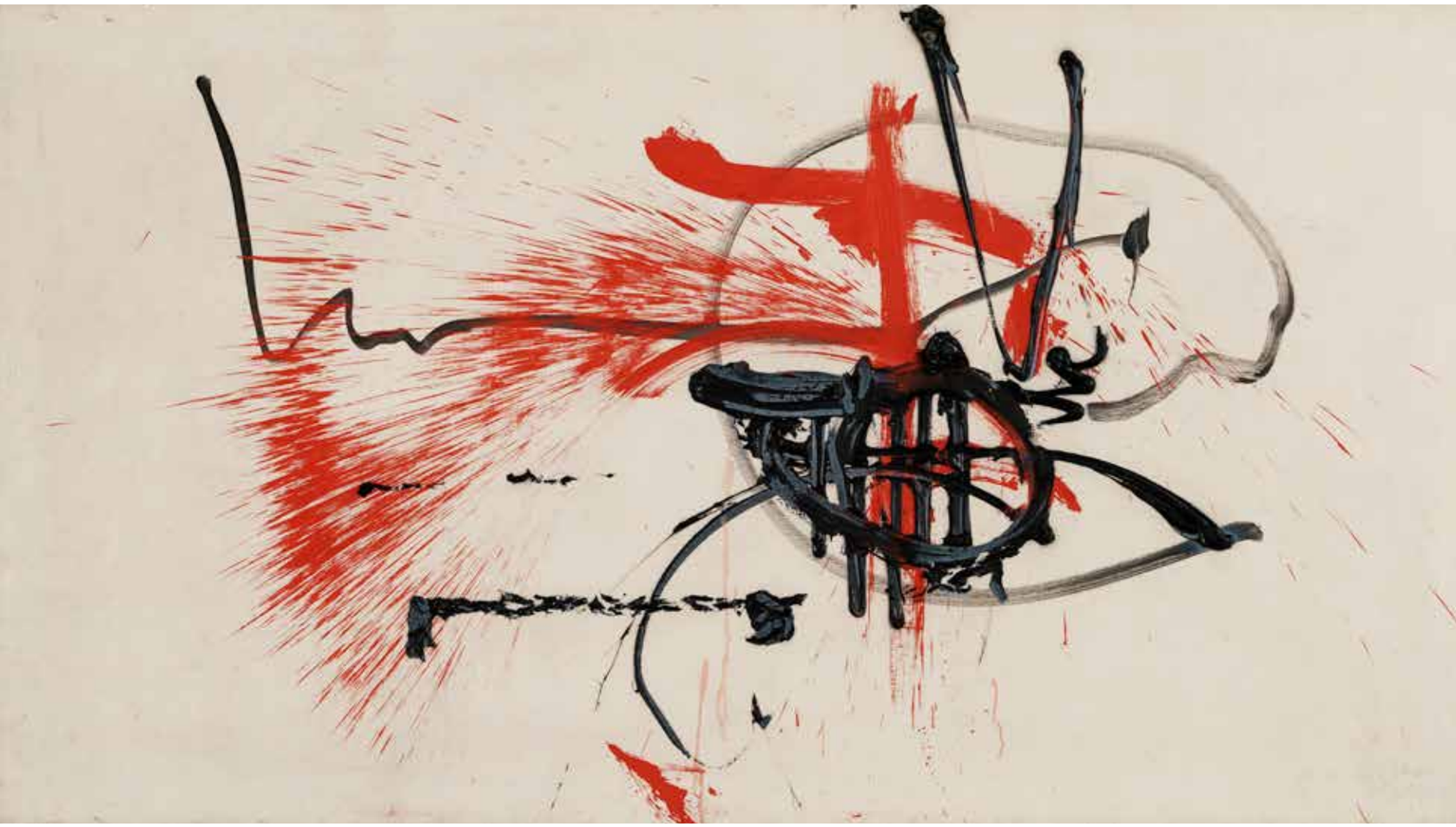
In 1957, *Time Magazine* covered a show by French abstract painter Georges Mathieu at Shirakiya Gallery in Tokyo. Before a rapt Japanese public, the abstract artist, barefoot and clad in a loose-fitting 'kimono', enacted an unprecedented, three-day long orgy of performance painting. The result was the eight-metre long *Battle of Hakata* and 21 canvases in total, including *Untitled (*1957), to be sold in June's Modern & Contemporary sale in Hong Kong.

Mathieu, a self-taught painter, sometime PR man and founder of Lyrical Abstraction – and the idea of setting it against American Abstract Expressionism – was in Tokyo at the invitation of Jirō Yoshihara, the leader of the Gutai Art Association, who had founded the avant-garde group along with Shozo Shimamoto in 1954.

Yoshihara's Gutai manifesto was published in 1956, a year prior to Mathieu's visit to Japan. In it, the Osaka impresario called for artists to "do what has never been done before" and beatified Mathieu alongside Jackson Pollock as twin patron saints of the movement: "Concerning contemporary art, we respect Pollock and Mathieu because their work seems to embody cries uttered out of matter, pigment and enamel."

The citing of these two artists was an attempt to straddle the emerging New York-Paris split in the art world, an ongoing feud that would all but shatter the international modernist community the Japanese were so keen to rejoin.

The Frenchman's entrée into this world had come ten years earlier in 1947, when he met and befriended Salvador Dalí while running press junkets for a transatlantic shipping company in Le Havre.



Above: Georges Mathieu
(French, 1921-2012)
Untitled 1957,
oil on canvas
99.5 x 182cm (39¼ x 71½in)
Estimate: HK$ 1,200,000 - 1,800,000
(£110,000 - 160,000)

Opposite: Mathieu in full flow

The ambitious young artist quickly turned this fortunate introduction to the Paris art scene to his advantage, founding the group L'Imaginaire with major figures such as Wols, Jean-Michel Atlan, Hans Hartung, Camille Bryen, Jean-Paul Riopelle, and later the curator, theorist and art grandee, Michel Tapié.

In 1948, as Mathieu's career was stuttering to life, Clement Greenberg, the US art critic and champion of Abstract Expressionism, announced Paris's obsolescence as capital of the art world. The "torch of high culture", he declared, had relocated from Europe to the United States – wrested, it was implied, from the limp grip of the ideologically compromised pinkos of the Parisienne scene. In response to this, Tapié (with whom Yoshihara and the Gutai group were to become increasingly intertwined) promoted Mathieu as a sort of national champion and counterweight to the dominance of the Abstract Expressionists.

Unlike Gutai, however, Mathieu was never slavishly devoted to the original. He was, by nature, something of a magpie. For a start, he adopted the affected aristocratic mannerisms of his friend Dalí, including the use of the third person when referring himself. He combined these idiosyncracies with an artistic style based upon a variation of drip painting – for which he also claimed ownership. Then there was his 'tubism' phase in which he applied paint to the canvas directly from the... tube.

But Mathieu's real stroke of genius was to understand that Hans Namuth's film and photographs of Jackson Pollock at work conveyed an impression of brilliance far more vividly than any reproduction of the American's paintings ever could. Namuth's images, disseminated in magazines such as *Time* and *Life*, were responsible

"The 'torch of high culture', he declared, has relocated from Europe to the United States"

for transforming Pollock, an alcoholic and awkward misanthrope, into the first US art superstar. Quick to grasp this lesson, Mathieu took every opportunity to have himself photographed and filmed in the act of painting.

It was the synthesis of Dalí and Pollock that saw Mathieu realise the potential of painting-as-performance, and of the painter as subject. Throughout the 1950s, in his frantic performances – "an orgasm of uncontrolled expression", as he told *Time* – he drew

©Getty Images

Clockwise from above: Detail of Georges Mathieu's *Battle of Hastings,* painted in London in 1956; At work in Tokyo, 1957; Mathieu in his studio in characteristic 'tubist' pose

together photography, music, painting and performance into a genuinely innovative oeuvre that foreshadowed Allan Kaprow's first *Happenings* and deeply influenced Yves Klein, who acknowledged Mathieu as a mentor.

Mathieu's performances – or rather battles enacted in paint which were carried out in historical costume – became big draws in the early days of French television, while his work, increasingly ubiquitous, appeared in murals, posters for Air France, the ten-franc coin and corporate logos.

In a way, this success seemed only to deepen the rift with America's Abstract Expressionists. In one particularly cold attack in *ARTnews,* the painter Barnett Newman savaged Mathieu's "clumsy and provincial" painting of the medieval *Battle of Bouvines*, a six-metre canvas painted live in public for the 10th Salon de Mai in 1954. During its creation, Mathieu claimed to be channelling a 13th-century ancestor who had taken part. As Newman acidly pointed out, "Too bad he and his Tapié friends could not find a more recent fighter-ancestor … but I suppose they had no relatives who were fighting in 1940."

> "Mathieu, too, has shown it is still possible to lose the battle, but win the war"

Unable to escape the part of the philosopher-dilettante and armed only with Tapié's brand of pseudo-intellectual art patter, he looked impotent compared to his rivals across the Atlantic. "I pride myself on having denounced the determinism of de Broglie and Einstein, putting my faith in Heisenberg and Pauli, siding with Lupasco against Bertrand Russell, with the Orient against Greece, with Plotinus against Plato ..." he wittered. Mathieu and his associates were ill-equipped to counter the swaggering, denim-clad, anti-intellectual machismo of Abstract Expressionism in its pomp.

The discourse of the time was one of rivalry, a struggle for mastery both politically and culturally in the battle for history. There is a sense that, for a time, Mathieu – a serial painter of battles – was himself a casualty of Tapié's losing struggle with the American post-war art establishment, an encounter that also left the Gutai group bruised after a disastrously misunderstood show at the Martha Jackson gallery in New York in 1958.

But the remarkable revival of interest in their work and the string of major museum retrospectives the Gutai movement has been awarded have restored their reputation. Mathieu, too, has shown it is still possible to lose the battle, but win the war.

Matthew Wilcox is Deputy Editor of Bonhams Magazine.

Sale: Modern and Contemporay Art
Hong Kong, Admiralty
Saturday 11 June at 3pm
Enquiries: Meiling Lee +886 2 8758 2900
meiling.lee@bonhams.com

Antiquities
London
Thursday 7 July
10.30am

An Egyptian wood sarcophagus mask
New Kingdom, 18th Dynasty, circa 1550-1295 B.C.
22in high
Estimate: £100,000 - 150,000
($150,000 - 225,000)

Enquiries: Madeleine Perridge
+44 (0) 20 7468 8226
madeleine.perridge@bonhams.com
bonhams.com/antiquities

Life in porcelain

Eve Newgas and her family fled the Nazis, taking their European porcelain with them. ***Rachel Spence*** recounts the tale of a dynastic collection

When Edmund de Waal's 2010 family memoir *The Hare With Amber Eyes* became a literary sensation, porcelain collector Eve Newgas must have felt her own life story had come alive on the page. This June, her assembly of early European porcelain is to be auctioned at Bonhams Fine European Ceramics sale in London. Like De Waal's now legendary netsuke, many of Newgas's ceramics have powerful ties with pre-war Vienna.

De Waal recounts the journey of the tiny Japanese sculptures which originally belonged to his great-great grandfather, Charles Ephrussi. Their travels begin at his home in 19th-century Paris and end in London, but their most dramatic sojourn is in the palace of Ephrussi's cousin Viktor, in 1930s Vienna. There, as the Nazis turn the city into hell for its Jewish residents, the Ephrussi family scatter into exile. The netsuke, incredibly, are rescued by the family's faithful Gentile maid, Anna, and restored to Viktor's daughter Elizabeth at the end of the war.

Eve Newgas, who was born in Vienna in 1924 into a Jewish family, shared a dynastic passion for beautiful things. Her parents, Irene and Ernst Blumka, were the second generation to run an antiques business in the city. Photographs and illustrations of their shops show an ability to marry commercial instinct with artistic ambience. With tall windows shielding paintings, sculpture, glass and porcelain and the name M. Blumka emblazoned in gold across the top of the façade, the emporiums seem the very embodiment of early 20th-century Vienna: a city on the cusp of the old world and the avant-garde, still imprinted with Habsburg formality, yet muse to the modernity of Freud, Adolf Loos, Schoenberg and Kokoschka.

Unlike the Ephrussi – who stayed until they were forced to leave with just a suitcase of belongings – the Blumkas managed to escape from Vienna with their possessions.

Left: Vienna in the first half of the 20th century

Below: The Blumka shop in Vienna before the war

Opposite: A very rare Du Paquier circular dish, circa 1720-25
Estimate: £8,000 - 12,000 ($12,000 - 18,000)

Below: A Frankenthal arbour group, circa 1756-59
Estimate: £6,000 - 8,000 ($9,000 - 12,000)

©All images courtesy John Newgas

In September 1938, they received a tip-off that they were on a Nazi list. After obtaining German passports and, crucially, British visas, they set off to join another branch of the family in England. "Eve told me that they just got up after lunch, leaving the dirty plates on the table and fled to the station," her son, John Newgas, recalls.

Unlike so many who tried to flee the Third Reich, the Blumkas reached their destination unharmed, to be followed soon by all their belongings – "even the wrapped dirty plates!" Perhaps their perilous history sharpened Eve's enthusiasm for porcelain. "She took a certain pleasure in handling things," recalls her son. "The very plasticity appealed to her." The size of early European porcelain enabled her to satisfy her taste for the Baroque: "Cups and plates were small and portable. If she had wanted to collect Baroque paintings, she would have needed a long gallery."

Eve Newgas, "a bright, sparky character" who "didn't suffer fools gladly", according to her son, settled in England quickly; not least because she already spoke the language fluently, thanks to her parents who sent her there for several summers in the 1930s.

Already trilingual (she also spoke French), she attended Hove Grammar School and won a scholarship to Girton College, Cambridge, where she studied Chemistry. On leaving university, she went to work for Gestetner, the duplicating machines company at Fawley Mills. It was here she met her future husband Pip Newgas, who was running a business across the road and 'took a liking to her'. It's not hard to see why: photos of the young Eve show that she was an exceptionally good-looking woman.

Once married, she stopped working to raise the couple's two children, yet her interest in antiques, particularly glass and porcelain, never waned. Once the children were grown up, she returned to work, setting up a business with two university friends selling antique silver to Australian

"They just got up after lunch, leaving the dirty plates on the table and fled to the station"

clients. The income allowed her to buy her own pieces and refine her taste. In particular, she loved early European pieces made when the house of Meissen had only just discovered the formula for 'white gold'.

A fine example is the diminutive Meissen tea bowl and saucer, c.1717, in the Bonhams sale. Decorated with acanthus leaves and Baroque strap and scrollwork in tones of purple, blue, yellow and green, its delicate, uncluttered surface speaks of an art in its beguiling infancy.

When the tea bowl was made, European porcelain manufacturing was less than ten years old. Under the patronage of Augustus, Elector of Saxony, scientists had finally come up with the ingredients and process to create the glorious ceramic that had whetted the appetites of western traders when they first travelled to its birthplace, 16th-century China.

Another superb Meissen piece from the Newgas collection – formerly in the collection of Edmond de Rothschild – is the octagonal, two-handled beaker and saucer, c. 1730. The centre of the saucer displays an exotic bird, its long-feathered tail marking its oriental inspiration. Perched on a rock, surrounded by stylised blossoms and gazing up at a flamboyant butterfly, it is a beguiling pastiche of Chinese imagery, complete with famille-verte-style borders and pseudo-Chinese marks on the back.

For Newgas, part of the appeal of Baroque porcelain lay in its complex, hybrid provenance. "Eve was a genuinely scholarly collector," recalls Sebastian Kuhn, Director of Ceramics at Bonhams. "She was very modest about her own knowledge, but she really knew a lot."

Her son, John, agrees: "She had an academic taste. If she had the chance, she would also acquire the oriental original on which the design was based and sometimes also later versions from other factories."

Meissen's great competitor in those heady early days was Du Paquier. In the early 18th century, Habsburg Vienna was in the throes of a lavish metamorphosis, blossoming out of medieval stasis into imperial glory. Its new, grandiose edifices demanded art and furnishings to match their splendour and Dresden's mysterious new substance greatly appealed. In 1718, Du Paquier seduced one of Meissen's workers to share the secrets of his craft

"Habsburg Vienna was in the throes of a lavish metamorphosis, blossoming out of medieval stasis into imperial glory"

Above left: A rare Meissen octagonal two-handled beaker and saucer, circa 1730
Estimate: £10,000 - 15,000 ($15,000 - 22,500)

Above right: A Du Paquier plate from the Trivulzio service, circa 1730-35
Estimate: £4,000 - 6,000 ($6,000 - 9,000)

©All images courtesy John Newgas

Above: A young Eve Newgas in her laboratory

Right: A very rare Meissen teabowl and saucer, circa 1717
Estimate: £8,000 - 12,000
($12,000 - 18,000)

Below: A Dutch red stoneware teapot and cover by Ary de Milde, circa 1700
Estimate: £3,000 - 5,000
($5,000 - 7,500)

and founded his own ceramics factory in Vienna.

A beautiful plate on sale at Bonhams was part of a dinner service made for a Milanese nobleman. Depicting a hunting dog pouncing, surely misguidedly, on a hedgehog and bordered with a trellis of trailing foliage and flowers embellished with gilding, its fine, shadow-grey lines resemble the design of an etching rather than traditional porcelain. Such subtle whimsy was typical of Du Paquier and set it apart from its Meissen competitor.

It is not surprising that Eve Newgas loved it: "The fact that it originated in Vienna was of interest, but also she was extremely interested in early European porcelain in general, and in particular the rivalry between Du Paquier and Meissen," says John.

The Viennese thread is one that, despite all the trauma her family suffered, Eve nurtured all her life: "She remembered her childhood as a happy time," John says. "We went to Vienna frequently for holidays and she would take us to her favourite places. 'This is where I went ice skating', she would say, or 'This is where I bought ice cream'."

Her expert knowledge and exquisite taste are a testament to her Viennese beginnings and her lifelong devotion to porcelain.

Rachel Spence writes about art for the Financial Times.

Sale: Fine European Ceramics
London
Wednesday 15 June at 2pm
Enquiries: Sebastian Kuhn +44 (0) 20 7468 8384
sebastian.kuhn@bonhams.com
bonhams.com/europeanceramics

A dish best served cold

The ever-inventive **Tom Kemble**, head chef at Bonhams Restaurant, shares the secret of the perfect gazpacho

Gazpacho is one of those dishes you associate with one ingredient: summer-ripened tomatoes. It is the intensity of their flavour in this dish that remains the most powerful memory of the experience. Ironically, in its original form, gazpacho did not have tomatoes in it at all. And until the late 18th century, this famous dish from Andalucía did not have peppers either, as both fruits only arrived in Europe thanks to Christopher Columbus.

Instead, the key ingredients of gazpacho were garlic, bread, olive oil and vinegar, which were pounded with a pestle until blended together. Once tomatoes arrived, however, there was no stopping the dish's reinvention.

Gazpacho may have had its roots in the peasant and shepherd foods of southern Spain, but in the mid-19th century it was introduced into France by Eugénia de Montijo, the Spanish wife of Napoleon III. The rest is history.

As a chef, you are constantly striving to refine dishes every season. However, this is one from my menu that I am happy to leave as is: I can't coax any more flavour out of it. Everything is in perfect harmony and I eagerly look forward to preparing it when summer tomatoes finally arrive.

I have been making different versions of gazpacho over the years, but it was while working at Hedone, Mikael Jonsson's Michelin-starred restaurant in Chiswick, that I discovered the datterino tomato.

This small, plum-shaped cherry tomato ('datterino' is actually Italian for 'little date palm') is delicious 'così com'è' – just as it is – and therefore perfect for this recipe. I favour the Lucinda variety of the hybrid, which is grown in south-east Sicily.

The area was covered by the sea millions of years ago and has left a soil rich in minerals. Along with the abundant sun and low humidity, this makes for ideal growing conditions. The tomatoes are thin-skinned, small in size and with an intense red pulp, which gives our gazpacho its vibrant colour.

In order to create a gazpacho that packs a lot of flavour and clarity, I removed the bread for this recipe and cut the ingredients down to cucumber, red pepper, tomato and olive oil. The red peppers are roasted and peeled and marinated in olive oil and sherry vinegar.

"I can't coax any more flavour out of it. Everything is in perfect harmony"

The patience required in this recipe involves some preparation of the tomatoes. They must be cut and the juice squeezed out into a sieve, catching the seeds. These need to be removed; otherwise they will cause bitterness and alter the vibrancy of the dish. The soup is delicious served with a few toasted brioche croutons or some sourdough bread.

At the restaurant, we take it a step further by serving it with a savoury grain mustard ice cream, an idea first developed by Alain Passard, the great, three-star chef of L'Arpège in Paris. The mustard I use is produced by artisans in Orléans using traditional methods. This has the perfect balance of heat and acidity. The dish is finished with dill oil, which adds a lovely, green herbal note, along with slices of smoked eel.

The joy of eating this is the contrast in both temperature and texture when you taste the savoury ice cream, the cool, sweet gazpacho and the smoky pieces of eel lying at the bottom of the bowl.

©Simon Wheeler

Tomato catch up

Tom Kemble's gazpacho

Serves six

2kg datterini tomatoes
6 x cucumbers
6 x large red Italian peppers
Sherry vinegar
Fruity olive oil (Arbequina is good)

Quickly wash the tomatoes in a big bowl of cold water. Drain them and cut each tomato in half, squeezing out the seeds into a sieve over a bowl and retaining the tomato juice.

Drizzle the red peppers with olive oil and roast at fan 200C for ten minutes until the skins are slightly blackened. Remove from the oven and place in a dish. Cover with cling film and allow to steam. Once cool enough to handle, peel the skin off the peppers, add a good glug of olive oil and season with salt and pepper.

Peel the cucumbers, cut in half and scrape the seeds out. Then cut up into small pieces. In a powerful blender, blitz the tomatoes with the cucumber and red pepper. Pass the ingredients through a sieve – be sure to push through as much as you can, as this will provide body to the soup, especially without bread in the mix.

Add a generous splash of olive oil and a tablespoon of vinegar. Check seasoning and serve very chilled. Some toasted sourdough and slices of bellota ham would provide a decent accompaniment.

Mustard ice cream

Serves six (as accompaniment to soup)

500ml whole milk
90g egg yolk (approx 5 large yolks)
40g sugar
25g dried milk powder
70g wholegrain (Orléans) mustard
20ml white Banyuls vinegar

Whisk egg yolks and sugar together thoroughly. Pour milk into a pan, add dried milk powder and heat to a simmer then pour over the egg mixture.

Slowly heat the mixture, stirring gently with a spatula, until the temperature reaches 80C and the eggs start to thicken.

As soon as the mixture thickens, pour into a metal bowl on ice and chill quickly, then add the mustard and vinegar. Taste the ice cream, adjusting the mustard and vinegar as required.

Pass the mixture through a sieve and churn in an ice cream maker until frozen.




Route awakening

Lucinda Bredin goes on a tour of Tuscany and Umbria in search of works by Piero della Francesca

One doesn't need many excuses to tour around Tuscany and Umbria, but perhaps there is a need for a framework. Otherwise, how does one choose which glorious hill town to visit? After years of confining myself to the greatest hits of the Renaissance, what I needed was a thread to follow to give myself a chance of encountering the overlooked and unexpected. That was how I chanced upon the tiny, walled hill village of Monterchi, which, as it houses the weirdly compelling Museum of Weights and Measures, certainly falls into both categories.

Monterchi is the sort of place you speed past on the way to Città di Castello, but I had decided to trace the work of Piero della Francesca, and Monterchi, thought to have been the birthplace of his mother, is the setting for the painter's gloriously fecund fresco the *Madonna del Parto*.

The town has always been very attached to this painting, now kept in a slightly antiseptic museum – a former primary school – where it is the sole exhibit. I heard longingly about how, before 1992, the painting was in a chapel in an isolated church in the Tiber valley. During the Second World War, the government tried to move the work to prevent it from bomb damage, but the citizens of Monterchi cut up so rough that they prevented it from being moved. So Piero's Madonna was walled up – which protected it, but caused mould. Finally restored in 1992, it now hangs in splendid isolation on a wall with a row of chairs in front of it, an audience for the Madonna who looks as if she is about to give birth in front of you.

Just north of Monterchi is Sansepolcro, where Piero was born around 1415 and died in 1492. His family were relatively well-to-do merchants. Although the painter travelled throughout Italy to work at the courts of his patrons, he often returned to this quiet yet charming town, which is described by Aldous Huxley as having "some fine Renaissance palaces; a not very interesting church, and the best painting in the world". This is Piero's *Resurrection*, hanging in the civic museum along with the *Madonna della Misericordia*. Christ is shown emerging from his tomb while four sleeping soldiers lie slumped at his feet. Having just driven through the Val Tiberina, the landscape behind Christ seemed so recognisable. To his left, the trees are barren just as they are in my November journey, but to the right there is a luxuriant panorama – the promise of renewal.

> "The Madonna looks as if she is about to deliver a baby in front of you"

Sansepolcro also has a niche museum, clearly it's a must-have in these parts. Here it's the Museum of Herbs – complete with its own poison cellar – set in the spectacular Bourbon del Monte Palace.

About 20 miles south of Sansepolcro is Arezzo, where Piero painted his masterwork, *The Legend of the True Cross*, in the church of San Francesco. I have made a pilgrimage by various modes of transport to see this work in the past, only to be faced with the dreaded '*Chiuso per restauro*' sign that cruelly announces the work is under wraps for

Above, from left: Piero della Francesca's *The Resurrection* (detail), in Sansepolcro; *The Legend of the True Cross* in Arezzo (detail); *The Madonna del Parto* in Monterchi; two women in *The Legend of the True Cross* in Arezzo (detail). Below right: *The Annunciation* in Perugia

restoration. *The Legend of the True Cross* re-emerged in 2000 after 15 years of labour to stop the plaster turning to dust. The colours are now vibrant and the figures once more have substance. Giorgio Vasari, the brutally frank chronicler of the *Lives of the Artists*, claimed Piero "often made wax models and covered them with soft cloths with an infinity of pleats to draw them". Now the fresco has been cleaned, one can see what he was on about.

Arezzo itself is a substantial town which never seems to suffer from a tsumani of tourists, despite its artistic attractions. The focal point is the Piazza Grande, set on a tilt and surrounded by medieval and Renaissance palaces, all built with supreme disregard for their neighbours. Clearly, planning permission wasn't an issue. There are a couple of other sites that should be taken in: the glorious façade of the Pieve di Santa Maria, with its multi-levels of arches (Pietro Lorenzetti's 1320 altarpiece – in *restauro* since 2015 – is the church's great treasure) and the Casa di

"It re-emerged in 2000 after 15 years of labour to stop the plaster turning to dust"

Vasari, the house which Vasari, a native of Arezzo, bought and decorated for himself.

After walking around and being assailed by the frenzied decorative schemes, you think… don't give up the night job, Giorgio.

Lucinda Bredin is Editor of Bonhams Magazine.

For information on the Terre di Piero, a joint project from the Emilia Romagna, Marche, Tuscany and Umbria regions, go to terredipiero.it

When on the Piero trail ...

Where to stay

The question is whether to stay in the town – or out. Both have much to be said in their favour, although if you choose to stay in the countryside, it is worth checking how far the hotel is from the centre. I've found that when hotels claim they are within spitting distance of *il duomo*, it is more like 45 minutes. Inside the city walls, Arezzo has comfortable – rather than lap-of-luxury – places to stay, one of which is Graziella Patio Hotel, (hotelpatio.it) set in an historic house. It has a spa, and bicycles to rent as well – although as the town is on a steep hill, walking is probably the best option. Outside the town, Hotel Badia di Pomaio, (hotelbadiadipomaio.it) has many admirers, although you need a car.

This is not the case for Residenza d'Epoca Palazzo Magi (palazzomagi.it) which is bang in the centre of Sansepolcro. Although it is set in a townhouse, the rooms are palatial in size. Run by a charming family, it is €80 per night.

In Perugia, the Brufani Palace (brufanipalace.com) is *the* place to stay, with lots of marble and a pool. Set on the edge of city, its wonderful – and vertiginous – views over the valley show what hill towns are about.

For the more adventurous, Castello di Petrata, (castellopetrata.com, pictured right) an ancient 14th century fortress and chapel, is 20km east of Perugia, and surrounded by a 20-hectare park. Wonderful Umbrian cooking in the restaurant.

Where to Eat

As befits a Tuscan provincial capital, Arezzo has a number of picturesque restaurants, but not all of them deliver on the food front. Le Chiavi d'Oro (ristorantelechiavidoro.it) however, certainly does. Close to the Basilica di San Francesco, this quirky restaurant is run by Francesco Stilo and his two sisters. Dishes manage to straddle innovation and tradition. In the summer it has excellent outdoor seating in the piazza. There is also Ristorante Logge Vasari, (loggevasari.net) which has a superb setting on the Piazza Grande and excellent pasta dishes.

Sansepolcro has a stand-out winner – Ristorante Fiorentino (ristorantefiorentino.it) – which has been run by the Uccellini family for 50 years. It is now in the capable hands of Alessia, who also lectures on the history of food. Elements of Renaissance dishes find their way

into the menu with interesting spicing and piquant flavours infusing the traditional Tuscan cuisine. Stuffed zucchini, truffles, pasta and inventive meat dishes all feature in the heavily beamed dining room.

Perugia has a number of good places, including Osteria a Priori (osteriaapriori.it). This restaurant/wine bar specialises in the best regional Umbrian food. It also has more than 250 Umbrian wines. In season, they also offer superb pasta dishes with white truffles.

Monterchi can serve up a cup of coffee, but not a cup of tea, as we discovered. And for a meal you are better off going to Castello dei Sorci (castellodisorci.it) at nearby Anghiari. This medieval castle specialises in simple peasant food at very reasonable prices. In fact, one food critic declared it to be the best cheap restaurant in Italy with set meals at €25 per person. The wine is basic, but it is reasonably priced. **L.B.**

Modern & Contemporary Art
Hong Kong
Saturday 11 June
3pm

David Diao (Born 1943)
Morocco, 1975-77 (detail)
acrylic on canvas
213 x 396cm (84 x 156in)
Estimate: HK$600,000 - 800,000
(£55,000 - 70,000)

Enquiries: Meiling Lee
+886 2 8758 2900
meiling.lee@bonhams.com
bonhams.com/contemporary

Around the Globe

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

Hong Kong
No kidding

Yoshitomo Nara (born 1959) was raised in Hirosaki, a remote town in northern Japan. Unusually for a child in Japan at that time, both Nara's parents worked and the young boy was left at home to fend for himself. The sense of isolation resulting from this experience continues to be reflected in his works – a series of seemingly innocent children, but whose expressions can range from pouty disaffection to anger and even outright hatred. The work, *Long Long Way From Your Home*, 2007 (to be sold at Bonhams Modern and Contemporary Art sale in Hong Kong in June) typifies this strand of Nara's work. These figures, who can appear vulnerable, are often depicted brandishing weapons such as knives or saws, lending them a threatening appearance. The artist, however, has said: "I see the children among other, bigger, bad people all around them, who are holding bigger knives."

Image: *Long Long Way From Your Home,* 2007 by Yoshitomo Nara
Estimate: HK$1,500,000 - 2,000,000
Sale: Modern and Contemporary Art, Hong Kong, 11 June
Enquiries: Meiling Lee +886 2 8758 2900
meiling.lee@bonhams.com

New York
3,2,1 ... lunch

In the ten missions flown as part of NASA's Gemini spaceflight programme from 1965-66, there was only one serious incident. This exceptional safety record can be attributed to the extensive training undergone by astronauts while still on earth. Now there is the opportunity to train for your own manned mission as the control panels used for training in Gemini programme will be offered at the Space History sale in New York in July. The rigorous training programme was undermined when a corned beef sandwich was smuggled on board. After launch, the two astronauts each took a few bites before stowing the sandwich away. On returning to earth, the crew was severely reprimanded because floating crumbs could have wreaked havoc with the craft's electronics. The House of Representatives' appropriations committee convened an emergency meeting to investigate the sandwich scandal. "We have taken steps to prevent recurrence of corned beef sandwiches in future flights," said George Mueller, NASA representative to the committee.

Image: Gemini Control Trainer, three panels plus chair module, circa 1965
Estimate: $60,000 - 90,000
Sale: Space History, New York, 20 July
Enquiries: Cassandra Hatton +1 212 461 6531
cassandra.hatton@bonhams.com

Impressionist & Modern Art

London
Thursday 23 June
5pm

Pierre-Auguste Renoir (French, 1841-1919)
Paysage bord de mer, 1912
stamped with the artist's signature 'Renoir.' (lower left)
oil on canvas
19.4 x 28.2cm (7½ x 11in)
Estimate: £150,000 - 200,000
($225,000 - 300,000)

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

Boston
New England patriot

Amy Corcoran is the representative for Bonhams in New England, based in Boston, Massachusetts. Corcoran joined Bonhams in 2011, bringing a wealth of art world experience having handled the marketing, sale and management of art and estate collections for more than 25 years. Over the course of her career, Corcoran has worked with two other international auction houses in a succession of positions. Most recently, she was a Senior Vice President of Trusts & Estates in New York. In the course of the past year, in her role liaising with clients throughout New England, she has sourced a variety of superlative collections including everything from Modern Iranian art through to South African Art, not to mention an important collection of Arms & Armour.

Enquiries: Amy Corcoran +1 617 742 0909
amy.corcoran@bonhams.com

Knightsbridge
'Right', said Fred

A personal notebook belonging to Freddie Mercury, in which he wrote the lyrics to some of Queen's greatest hits, is to be sold in Bonhams' June sale of Entertainment Memorabilia. It is a poignant memento of the last album the band recorded. According to *Rolling Stone*, lead guitarist Brian May had concerns about the recording of *The Show Must Go On*: "I said, 'Fred, I don't know if this is going to be possible to sing'. And he went, 'I'll fucking do it, darling' – vodka down – and went in and killed it, completely lacerated that vocal." The track was released in the UK in October 1991, just six weeks before Mercury died, and spent five weeks in the charts. The band had intended to release the album for Christmas, but Mercury's declining health saw it delayed until February 1991. Although increasingly frail, his vocal performances on the set are truly remarkable.

Image: Freddie Mercury's lyrics notebook, circa 1988-1990
Sale: Entertainment Memorabilia, Knightsbridge, 29 June
Estimate: £50,000 - £70,000.
Enquiries: Katherine Schofield
+44 (0) 20 7393 3871
katherine.schofield@bonhams.com

New York
Bull market

"Picasso's definition of a perfect Sunday," recalled his lover Françoise Gilot in her memoir *Life with Picasso,* was "Mass in the morning, bullfight in the afternoon, whorehouse in the evening", although he had "no trouble getting along without the first and last of these," she noted of her ageing lover. A linocut by Picasso to be offered in New York in June captures this passion. Nostalgia for the bullring is one of the reasons the great artist chose to move to the south of France in later life. On the day of the bullfight, Picasso always went through the same ritual: first he would inspect the bulls, then after a large lunch of paella he would greet the nervous matadors in their rooms to discuss the special traits of each bull. The artist's fame ensured that he always enjoyed the best seats for the spectacle itself: first row in the shade.

Image: *Après la Pique,* 1959 by Pablo Picasso
Estimate: $40,000 - 60,000
Sale: Modern & Contemporary Prints & Multiples, New York, 7 June
Enquiries: Shawna Brickley +1 917 206 1646
shawna.brickley@bonhams.com

London

New Bond Street

MAY

Wed 25 May 2pm
Africa Now - Modern Africa

Thur 26 May 10.30am
Fine and Rare Wines

Fri 27 May 10am
Modern and Contemporary South Asian Art

JUNE

Wed 8 June 3pm
The Russian Sale

Wed 15 June 2pm
Fine European Ceramics

Wed 15 June 3pm
Modern British and Irish Art

Wed 22 June 2pm
Fine Watches & Wristwatches including the Collection of a European Nobleman

Wed 22 June 2pm
Prints & Multiples

Thur 23 June 5pm
Impressionist and Modern Art

Wed 29 June 4pm
Post-War & Contemporary Art

JULY

Wed 6 July 2pm
Old Master Paintings

Wed 6 July 2pm
Fine Clocks

Thur 7 July 10.30am
Antiquities

Wed 13 July 2pm
Prints and Multiples

Thur 14 July 10.30am
Fine and Rare Wines

Knightsbridge

JUNE

Tue 7 June 2pm
Modern British and Irish Art

Wed 8 June 1pm
Prints and Multiples

Wed 15 June 11am
Jewellery

Wed 15 June 1pm
Decorative Arts from 1860

Wed 15 June 2pm
Fine Books and Manuscripts

Tue 21 & Wed 22 June 10am
HOME & Interiors

Tue 28 June 1pm
British and European Art

Wed 29 June 12pm
Entertainment Memorabilia

JULY

Wed 13 July 11am
Jewellery

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

Tue 19 & Wed 20 July 10am
HOME & Interiors

Fine Books, Manuscripts & Original Illustrations

London
Wednesday 15 June
2pm

The Nobel Prize for discovering isotopes in stable elements, awarded to Francis Aston in 1922
Estimate: £200,000 - 400,000
($300,000 - 600,000)

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

Regions

JUNE

Wed 8 June 11am
Whisky Sale
Edinburgh

Thur 9 June 11am
Pictures and Prints
Edinburgh

Wed 22 June 11am
HOME & Interiors
Edinburgh

Fri 24 June 10.30am
The Goodwood Festival of Speed Sale: Collector's Motor Cars and Automobilia
Chichester, Goodwood

JULY

Wed 13 July 11am
Asian Art
Edinburgh

Europe, Hong Kong & Australia

JUNE

Wed 1 June 3pm
Rare Jewels & Jadeite
Hong Kong

Thur 2 June 10am
Fine Chinese Ceramics and Works of Art
Hong Kong

Thur 2 June 2pm
Fine Watches and Wristwatches
Hong Kong

Tue 7 June 6.30pm
Important Australian and Aboriginal Art
Sydney

Sat 11 June 3pm
Modern and Contemporary Art
Hong Kong

AUGUST

Fri 19 August 10am
Single Malt Whisky
Hong Kong

TCM Presents ...
Drawn to Film: Animation Art including the Collection of Ted and Dawn Hopkins

New York
Monday 13 June
12pm

A large Eyvind Earle concept painting
from Disney's *Sleeping Beauty*, 1959
watercolour on illustration board
26 x 40½in (66 x 103cm)
Estimate: $10,000 - 15,000

Enquiries: Catherine Williamson
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catherine.williamson@bonhams.com
bonhams.com/drawntofilm

North America

JUNE

Sun 5 June 12pm
Greenwich Concours d'Elegance Auction
Greenwich

Mon 6 June 10am
Coins and Medals
Los Angeles

Mon 6 June 11am
Native American Art
San Francisco

Tue 7 June 10am
The Elegant Home: Select Furniture, Silver, Decorative and Fine Arts
Los Angeles

Tue 7 June 1pm
The Art of Time
New York

Tue 7 June 3pm
Modern & Contemporary Prints & Multiples
New York

Wed 8 June 1pm
Fine Books and Manuscripts
New York

Mon 13 June 10am
Antique Arms & Armor and Modern Sporting Guns
San Francisco

Mon 13 June 10am
California Jewels
Los Angeles

Mon 13 June 10am
TCM Presents ... Drawn to Film: Animation Art including the Collection of Ted and Dawn Hopkins
New York

Mon 20 June 1pm
Fine Jewelry
New York

Tue 21 June 1pm
20th Century Decorative Arts
New York

Tue 21 June 10am
Fine Chinese Works of Art
San Francisco

Tue 28 June 10am
Fine Chinese Works of Art
San Francisco

Tue 28 June 10am
Snuff Bottles
San Francisco

Wed 29 June 10am
Asian Decorative Arts
San Francisco

JULY

Fri 15 July 10am
Fine & Rare Wines
San Francisco

Wed 20 July 1pm
Space History
New York

Tue 2 August 6pm
California and Western Paintings & Sculpture
Los Angeles

Fri 19 August 11am
Quail Lodge Auction
Quail Lodge, Carmel

The Russian Sale

London
Wednesday 8 June
3pm

Mikhail Fedorovich Larionov (Russian, 1881-1964)
Still life with fish and flowers, 1909 (detail)
oil on canvas
40 x 55.8cm (15¾ x 22in)
Estimate: £80,000 - 100,000
($120,000 - 150,000)

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

Fine Watches & Wristwatches

London
Wednesday 22 June
2pm

Rolex, circa 1971
A rare stainless steel automatic military issue wristwatch
Submariner, Ref:5513, Serial No.392****
Estimate: £80,000 - 120,000
($120,000 - 180,000)

Enquiries: Jonathan Darracott
+44 (0) 20 7447 7412
jonathan.darracott@bonhams.com
bonhams.com/watches

My Favourite Room

Sean Scully is transported by Monet's bridge every time he visits the Resnick Rotunda in Philadelphia Museum of Art

Clockwise from above: Sean Scully in his studio; Monet's *The Japanese Footbridge and Water Lily Pool, Giverny*; the Resnick Rotunda; Scully's version of the Giverny bridge at his studio

I must have first visited the Philadelphia Museum of Art 30 years ago, but I didn't really get to know the Resnick Rotunda until quite recently, when I struck up a friendship with Tim Rub, the Director.

The museum is an icon and of course, since the *Rocky* movies, coachloads of people go there just to imagine Rocky on the steps.

But inside the museum you can breathe – unlike MoMA in New York or Tate Modern, where it's difficult to see much of anything because things can be so chaotic and crowded. The museum has an extremely selective collection; their approach is to concentrate on individual artists, from Constantin Brâncuși to Cy Twombly, and they have a lot of my paintings now – ten – which is more than the Tate.

You approach the Rotunda down a vast corridor and in the room there is a beautiful painting by Monet of a bridge. It's the same period as the one in the National Gallery and just as good. It's right in the middle and is framed by the doorway. I have loved that painting ever since I was a student in Croydon, when I would spend hours trying to copy it. Seeing it always takes me back to those days. I think its magic lies in the fact that you can't see either end of the bridge.

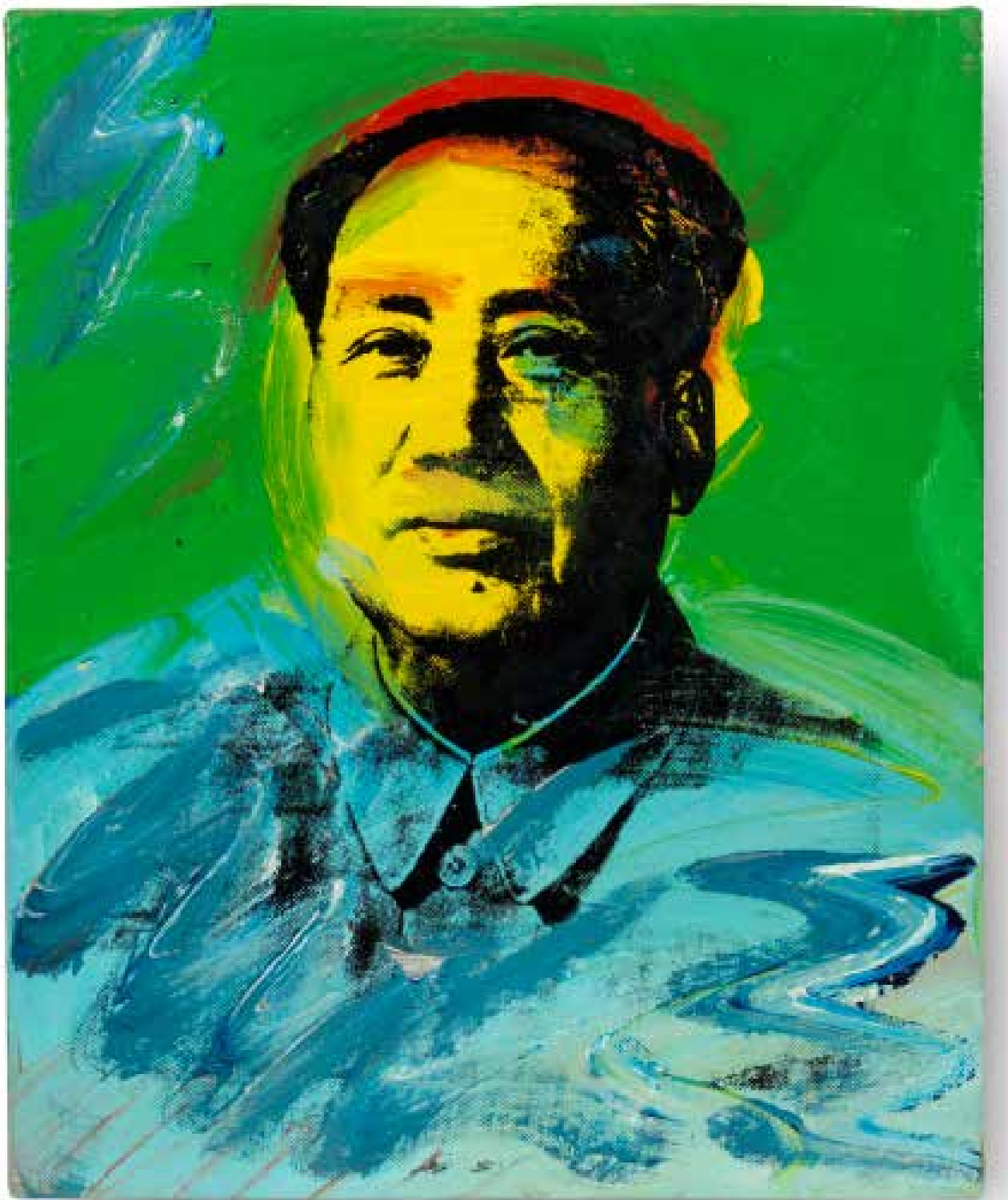
"Coachloads of people go there just to imagine Rocky on the steps"

Every time I visit, Tim meets me and we walk around before having lunch. It's a privilege to have someone with such an understanding of art history as a guide, and that relationship is one of the reasons they will be hosting my retrospective in 2020, once they have added an extension by Frank Gehry.

Philadelphia is just up the road from where I live in Tappan, on the other side of the Hudson. The gardens there back down onto the river and I'm slowly turning it into something like Giverny. I have planted roses and fruit trees – it's wonderful. There are two streams and I have commissioned a recreation of the Japanese footbridge from that Monet in the Rotunda over the streams.

The history of art in the West is an ongoing inspiration to me and is the focus of my *Resistance and Persistence* show that is touring China until March 2017. *Bridge* is the title of one of my essays accompanying the show and I see my work as a medium for dialogue between China and the West. Bridge, after all, is what a medium does; it takes you from one reality to another, which is what happens to me every time I visit the Resnick Rotunda.

Sean Scully's Resistance & Persistence *is at Guangdong Museum of Art, Guangzhou from 6 September to 9 October 2016, and at the Hubei Museum of Art, Wuhan from 10 January to 12 March 2017.*



Post-War & Contemporary Art

London
Wednesday 29 June
4pm

Andy Warhol (American, 1928-1987)
Mao, 1973
signed, dated *73* and with the *Andy Warhol Art Authentication Board* stamp and number *A104.076* on the overlap
acrylic and silkscreen ink on canvas
30.5 x 25.4cm (12 x 10in)
Estimate: £580,000 - 780,000
($835,000 - 1,125,000)

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