# Bonhans MAGAZINE WINTER 2016 ISSUE 49

Bronze age Paul Manship and the **Roaring Twenties** 

**Günther Uecker** He nailed it

John Constable The master in miniature

Maureen O'Hara Forbidden passions

and Edward **Spencer-Churchill** Art and outrage at Blenheim Palace



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#### Post-War & Contemporary New York

Tuesday 15 November 5pm

Andy Warhol (1928-1987) *Jackie,* 1964 Estimate: \$600,000 - 800,000 (£500,000 - 660,000)

Enquiries: Megan Murphy +1 212 644 9020 megan.murphy@bonhams.com bonhams.com/contemporary



116 The Andy Warhol Foundation for the Visual Arts, Inc. / Artists Rights Society (ARS), New York.

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FRONT COVER Paul Manship (American, 1885-1966) *Diana*, 1921 (detail) Estimate: \$400,000 - 600,000 (£330,000 - 500,000)

to be offered in the American Art Sale, New York See page 44

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Fine Jewelry Sale New York Tuesday 6 December 11am

An Important Diamond Ring 17.97 carats, D color, VS1 clarity Estimate: \$1,000,000 - 1,500,000 (£800,000 - 1,200,000)

Enquiries: Susan Abeles +1 212 461 6525 susan.abeles@bonhams.com bonhams.com/jewelry

## Editor's letter



Many of the artworks and objects in this issue were produced during tumultuous times. You might ask when has an era *not* been strapped to a rollercoaster? Fair point, but some of the works in this season's sales can be traced to specific moments during grim times – whether in the Second World War or the dark days of the 1970s in Britain.

Take the case of Günther Uecker. When it comes to working with specific materials, Uecker has made the nail his own. Two examples of his work – from 1958 and 1962 – will be offered in February's Post-War and Contemporary Art sale in New Bond Street. On page 30, the writer and curator Francesca Gavin points to the episode in his life that caused Uecker to channel his artwork through this humble but essential piece of ironmongery. The story goes that during the war, as the Russians advanced, the artist, then a boy, nailed up every door and every window of the family home to prevent the approaching army from entering. Ever since, his nail landscapes – it is thought he has used more than 100 tons of nails to date – have become a force field of angst and beauty.

Another work that evokes the past – in this case Britain in the 1970s – is Bhupen Khakhar's *Man in Pub*. The painting depicts a

far-off world of English boozers where bad beer was drunk against a backdrop of dreadful wallpaper, places that have all but vanished. The novelist Amit Chaudhuri, who like Khakhar comes from Bombay, writes about how this work exudes the sense of alienation and feeling of being cold-shouldered that Khakhar experienced when he first arrived in England.

Paul Manship's sculpture *Diana*, from 1921, is also a witness to its age: the booming economy of the Roaring Twenties, when skyscrapers were soaring in the New York landscape. As Alastair Smart writes on page 44, Manship was the go-to guy for sculptural commissions in New York during that time – his most famous work is *Prometheus* at the Rockefeller Center. Although overlooked during the era of big abstract sculptures, Manship's work has now come to be regarded by connoisseurs as exemplary for its craftmanship.

Finally, we celebrate two pioneers: Eric 'Winkle' Brown, described by the author James Holland as the greatest ever British aviator, and Maureen O'Hara, the Hollywood queen of Technicolor. In these pages, you can read all about their lives and legacies. Enjoy the issue.

Kunda Bredin

#### Contributors



Amit Chaudhuri The prize-winning author, poet, musician and critic writes about another multi-talented figure, accountant-turned-artist Bhupen Khakhar, on page 22. Like Khakhar, Chaudhuri lived in Bombay before coming to England and achieving acclaim for his novels. He is Professor of Contemporary Literature at the University of East Anglia.



Steven Berkoff Although he played General Orlov in Octopussy, Steven Berkoff is best known for his work in the theatre. The celebrated actordirector has also written plays such as East and Decadence, in which he starred with Joan Collins. On page 72 he recalls his directorial debut: an adaptation of Kafka's Metamorphosis at the Roundhouse in Camden.



Francesca Gavin Francesca Gavin, a freelance writer and art critic, often turns gamekeeper as a curator. She has written five books, among them *Creative Space* and *Hell Bound*, and is contributing arts editor for several magazines. On page 30, she looks back on the fascinating life of German artist Günther Uecker, an early member of Group Zero.



#### James Holland

A broadcaster, historian, novelist and avid cricketer, James Holland is an expert on the British military. He has published eight history books and has presented a number of BBC documentaries on the Second World War. Who better to tell the incredible story of the indefatigably heroic pilot Eric 'Winkle' Brown? Turn to page 18.



Alastair Smart

The former Arts Editor of *The Daily Telegraph* is now a freelance journalist, consultant and critic who is currently writing his first book. On page 44, he looks back to the Roaring Twenties in New York, when Art Deco artist Paul Manship was the most sought-after sculptor in the US. After nearly a century, the artist, Smart says, is ripe for revival.

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#### Impressionist & Modern Art New York Wednesday 16 November 4pm

Marc Chagall (1887-1985) *Les Mariés sur fond de la Tour Eiffel,* 1982-83 signed 'Marc Chagall' oil on canvas *24 x 191⁄₂in (61 x 50cm)* Estimate: \$600,000 - 800,000 (£500,000 - 660,000)

Enquiries: William O'Reilly +1 212 644 9135 william.oreilly@bonhams.com bonhams.com/impressionist



## News

In and out of Bonhams' salerooms



#### Scholarly devotion

In 1965, Ulrich von Schroeder made his first trip to Nepal, aged 22. The journey marked the beginning of his lifelong passion for the Buddhist and Hindu bronzes of the Himalayas. As von Schroeder's interest in the field deepened, he became frustrated by the paucity of scholarship on the subject. So, in the late 1970s, he embarked on an all-consuming four-year project, culminating in the 1981 publication of his groundbreaking study, Indo-Tibetan Bronzes. The work remains the indispensable handbook on the subject. On 29 November Bonhams Hong Kong will offer masterpieces of Himalayan art from von Schroeder's legendary collection. Previews have been taking place in New York and Taipei throughout autumn, and the phenomenal array of bronzes and paintings will arrive in Hong Kong for viewing on 26 November.

Enquiries: Edward Wilkinson +852 2918 4321 edward.wilkinson@bonhams.com

Left: A monumental brass alloy figure of Canda Vajrapani Tibet, 13th century 1.04m high, Estimate: HK\$22,000,000 - 28,000,000 Above: A figure of Vajrapani and Kubera attributed by inscription to the tenth Karmapa, Choying Dorje (1604-1674), Estimate: HK\$13,000,000 - 18,000,000



Above: Temi Otedola and Florence Otedola (aka DJ Cuppy)

Clockwise from centre top: Femi Otedola, Richard Pattle, Aliko Dangote; Giles Peppiatt and guests; DJ Cuppy; Ola Aina









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The hot continent

In October, Bonhams joined forces with the charitable Dangote Foundation to host the Africa Now sale preview at the New Bond Street headquarters. The Nigerian community, in particular, was out in force for the party – a spectacular showcase of the best of African art, music and fashion. It featured music producer Florence Otedola (aka DJ Cuppy) on the decks, with her sister Temi, the on-trend fashion blogger, opening the evening with a contemporary African fashion show.

## Fine Jewellery

London Sunday 4 December 10.30am

A fancy pink brown diamond single-stone ring, weighing 21.33 carats accompanied by a GIA report Estimate: £600,000 - 800,000 (\$720,000 - 960,000)

Enquiries: Emily Barber +44 (0) 20 7468 8284 emily.barber@bonhams.com bonhams.com/jewellery



## News



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#### Frankly stellar "What you see is what you see," said the young Frank Stella when he first exhibited his grid paintings at the dawn of the '60s. Stella was - and still is preoccupied with reinventing the artistic tradition. His early work rejected the chaos of Abstract Expressionism in favour of the control of line, colour and shape. Karpathenburg II, created in 1996, and offered at Bonhams' Post-War and Contemporary Sale in New York on 15 November, was the first large-scale work on canvas by the artist in more than 20 years. It represents a defining moment in Stella's transition from the rigorous, systematic, spatial paintings of the '60s to his later more visceral style.

#### Enquiries: Megan Murphy +1 212 644 9020 megan.murphy@bonhams.com

Top: Frank Stella (1936 -) Karpathenburg II, 1996 mixed media on canvas 117 x 180½in Estimate: \$300,000 - 500,000



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**O** brother, where art thou? The working relationship between Alberto Giacometti and his younger brother, Diego, was so close that the siblings' pieces are often confused. Starting in 1925, the pair worked side by side in a cramped studio in Montparnasse. It was initially only a temporary arrangement, but came to define their practice, lasting for 40 years. While Alberto's work has always drawn the spotlight, in recent years Diego's furniture has attracted many

admirers. One of the last pieces Diego made before his brother died was *Table Torsade* (circa 1965). An elegant combination of patinated bronze and glass, an edition of this table will be offered at Bonhams' November sale of Impressionist and Modern Art in New York, estimated at \$100,000-200,000.

Enquiries: William O'Reilly +1 212 644 9135 william.oreilly@bonhams.com

## Fine Chinese Ceramics & Works of Art

Hong Kong Tuesday 29 November 2pm

A Pair of Gilt-Bronze Figures of Hehe Erxian Ming dynasty *88.9cm (35in) high* HK\$3,000,000 - 5,000,000 (£315,000 - 525,000)

Enquiries: Xibo Wang +852 3607 0010 xibo.wang@bonhams.com bonhams.com/chinese

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## News

#### Roman holidav

When Hotel de la Ville closed its gilded doors for the last time this April, it marked the end of an era for Rome. The late 1950s and early '60s are still looked upon by Romans as the *dolce vita* years – a golden time of postwar frivolity and Italian glamour. At the epicentre was this hotel, where Fellini himself propped up the bar, along with Marlon Brando and Francis Ford Coppola. This winter, some of the treasures from within its walls will be auctioned at the European Collections Sale at Bonhams Knightsbridge on 14 December. The impressive array of antique furniture from all over Italy – which includes a pair of magnificent gilt bronze and cut-glass chandeliers, as well as a Florentine pietra dura and ebony cabinet – conjures the sense of a bygone era.

#### Enquiries: Charlie Thomas +44 (0) 20 7468 8358 charlie.thomas@bonhams.com

Below: Shozo Shimamoto (Japanese, 1928-2013) Unitiled, 1951 tar, sand and glue on layered newspapers, 40.7 x 32cm Estimate: £80,000 -120,000



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#### Hole in one

A rare early work by the Japanese artist Shozo Shimamoto, dating from 1951, will be offered at the Post-War and Contemporary Sale in London on 9 February. This piece is notable in that it pre-dates Shimamoto's involvement with the Gutai group – the most important Japanese art movement of the second half of the 20th century. The work further intrigues in the way that it echoes Lucio Fontana's famous *Buchi* (*Holes*) series, started in 1949. Acquired directly from the artist by the present owner and appearing on the market for the first time, it is estimated at £80,000-120,000.

Enquiries: Giacomo Balsamo +44 (0) 20 7468 5837 giacomo.balsamo@bonhams.com Left: One of a pair of late 19th-century Italian gilt bronze and cut-glass chandeliers Estimate: £15,000 - 20,000

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Top to bottom: Madalina Lazen, Kristin Guiter, Caroline Morphy; Jennifer Lee and Joanna Carson; Lisa Owusu and Jimmie Staton

Main picture: Susan Abeles, Sophie Biscard, Inezita Gay-Eckel, Gislain Aucremanne and Matthew Girling



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#### **Emerald city**

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Bonhams New York hosted an evening of emeralds in partnership with L'École Van Cleef & Arpels Paris. More than 100 guests, clients and jewellery lovers discovered the fascinating history of emeralds at an evening of conversation with Bonhams' Global CEO Matthew Girling and L'École professors and art historians Inezita Gay-Eckel and Gislain Aucremanne. The evening explored the legends surrounding the gemstone that has fascinated mankind since its discovery by the ancient Egyptians 4,000 years ago. "We want to share the world of jewellery and our passion for it with a wider audience," Girling said. On preview during the event were the spectacular emerald and diamond highlights from the 14 October Fine Jewelry auction in New York.

#### Impressionist & Modern Art

London Thursday 2 February 2017 5pm

Max Ernst (1891-1976) *Le Sénégal,* 1953 signed with the initials 'M E' (lower right) oil on cement on canvas *124 x 117cm (48¾ x 46in)* Estimate: £400,000 - 600,000 (\$480,000 - 720,000)

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

## News



Above: A very rare 18K gold 'Eight Day' Patek Philippe wristwatch with 14K gold bracelet, circa 1933 Estimate: \$50,000 - 70,000 Right: A remarkable Belle Époque enamelled gold, diamond and ruby bracelet watch by Cartier, circa 1910 Estimate: \$30,000 - 50,000

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#### Et tutu, Fedor?

Born in Moscow, Fedor Zakharov emigrated to the United States as a young man. Finding himself at the centre of the Roaring Twenties in New York, he turned his training in classical portraiture to good use, capturing the American elite of the time. His work was also rapturously received at the Russian art exhibition at the Grand Central Palace in 1924. Following the success of Bonhams' exhibition Fedor Zakharov: In Pursuit of Perfect Form in New York, 24 of Zakharov's works will be offered at the Russian Sale in London on 30 November. They are drawn from the prominent private collection of the late Winifred and Charles Henry Babcock, both devoted patrons of Zakharov and owners of the largest body of his work in the US. The works are collectively estimated at £225,000-315,000.

Enquiries: Daria Chernenko +44 (0) 20 7468 8338 daria.chernenko@bonhams.com

Right: Fedor Ivanovich Zakharov (Russian, 1882-1968) Ballerina oil on composite board 160 x 109.5cm (63 x 43in) Estimate: £35,000 - 45,000

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#### Time please, gentlemen

At the turn of the 20th century, no self-respecting gentleman would be seen with anything but a pocket watch. This all changed with the outbreak of the Great War, when soldiers began wearing wristwatches. However, it wasn't until the 1930s that the bell finally tolled for the pocketwatch. Two extraordinary watches from this eventful period in horological history will be offered on 8 December at the New York sale of Fine Watches and Clocks. The first is a 1910 Cartier piece, with a delicate jewelled bracelet, estimated at \$30,000-50,000. The second is a revolutionary 'Eight Day' watch by Patek Philippe - one of only three known to exist. It is estimated at \$50,000-70,000.

Enquiries: Jonathan Snellenburg +1 212 461 6530 jonathan.snellenburg@bonhams.com



What happened

next...

Blue is the colour An astonishing 3.81-carat fancy intense blue diamond, within an 18-carat white gold four-claw setting, was sold at Bonhams in September's Fine Jewellery Sale for £2,322,500, topping its estimate by more than £500,000.



#### Hot date

Mahmoud Said, *Lîle heureuse*, 1927, sold for ten times its estimate at £1.2 million at Bonhams October sale of Modern and Contemporary Middle Eastern Art in London.

#### The White stuff

A1959 AC Ace-Bristol Roadster was sold for £254,620 as part of the Robert White Collection in September. The £3,416,766 raised from the sale of the camera tycoon's collection went to the Poole Hospital cancer wing.





#### Post-War & Contemporary Art London

Thursday 9 February 4pm

Kazuo Shiraga (Japanese, 1924-2008) *Séi,* 1991 (detail) oil on canvas *117 x 91cm (46 x 36in)* Estimate: £500,000 - 700,000 (\$600,000 - 840,000)

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## Great leap forward

#### A Chinese revolution has revitalised the global art market, Ingrid Dudek tells *Lucinda Bredin*

Photograph by Alex Braun

Ingrid Dudek in front of Tseng Kwong Chi's *Lightning Field*, *South Dakota*, **to be** offered at Hong Kong's *Unplugged* sale in November

first moved to China in 1999 and immediately realised that everything we thought we knew about the country was ten years out of date," says Ingrid Dudek, Bonhams' Director of Modern and Contemporary Art, Asia.

It was the year that more than 20 Chinese artists – among them Ai Weiwei and Cai Guo-Qiang, now household names, of course – made the trek to the Arsenale in Venice. The latter scooped the Gold Lion for his *Rent Collection Courtyard*, a performance piece, with a cast list of 114 figures, that poked fun at 1960s socialrealist propaganda.

Dudek, who spent three years working at the Courtyard Gallery in Beijing after studying Chinese and History of Art at Berkeley, is reflecting on the astonishing rise of the Asian contemporary art market in the 21st century. Now the market is thought to make up as much as 20 per cent of the global total for contemporary art.

#### "Everything we thought we knew about the country was ten years out of date"

Accordingly, in November, Dudek – who joined Bonhams last year after a decade at a major international auction house – will preside over not one but two sales in the company's Hong Kong saleroom.

Bonhams' tightly curated Modern and Contemporary Art sales in Hong Kong are already an established highlight of the season. They have seen record prices achieved for artists such as Yoshitomo Nara, whose work *Long Long Way from Your Home* sold for \$268,000 in June. To complement these sales, Dudek is launching



*Unplugged*, which will explore the broader dialogues happening in and around Asian contemporary art, offering photographs, prints, paintings and other media. "We've put some interesting pieces in the sale – things to react to and not to overthink. We want people to have fun."

The success of Nara in particular highlights a trend: the wider region has benefitted as a whole from the explosion of interest in contemporary art in China during the last two decades. "The contemporary market in China has been ignited by what was, in many ways, a very small body of Chinese work." The consequence of this, says Dudek, has been a race by collectors and art historians to mine the rich, but long overshadowed history of 20th-century practice in the region.

"People have come to understand that you have at least 100 years of modern art-making in Asia. And that it is worth digging into every corner. That's why you see reappraisals of Japanese and Korean movements, such as Gutai or Monochrome, and also individual





Above left Invader (b.1969)  $KAT_{-11}$ , 2008-2011 mosaic on perspex panel from Jared Leto's Private Collection  $36 \times 52cm (14\% \times 20\%in)$ Estimate: HK\$150,000 - 200,000 Above Toshimitsu Imai (1928-2002) *Work*, 1980 acrylic on canvas 97 x 162cm (38¼ x 63¾in) Estimate: HK\$200,000 - 300,000

pioneers like Richard Lin, Lee Ufan, Tseng Kwong Chi, and Yayoi Kusama.

"One of the reasons that people gravitate to Chinese art, and also why they gravitate to new markets or even auctions in general, is because there is a democratic aspect to them. You don't have to wait your turn, which



you might have to if you wanted to buy an established artist from a big blue-chip gallery."

Dudek has always been passionate about creativity. She grew up in California with bohemian parents – her mother was an artist – so she has been immersed in the world of modern art for as long as she can remember:

#### "We are selling these pieces not because they are Asian, but because they are *great*"

"At the age of four, I had my first show in Tokyo. It was in a local community art gallery – part of an exchange with Japan," she says. "From my earliest years, I have been inspired by artists for whom art-making is as essential to life as eating or breathing."

It's a passion that is at the core of what Bonhams offers. As Dudek explains, "Because our contemporary art sales are small, they are ultimately defined by the drive of the team. So we don't have to load our sales with things we don't believe in or that are trending. We are not trying to guess what the markets think – and we are not trying to tell the markets what to think. We are simply saying we are passionate about the items we are offering." The bottom line, says Dudek, is that "we are selling these pieces not because they are Asian, but because they are *great*".

Lucinda Bredin is Editor of Bonhams Magazine.

Sale: Unplugged Hong Kong Monday 21 November at 6pm Enquiries: Ingrid Dudek +852 2918 4321 contemporary.hk@bonhams.com bonhams.com/contemporary

#### The Bond Street Sale

London Sunday 4 December 2.30pm

First time to market for 46 years The ex-Laurence Pomeroy Jnr. 1914 Vauxhall 25HP 'Prince Henry' Estimate: £500,000 - 600,000 (\$600,000 - 720,000)

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





# Full medal jacket



Captain Eric 'Winkle' Brown was Britain's greatest pilot, flying 487 different planes over three decades. *James Holland* pays tribute to a legendary aviator whose medals are being offered at Bonhams

aptain Eric 'Winkle' Brown had faced danger many times. During his first flying experience as a teenager, he had been flown upside down just inches off the ground by the German First World War ace Ernst Udet. He had been repeatedly shot at. He had survived being on an aircraft carrier that was sunk underneath him and on which most of his fellow pilots were killed. He had carried out innumerable pioneering and highly dangerous deck landings. He had even flown every single one of the Nazi experimental aircraft, including the lethal Messerschmitt Me163 Komet, which was powered by rocket fuel so volatile it would explode on landing if there were any left in the tank. Nonetheless, Brown reckoned the closest he ever came to death in the course of his extraordinarily long and record-breaking career was during a crash test investigation in a de Havilland DH108 'Swallow' jet a few years after the war.

The crash in question had killed Geoffrey de Havilland Jr, who was not only the son of the pioneering aircraft designer Geoffrey de Havilland Sr, but also the company's chief test pilot. In September 1946, he was flying a futuristic new jet design in an effort to break the elusive sound barrier, when the aircraft broke up. His body was discovered to have a broken neck. This fatal injury had occurred in the cockpit, not from plummeting to the earth.

It was the jet age, and in those immediate post-war years, Britain was leading the world. It had the best jet

Left Tony Martindale, Jimmy Nelson, Eric 'Winkle' Brown and Doug Weightman leaning on a Spitfire, 1944 engines, its companies and test pilots were prepared to push the boundaries of known aeronautics in a way no other country would or could, and British world domination – whether in commercial or military aviation – seemed within touching distance. De Havilland's death had a huge worldwide impact on aviation, however: some were even questioning whether jet power had a future. It was essential, therefore, that the cause of the crash be discovered. And it would be 'Winkle' Brown's task to recreate that fateful flight and try to work out what precisely had happened.

#### "Brown flew the lethal Me163 – powered by rocket fuel so volatile it would explode on landing"

He was given a DH108 with strengthened wings and also equipped with an ejector seat, but Brown was keenly aware that he was taking a leap into a potentially fatal unknown. What he did know was that de Havilland had been diving down from 11,000 feet and was flying at around Mach 0.975 when the aircraft broke up, so he climbed and did much the same. He had reached Mach 0.988 when suddenly, and without any warning, the plane began to oscillate wildly. 'And I mean really wild,' Brown told me, 'because every second, it did three oscillations of plus 4 G and minus 3 G.' That meant his head was being snapped not just quietly to-and-fro but violently right back until it hit the pad behind him and then came straight forward with his chin on his chest. This was happening at a rate of three cycles per second. After just ten seconds of this, he would have fallen unconscious, and death would have swiftly followed. After seven seconds of this terrifying ordeal, he tried desperately to reach for the ejection seat, but he couldn't get his hands up because of the G-forces. Instead, he managed to ease

**Top** 'For outstanding service to British aviation' reads the citation on the reverse of Brown's 2015 Air League Founder's Medal, offered at Bonhams in November. For the rest of the collection in the sale, see overleaf



back the throttle and pull back the stick – and, in the nick of time, the oscillation stopped. He was able to bring the aircraft home.

Later, he learned that an aircraft flying close by at the time of the full oscillation looked across at Brown's jet and could see nothing but a blur. 'That was the closest shave I ever had,' he admitted. He'd survived because he was smaller than de Havilland, and because of his greater experience, but that hadn't stopped him from being a whisker away from suffering the same fate.

Brown flew an incredible 487 different types of aircraft in his career, a world record that I am sure will never be beaten. Even into his nineties, he was still being flown to the USA or elsewhere around the world to speak or to be asked advice. His knowledge, a depth of experience that ranged from the biplane age through to supersonic flight and beyond, was unique. Too many people today are described as 'legends' or heroes, but Brown was both.

Brought up in Scotland, the son of a First World War fighter pilot, Brown was diminutive, wiry, fiercely intelligent and a pragmatist. There was no late-night drinking for him and no carousing. He ensured that he was as fully prepared as possible for every flight he made; this was essential when he might be flying as many as seven different aircraft in one day. Nowadays pilots always carry notes in a pocket on their leg, but Brown was the first to do this as a matter of course. 'I always realised that we were in a high-risk job, therefore try to reduce the risk by meeting it halfway,' he once told me. 'And my idea of meeting it halfway was to prepare myself very carefully for what I was going to do.' That might sound obvious now, but during the war, and in the heady post-war days, many test pilots were more cavalier - and all too often paid the ultimate price as a result.

That flight with Udet happened in 1936 because the German ace had invited Brown's father and other Left Captain Eric 'Winkle' Brown's medals:

- (1) The Most Excellent Order of the British Empire, C.B.E., Commander's neck badge, Type 2, Military Division, in silver-gilt and enamel
- (2) Distinguished Service Cross, G.VI.R., dated 1942
- (3) Air Force Cross, G.VI.R., dated 1947
- (4) 1939-1945 Star
- (5) Atlantic Star

(6) Defence Medal with King's Commendation for Brave Conduct
(7) War Medal with M.I.D. Oakleaf

- Estimate: £150,000 200,000
- (\$195,000 260,000)

aviators to the Berlin Olympics, and the young Eric had accompanied his father. Udet had told him he should learn to fly and learn German; so he did. With the outbreak of war, Brown joined the Fleet Air Arm and became a navy pilot, which was where he first carried out deck landings and discovered he had a particular aptitude for the task. After surviving the loss of HMS *Audacity* and several days drifting at sea, he was rescued, returned home and began his career as a test pilot.

He was the first person to land a twin-engine aircraft – a de Havilland Mosquito – on an aircraft carrier, and the first person to land a jet on deck too. No one has come close to making as many deck landings as him. At the end of World War II, Brown became head of Operation Enemy Flight, the Royal Aircraft Establishment's team investigating German aircraft design. He interviewed Goering, Willy Messerschmitt, Ernst Heinkel, Kurt Tank and all the major German aircraft designers and test pilots. He even briefly met Heinrich Himmler and managed to acquire the former head of the SS's personal plane, a Focke-Wulf Condor, for his own use.

I was fortunate to get to know 'Winkle' Brown and to talk to him at length on numerous occasions. Every time I met him, he always told me something he hadn't mentioned before. It was always remarkable, whether it

#### "Brown flew an incredible 487 different types of aircraft in his career, a world record to which no one else has ever come close"

was that Guy Gibson – hero of the 'Dam Busters' raid – had told him he was terrified every time he stepped into a plane, or about the superb Heinkel 112, a pre-war German fighter plane never produced by the Luftwaffe, or about his close friendship with the astronaut Neil Armstrong. It was impossible to tire of his stories. Once, I kept him talking all day, but, even as I was leaving, he showed no sign of fatigue. Clapping his hands together, he said, 'Right, I think I might wander down to the pub and get a bite to eat.' He had been 94 at the time.

It is incredible that such a man, whose brain was as sharp as ever right until the end, should be no more. When he died, not only did Britain lose its greatest pilot, the world lost one of the most extraordinary aviators ever to have lived.

James Holland is a historian, writer, and broadcaster. His latest book, The War in the West: Germany Ascendant, 1939-1941, is out now.

Sale: Medals, Bonds, Banknotes and Coins London Wednesday 23 November at 10.30am Enquiries: John Millensted +44 (0) 20 7393 3914 john.millensted@bonhams.com bonhams.com/coinsandmedals

#### 'Winkle' Brown: the facts

Born in Edinburgh in 1919, Captain Eric Melrose Brown – the son of a Royal Flying Corps pilot – described himself as "a product of the RFC", with flying "in my blood".

Brown's nickname, 'Winkle', was due to his size. Only 5' 7" tall, he believed his stature helped him to survive the 11 plane crashes over his career. He was also aboard HMS *Audacity* when it sank in 1941.

He flew every major combat aircraft of WWII, including fighters, gliders, bombers, airliners, flying boats and helicopters. His record of piloting 487 different aircraft is unlikely ever to be matched.

Brown pioneered a trick to bring down V1 flying bombs. Approaching them at 400mph, he would tuck his wingtip under the V1's fin and flip it into a terminal nosedive.

Considered the greatest naval aviator of all time, Brown made a record 2,407 landings on aircraft carriers.

As a test pilot, he assessed transonic flight, experimental German jets and rocket aircraft, and helicopters.

In 1945, he became the first to land a jet fighter on a carrier – one of his three entries in the *Guinness Book of Records.* 

Brown interrogated leading Nazis, including Himmler, Goering and Belsen's chief guards Josef Kramer and Irma Grese. He had been present at the liberation of Bergen-Belsen concentration camp.

Brown served as Deputy Director of Naval Air Warfare, where he played a key role in the development of a new large carrier. When it was cancelled by Labour, he challenged Denis Healey, the defence secretary: "Are you still a Communist?"

Brown left the military in 1970 as the Royal Navy's most decorated pilot.

As a civilian, Brown served as President of the Royal Aeronautical Society and chief executive of the British Helicopter Advisory Board, where he championed pilot training and safety.

Brown last flew in 1994. Giving up flying was like "drug withdrawal", he said.

He was appointed MBE, OBE and CBE.

Brown died on 21 February 2016.





**Clockwise from top** Crash barrier testing the Mosquito aboard HMS *Triumph*; Brown at the controls of a Grumman Wildcat on board HMS *Audacity*; Supermarine Seafires on board HMS *Stalker*; a lineup of Fleet Air Arm aircraft at RNAS Mill Meece in 1944; the first ever landing of a twin-engined aircraft aboard a carrier, Brown's Mosquito on HMS *Indefatigable*, March 1944; the Royal Navy's most decorated pilot, Eric 'Winkle' Brown







# Love in a cold climate

Even in bleak 1970s Britain, Bhupen Khakhar found colour and light. *Amit Chaudhuri* applauds his painterly inventions

> hupen Khakhar first visited Britain in 1976. It wasn't a good time for Britain; its economy had long been hovering around breaking point, and it had emerged only two years earlier from the three-day week, a period of extreme austerity, curtailed electricity usage, and cold and darkness. Asians were suddenly 'everywhere', many of them displaced from Uganda – running corner shops, incarnated as the neighbourhood newsagent. The neo-fascist National Front was not only active, it had reached a new peak in enrolment. Khakhar found the milieu – to put it in his mild, forgiving terminology – 'cold'.

> He had English admirers, though: the artist and critic Timothy Hyman and that great and visionary user of colour Howard Hodgkin. It was Hodgkin that Khakhar stayed with in Wiltshire when he revisited England in 1979. Another bad year: Britain was on an awkward cusp, between the catastrophic rule of trade unions, the streets strewn with uncollected rubbish bags because of the strike during the 'winter of discontent', and the triumphal advent of Margaret Thatcher. By now, Khakhar had found something valuable in England - the leeway given there to homosexual relationships; the warmth between men in an otherwise cold climate - the same sort of reasons (except they were expressed more dramatically) that had drawn Christopher Isherwood and W H Auden to Berlin 50 years before. Khakhar, of course, was gay; as is Hodgkin. This, besides Khakhar's unique painterly idiom, forms the background to the 1979 painting Man in Pub, which is being offered at the Bonhams Modern and Contemporary South Asian Art sale in November.

Khakhar was born in 1934 and raised in a Gujarati family in Bombay, in an area called Khetwadi. His father, an engineer, died when Bhupen was still a child. I grew up in Bombay, and my impression of Khetwadi from the visits I made there as a boy was that it was firmly removed from the Bombay renowned for its skyline, sea, and the Marine Drive; from the tall buildings and art deco houses of what is today called South Bombay; from even the Christian and 'East Indian' ethos of Bandra. Khetwadi, beyond Nana Chowk and Grant Road, represented a confluence between old, often mercantile, settlements and the bazaar. The Gujaratis are a close-knit, ingenious, hardworking, mostly business-oriented community, though they have consistently produced mavericks –

Left Bhupen Khakar Man in Pub, 1979 oil on canvas 122 x 122cm (48 x 48in) Estimate: £250,000 - 350,000 (\$300,000 - 420,000)



**Left** Bhupen Khakhar's Joe Hope and Mary Hope at Box sold at Bonhams for £28,800 in 2007

Gandhi being one, Khakhar another. Khakhar became a chartered accountant in 1956, but the painter Ghulam Mohammed Sheikh sensed his inchoate but powerful urge to be an artist and took him to the MS University in Baroda, from which he got an MA in Art Criticism in 1964.

The autobiographical artist do not turn to their own lives for their material because they one day begin to believe that the life is important. They do so precisely in recognition of the fact that the unimportance of who they are and what formed them exercises a greater compulsion for them than canonical experiences and themes. They realise that their life comprises the very opposite of what they presumed to be the 'proper' material for art or literature, and it is addressing this paradox that energises their creativity. As a result, the autobiographical artist has no 'themes', because 'themes'

#### "Sex has the same mix of small-town dailiness and magical unexpectedness in his work as everything else does"

belong to a domain that's already recognised; all they have is a cluster of moments and scenes.

The sui generis, and endlessly absorbing, quality of Khakhar's work from the late 1960s onward comes from the way he grapples, painting after painting, with the luminous unimportance of Khetwadi and Baroda – the byways, façades, terraces, balconies, walls, and windows of the semi-urban or provincial microcosm; the clothes drying or arranged on a table, folded; the watch being repaired by the watch repairer; the barber in De-Luxe Saloon; the tailor with the tape measure falling from either side of his neck; the funnel of fluorescent light. There's nothing in this subject matter that says it is worthy of art, yet Khakhar returns to it obsessively. It would be a mistake to insist that homosexuality was in some way Khakhar's true subject: sex has the same mix of small-town dailiness and magical unexpectedness in his work as everything else does. Both clothes and bodies recur in his work, and resemble each other in their softness and tactility.

From his formative years in Khetwadi, with its confluence of town and bazaar, comes Khakhar's memory of kitsch. For the post-Independence Hindu Indian conversant with the bazaar, the sacred is often cherished as kitsch (a figure or calendar print of Ganesh or Shiva, say, or a bathroom tile imprinted with a god), and, for a painter, it needn't be an arduous journey, imaginatively, to go in the opposite direction, towards a place where kitsch is sacred.

With Khakhar's paintings, you don't stand and look into a scene that recedes from you because of perspective and depth (though the pictures don't lack perspective); nor do you look across, from left to right, at figures arrayed as if during a curtain call. Instead, even if there's a dominant figure, you look from bottom to top, top to bottom, and then rotate your vision clockwise and anti-clockwise, to take in figures, material objects, windows, terraces, streets. Each painting has a peculiar cosmology. Many of the canvases have narrative elements – sometimes using panels, as in *Man in Pub*, but even here what we're presented with is not so much a story as a constellation, and our gaze must rotate, searching, studying, and



Left Bhupen Khakhar, (1934-2003)

Below left Bhupen Khakhar, Salman Rushdie: The Moor, 1995

Below Howard Hodgkin, Foy Nissen's Bombay, 1975-77



#### "In *Man in Pub*, Khakhar distils the character and loneliness of Britain in 1979"

finding coherence, rather than simply looking in and appraising. The antecedents of these figurative works lie not in the 19thcentury European portrait, but in cosmological depictions of the spiritual progress of gods and saints, whose offshoots in modern India are pilgrimage charts and calendars.

Even in *Man in Pub*, in which Khakhar attempts to distil the character and loneliness of Britain in 1979, we notice this eccentric cosmological urge, this ambition of creating a quasi-universe that's at once provincial, banal, and spiritual. Khakhar's fascination with the essential yieldingness of both bodies and clothes – the flaccidity of the jacket's collar, of the gloves, of the unworn trousers draped on the chair, of the man leaning on a sofa – is present here, as it would be in his 'Indian' paintings. In his preoccupation with softness and with the unresisting, Khakhar – like some of the most gifted modern Indian figurative painters, such as Amrita Sher-Gil



and K G Subramanyan – is rebelling against the finality of form that realism gives us, and is furtively exploring the formless. This explains, too, his fascination in this painting, as in *Janata Watch Repairing*, with that funnel of electric light, as well as the way he notes steam rising from a kettle. And to his preference for looseness over rigidity we can also relate his love of Sienese painting, with its Byzantine lineage and its lack of interest in the psychological realism of the Renaissance.

Hodgkin realised as early as 1968, when he visited Delhi to attend the first Triennale-India, that here was a painter he'd never heard of but whose originality and "authenticity shone out like the sound of a bell". It's now almost 50 years from that moment, and a good time to give Khakhar's exceptional, unselfconscious and completely independent-minded response to the problem of being a modern figurative painter its due. It is time, maybe, also to begin to engage with the modernity – consisting of Khetwadi, Bombay, MS University, Baroda, the Indian miniature, the paraphernalia of middle-class domestic life, the Indian poets and writers who adored Khakhar's work – that created both the painter and his reputation, long before the world's gaze began to focus on it.

Amit Chaudhuri is a novelist and professor at the University of East Anglia.

Sale: Modern and Contemporary South Asian Art London Tuesday 22 November at 2pm Enquiries: Tahmina Ghaffar +44 (0) 20 7468 8382 tahmina.ghaffar@bonhams.com bonhams.com/southasian





# Beauty and the beast

A beauty with a crunching right hook, Maureen O'Hara was adored by John Ford. What will a lost cache of letters reveal about their relationship, asks *Neil Lyndon* 

nybody paying attention to Maureen O'Hara in John Ford's Oscar-winning film *The Quiet Man* (1952) must surely sense that something extraordinary is going on between her and the camera.

The close-ups that linger so long on her flashing green eyes, on the dramatic slash of her mouth and her stern jawline are a study in infatuation. Of some actors it is said "the camera loves them". In *The Quiet Man*, it looks obvious that, when the lens focuses on O'Hara, somebody behind that camera has got it bad.

At the same time, the brutality of Maureen O'Hara's treatment in the film at the hands of her leading man John Wayne is strangely shocking. The famous scene in which Wayne drags her on her back across a hillside and hurls her at the



#### "When Wayne forced a kiss on O'Hara in the movie, she walloped his face so hard she broke a bone in her hand"

feet of her screen brother, Victor McLaglen, is so bruising to contemporary sensibilities that it can make you gasp. The violence is made more perplexing when we know – as recorded by O'Hara herself – that, before the scene was shot, Ford and Wayne had kicked sheep dung into the path her body would traverse in order to make the experience even more unpleasant (which may explain why, when Wayne forced a first kiss on O'Hara in the movie, she walloped his face so hard she actually broke a bone in her hand).

It appears, then, that the feelings of the director towards his leading lady were both intense and far from straightforward. Now, for the first time, we may discover the truth about that contorted relationship which has fascinated movie historians and critics for more than half a century. The dozen letters that John Ford wrote to Maureen O'Hara from 1950 to 1951 are offered in November's sale of the Estate of Maureen O'Hara in New York, along with an extensive collection of O'Hara's property, including costumes from her screen roles and scripts with notes written on them in her own hand.

The emergence of these letters is itself a story that matches the characters of O'Hara, Wayne and Ford for charisma and fascination.

**Left** Maureen O'Hara (1920-2015), director John Ford's 'ideal woman'

Above and right O'Hara and Ford on the set of the Oscar-winning film, *The Quiet Man* (1952)









**Above left & below** O'Hara's tweed jacket from *The Quiet Man* Estimate: \$5,000 - 7,000

**Above centre** Original movie poster from *The Quiet Man* Estimate: \$400 - 600

Above right Posters from O'Hara's 1940s films, when she was known as the 'Queen of Technicolor'

**Left** O'Hara's annotated screenplay from *The Parent Trap* Estimate: \$3,000 - 5,000 grandmother was adept at giving the coldshoulder to men who made advances to her, of whom John Ford was just one of many." He admits that "in some of them, you can tell that drink is at work [in Ford]", which may explain why many "read like love letters to Kate" (the character O'Hara played in *The Quiet Man*).

A tumult of wish-fulfilment and emotional displacement seems to have been raging through the shooting of *The Quiet Man* – one of five films O'Hara made with John Ford between 1941 and 1957. FitzSimons believes Ford was projecting his own passionate feelings for O'Hara through Wayne's performance – an interpretation O'Hara herself confirmed long after the film had won

> its director his Academy Award for best picture. "We look like a real couple, Duke and I, don't we? John Ford gave



#### "Whoever buys these letters will be holding something that the world has never seen"

When O'Hara's house in Los Angeles was being emptied after her death last year, her grandson Conor FitzSimons found a shoebox in her wardrobe. Within that box, wrapped in tissue paper and tied with red ribbon, were Ford's letters. "My grandmother might occasionally mention letters that John Ford had written but she had shown them to nobody. The only people on earth who have read them are me and the representative of Bonhams. Whoever buys these letters will be holding something that the world has never seen. If they then want to share them with the world, that's their choice."

To protect this exclusivity, FitzSimons is reluctant to reveal details about the contents of the letters, but he acknowledges they make it clear that Ford had "a major crush" on O'Hara. Was it reciprocated? "It's obvious that she wasn't having his advances," replies FitzSimons. "My both of us the confidence to do our best. But he was living out his fantasy through Duke and me. He was Sean [Wayne's character] and I was his ideal woman."

In following his director's cues, however, Wayne himself may have been pretending to be something he was not given to be by nature, something more than himself. Ford had first cast Wayne in the 1939 classic *Stagecoach* because "he looked like such a man"; but Wayne felt himself inadequate for O'Hara. Despite constant rumours of romance between them, both were adamant throughout their lives that they had never been more than friends. Wayne's statements on this question resounded with ruefulness: "Maureen married the man that I merely acted on screen," he said.

It was true. O'Hara's first two marriages were unsuccessful, but her third husband,



Charles F. Blair Jr, was a man in the authentic mould of American Right Stuff. A warrior, test pilot and businessman, decorated by the President, Brigadier General Blair achieved an amazing array of aeronautical firsts in his career – including being the first man to fly over the North Pole.

They were a formidable match. Maureen O'Hara was more than a beautiful face and a gifted actor: she was also one tough broad (Wayne described her as "the best guy I ever knew"). Born in 1920 to prosperous parents in Dublin, she began acting in her teens and was taken to Hollywood by her mentor, Charles Laughton, before she was 20. Despite her youth, however, she wasn't going to be pushed around the studios. They told her to change her nose and fix her teeth. She told them to take a hike.

The same ferocious independence of mind made her prickly and picky about the roles she would and would not play. She chose them with exceptional taste and acumen. From *The Hunchback of Notre Dame* (1939) with Laughton himself to *How Green Was My Valley* (her first film with Ford in 1941); from *Miracle on 34th Street* (1947) to *The Parent Trap* (1961), she chose many of the best films made in Hollywood in the mid-20th century.

After her retirement from the screen, she and Blair created an airline – Antilles Airboats – in St Croix where they lived. Blair flew the planes while O'Hara served the passengers meals and drinks. After he died in a crash in 1978, she continued to run the business (becoming the first woman in US history to lead a scheduled airline). And she published a magazine.

During this period, she was also an active parent to her grandson, Conor – the only son of her only child, Bronwyn. When his parents separated soon after his birth, Conor's upbringing had fallen to the care of his mother and grandmother, who had joint custody. He went to school in Ireland, and would meet his grandmother and her husband when their flying boat arrived in Dún Laoghaire, having crossed the Atlantic for their annual summer holiday in Maureen's homeland. For Christmas and Easter holidays from school, Conor would join the Blairs in the Virgin Islands, where O'Hara was established as "the Queen of the Caribbean and I was treated like a prince. She was an intensely loving, kind and thoughtful grandmother and was, in truth, my best friend."

In 2012, in failing health at the age of 92, Maureen O'Hara chose to be with her grandson and his family in Idaho, where she enjoyed the company of her great-grandchildren Bailey and Everest. "She wanted to spend her last years among the people she loved and who loved her," says FitzSimons.

In 2015, the year of her death, she received her only Oscar in the form of an Honorary Award from the Academy. Not before time. O'Hara conspicuously deserved the Oscar for Best Actress for her role in *The Quiet Man* but, she believed, John Ford conspired against her in the Academy – demonstrating to the last the searing emotions of a man who seems to have hated himself for being besotted with an unattainable woman.

Neil Lyndon is a journalist, author and former correspondent of The Sunday Telegraph.

Sale: The Estate of Maureen O'Hara New York Tuesday 29 November at 12pm Enquiries: Catherine Williamson +1 323 436 5442 catherine.williamson@bonhams.com bonhams.com/maureenohara **Above** Cache of love letters from John Ford to Maureen O'Hara, written during the period Ford was developing the script to *The Quiet Man* Estimate: Refer Department

Below John Ford's working script of *The Quiet Man*, heavily annotated throughout by Maureen O'Hara, 1952 Estimate: \$80,000 - 120,000 (£65,000 - 100,000)





Left Günther Uecker, Oval, 1958 signed and dated '58'; signed, titled and dated '1958' (reverse) nails on burlap laid on board mounted on panel 87 by 88.7 by 10.5cm (34¼ by 35 by 4in) Estimate: £450,000 - 650,000 (\$585,000 - 845,000)

**Right** Lothar Wolleh's 1972 portrait of Uecker on his bed of nails

# Changing tack

After a traumatic war, Günther Uecker was determined to remake modern art from scratch. To effect this transformation, as *Francesca Gavin* explains, he reached for a bag of nails

f Günther Uecker owns one material in contemporary art, it is the nail: nails are vital in much of the 86-year-old artist's work. Years after he started working with this simple, everyday object, he remembered his own first experience with nails. At the end of World War II, in order to protect his home from the approaching Russian army, the teenage Uecker decided to nail down every door and window of his house, leaving only a small hidden window free for him to sneak out and get food. When the Russians arrived, they couldn't get in. "I remember how proud I was," the artist recalled.

It was not just the artist's wartime experiences that led to his use of nails. There's a line from the Russian poet Mayakovsky: "Art is not a mirror held up to society, but a hammer with which to shape it." For Uecker, this was realism. "The emotions are in the hand. The hand is the tool and the workplace is art," he once noted.

For the viewer, part of the appeal of the nail is its openness to interpretation. Nails bring to mind the crucifixion, violence, industrialisation, work and protection. Yet looking at Uecker's art, his work just feels like an incredibly aesthetic, conceptual take on the abstract.

Uecker's 'nail fields', as he calls them, vary immensely. He has created swarms of nails, painted or raw, white or black. He has clustered nails like mussels clinging to the top of a canvas. He has nailed objects including TV sets, stools, stumps of trees, sewing machines and record

## "Nails bring to mind the crucifixion, violence, industrialisation, work and protection"

players. The results can be linear or misshapen, ordered or chaotic, unruly or geometric – as exemplified by *Oval* (1958), offered in Bonhams' Post-War and Contemporary Art Sale at New Bond Street in February. There is often something organic about his work: the nails might cluster together to resemble a school of fish or – as in *Vogel* (1962), which is also offered in the





Bonhams sale – perhaps a flock of birds.

Although the nail fields often hang on the wall, they really talk about some of the concerns of sculpture – light, shape, darkness, form. The way shadows emerge from the nails is as important as the way they are positioned and composed. Emerging with, and influenced by, Op Art, Uecker's nail fields were kinetic even though they did not move.

Yet it would be wrong to pigeon-hole Uecker. He takes the smallest elements of human existence and transforms them into pieces brimming with empathy and beauty, whether in paintings, drawings, prints, sculpture, installations, stage sets and costumes, poetry, films, photography or performance pieces.

One of his most notable installations, *Sand Mill* (1970), consists of a motorised sculpture that drags small stones on cords through sand. The grooves it would create are simultaneously wiped away by a second set of stones. (A version of this

"Uecker was forced to bury rotting corpses from a sunk prison ship. He was only 15 years old" was shown as part of *Unlimited* at Art Basel in 2015.) "Art is like the traces of wounds ploughed into the field," Uecker once stated. The piece has a hypnotic nature – something that emerges in many of Uecker's abstract pieces.

The iconic images of Uecker are of an artist wearing white workman's overalls, blurring the border between painter and decorator. In recent portraits, he appears to be constantly smiling, filled with a kind of creative joie de vivre. He was invited in 1974 to teach at the art academy in Düsseldorf, as professor of 'free art', a post which he held until recently. However, he still works everyday in his studio. Despite his joyfulness, there is also dedication. There is a darkness to what he creates, often appearing in response to deeply political experiences.

In 1973, Uecker made work in response to the American bombing of Laos. In 1986, the year of his son's birth, he created figurative ash paintings after the Chernobyl disaster. These primal figures feel like haunting echoes of loss.

But then there is a sense of the adventurer about Uecker – an openness to using the visual as a means of communicating beyond language and borders. To understand Uecker's work, it pays to look at his life, which provides a fascinating backdrop to his art and may be key to comprehending his political outlook. Born in 1930, he spent his childhood tending animals on

> **Top left** Hammering it home: Günther Uecker, *TV auf Tisch*, 1963

> Left Günther Uecker, Baume aus einem Stamm (Trees from One Trunk), 2009-2015 Courtesy Dominique Lévy



farmland his father rented near the Baltic Sea at Wustrow. But in the run-up to World War II, the area became a test ground for Germany's fighter jets and rockets. As Uecker said, "I had an almost erotic relationship with aeroplanes. The cables and bakelite materials inside smelled as seductive to me as a perfume shop." But the artist's wartime experiences were not without trauma. After the British sunk the prison ship Cap Arcona in 1945, 75 corpses washed up in Wustrow. Uecker and two friends were forced to bury the rotting bodies. He was only 15. It was an experience he could not speak about for decades.

After the war, the farmland was appropriated. Uecker seized the opportunity to head for Düsseldorf, where he persuaded painter Otto Pankok to take him as a student. "Surviving is a form of wise presence on this planet," Uecker noted. It was in Düsseldorf that he met Otto Piene and Heinz Mack - the pair with whom he formed the Zero group, named after the idea that this was the zero hour from which they would start art afresh. Their aim was to acknowledge and transcend the past. Uecker wrote, "I do not belong to the generation of the guilty but to the generation of the heirs to guilt." The movement appealed to international artists such as Lucio Fontana and Yayoi Kusama, both of whom were drawn to the idea of an absolute beginning with the freedom to use materials to explore light, movement, space and structure.

Zero placed Uecker at the heart of the 1960s European art scene. He was particularly close to Arman and to Yves Klein, whom his sister married. Uecker was included in the highly influential Op and kinetic art show, The Responsive Eye, at MoMA in New York in 1965. In 1968, he



occupied the Kunsthalle Baden-Baden with Gerhard Richter for a week's demonstration-cumperformance. He also represented Germany at the Venice Biennale in 1970 and was a participant in Documenta on three occasions.

Throughout his career, Uecker has been very successful in Germany, but in recent years his place in the international art market has been cemented. The short-lived Zero group has recently been given major shows at the Guggenheim in New York and Martin-Gropius-Bau in Berlin. Uecker's early nail pieces are reaching seven figure sums. But then this should be no surprise: his visual language is immediate and constantly being reinvented. The main draw of his work is its sense of emotional universality. As Uecker once said, "It is the human character in my work [that] touches man."

Francesca Gavin is visual arts editor of Dazed & Confused, art editor of Twin and contributing editor at Sleek and AnOther.

Sale: Post-War and Contemporary Art I ondon Thursday 9 February at 4pm Enquiries: Ralph Taylor +44 (0) 20 7447 7403 ralph.taylor@bonhams.com bonhams.com/contemporary



Top left Uecker working on Verletzte Felder (Wounded Fields) in his studio, 2016

Top right Günther Uecker, Vogel, 1962 Signed and dated '62'; signed, titled and dated '62' (reverse) nails on canvas laid on board mounted on panel 74.9 by 74.8 by 10.5cm (29½ by 29½ by 4½in) Estimate: £400,000 - 600,000 (\$520,000 - 780,000)

Above Year Zero: Uecker (second from left) in gallerist Alfred Schmela's home, 1965

# Special Constable

Andrew McKenzie marvels at a tiny canvas that bears all the hallmarks of the artist's finest work

t just under seven by ten inches, this small canvas conveys all the brilliance of Constable's full-scale masterpieces. Remarkably for such a small sketch, it has more in common with the artist's relatively finished six-foot sketches than it does with the numerous studies that he produced on a similar scale. Depicting a breezy English late summer scene with a distant rainstorm and a sunburst lighting up a field of haystacks, this painting eloquently conveys the translucent reflections on moving water and the organic textures of both the natural, and the man-made, effects that only Constable was able to do. When this technical poetry is combined with the evocative associations of the place with which we most identify the artist, this small gem comprises on a cabinet scale all that is Constable's genius and that for which he is so loved.

### "This small gem comprises on a cabinet scale all that is Constable's genius"

The view Constable chose to depict - showing the reach of the Stour between Flatford Lock and Bridge Cottage - is a setting that remained close to the artist's heart throughout his life. His single-mindedness in repeatedly portraying a limited range of favoured sites was unprecedented and ultimately enabled him to raise the status of landscape to the equal of history painting, something previously unheard of. Consequently this scene, which he knew so intimately, is today one of the most beloved in British art. Flatford Lock, which we see here in the right foreground, was first constructed in its wooden form in 1776 - the year Constable was born. The family living in Bridge Cottage, seen here beyond the lock, were the tenants of the artist's father, Golding Constable, a Suffolk entrepreneur. They collected tolls from the lighters passing through and may have provided here an area for rest and refreshment for the families who operated the commercial barge route along this part of the River Stour.

The finished subject of this sketch was Constable's main submission to the Royal Academy in the summer of 1813. Now of uncertain whereabouts, it would have measured approximately



Above John Constable R.A. (British, 1776-1837) *Flatford Lock on the Stour* oil on canvas 16.2 x 24cm (6½ x 9½in) Estimate: £200,000 - 300,000 (\$240,000 - 360,000)


40 by 50 inches, but the composition is known from the mezzotint of the engraver David Lucas and from four other oil sketches made in preparation for the exhibited picture. The first two of these incorporated two boys fishing, though in the sketches they are doing so in the lock rather than above it, as in the finished picture. Detailed pencil drawings of the group of trees on the left and of the lock gates are also known.

The exciting re-emergence of this magical small canvas must be regarded as the most substantial surviving record of the exhibited work, a painting that, as Robert Hunt described it in his review of the 1813 exhibition, excelled in capturing the "silvery, sparkling... greyish green colouring of our English summer landscapes".

Andrew McKenzie is Director of Old Master Paintings, London.

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



## Burning desire

The exotic scent of incense drifted through every aspect of life under the Qing emperors, as *Frances Wood* explains

illing temples, palace halls and courtyards with white smoke and its intoxicating scent, incense has been at the heart of Chinese Imperial ritual for thousands of years. By the time the Manchu Qing Dynasty seized power in the mid-17th century, the use of incense was integral to every part of life.

The Chinese burnt it at home in family shrines, and offered it in local temples for festivals and at times when the help of the gods was required. Indeed, the household of the Qing emperor may have used more incense than any previous regime: their smoky rituals took in Confucian, Daoist and Buddhist beliefs, then they burnt even more of it at shrines for Tibetan Lamaism and as part of their ancestral shamanistic practices.

Incense is likely to have been used for virtually all Chinese rituals. The scent produced was considered purifying, and the clouds of smoke were imbued with

## "Incense smoke rose through the piercings, creating a vision of a mountain in mist"

particular significance for Daoists. The smoke from the burners replicated the clouds that swirl around the peaks of Boshan, the legendary home where the immortals soar above the human realm.

Indeed, the pierced covers of incense burners in the Boshan style were explicitly made in the form of a mountain with rising peaks. The smoke rose through the piercings, creating a vision of a mountain wreathed in mist: Many later incense burners retained the pierced cover, even as the mountain shape became less common.

Much more basic tripod burners had formed part of the sets of ritual bronzes used through life and for burials as early as the Shang dynasty, but a great increase in the appearance of Boshan-style burners during the Han probably indicates a proportionate increase in the use of incense in ritual. It is hardly surprising, then, that at this time the ingredients for the incense were mainly indigenous: cogon grass, galangal, *Magnolia liliiflora* and Chinese lovage have been identified from the ashes in excavated Han dynasty incense burners, while written records identify aloes, basil, camphor, cinnamon, citronella, civet, gardenia, jasmine, musk, onycha (from a mollusc), spikenard and walnut gum.

By the time of the Qing, a great variety of nonindigenous materials were being imported from South and South-east Asia and Africa to improve the aroma – ambergris, benzoin, different types of camphor, frankincense, myrrh, storax, liquidambar, patchouli and sandalwood. These were mixed (sometimes with rice) and pounded together into a paste, into which pieces of wood were dipped to form incense sticks. Alternatively, the mixture would be extruded to form coils, some of them several feet high, to be hung from the roofs of the temples.

Given how frequently it was used, there is a startling paucity of literary references to the ritual use of incense. Types of sacrifice are often explained in great detail – we are told what colour the pigs or oxen should be, and how many fowl or other meats should be used – but rarely about **Below** An Imperial gilt-bronze and cloisonné enamel 'elephant' tripod incense burner and cover, Qianlong *43.8cm (17¼in) high* Estimate: HK\$4,000,000 - 6,000,000

**Opposite** The Qianlong Emperor (reigned 1735-1796): by the time the Manchu Qing dynasty seized power in the 17th century, the use of incense was integral to every part of life

a color

**Marcele ( Charles and Charles**)



the use of incense. The ancient folk songs collected as the *Shi Jing* or *Classic of Odes* (*c*.11th-7th centuries BC) refer to fumigation for medical and hygienic purposes and also to "fragrance" at a sacrifice, "diffused all around" as the ancestors are invited to partake in the ritual. There is are also brief references in the pre-Qin *Chu ci* or *Songs of the South*, which record elaborate details of feasts and food offerings, to "halls filled with a penetrating fragrance"

## "Nowadays, the density of Imperial ritual activity seems eye-opening"



and "the wafting of innumerable scents".

This "wafting of scents" was, for the Manchu Qing emperors, an essential part of demonstrating their mastery of – and allegiance to – Chinese practice, a matter of great significance that occupied much of their time. Nowadays, the sheer density of Imperial ritual activity seems eyeopening. Surviving paintings show the annual sequence, with emperors worshipping at the Temple of Heaven at the New Year, then soon after presiding over sacrifices at the Altar of the Earth, which kick-starts the agricultural cycle.

New Year was by far the busiest time of the year. The Guangxu Emperor was recorded as having carried out 20 rituals in a single day, lighting incense in all the Buddhist halls in the Forbidden City and in the Daoist shrines in the Imperial garden and the Dagaodian, as well as carrying out shamanistic rituals and making offerings to the kitchen god, as all Chinese families did at that time.

There were an impressive number of Imperial rituals to reaffirm the legitimacy of the dynasty, of course. These included ceremonies at the Imperial tombs, and not just the tombs of the Qing ancestors, but also those of their Ming predecessors – whom the Qing had displaced. Ceremonies at the Qing tombs were held twice a month, but additional rituals meant the Imperial family would visit up to 30 times a year, on each occasion burning incense.

Family-based rituals also had to be performed: births, marriages and deaths were to be marked with solemnifications, as were dates of accession and Imperial birthdays. Then there were the five annual visits to the official Imperial ancestral temple, the Taimiao, and frequent private rituals in the Fengxiandian, a hall dedicated to the ancestors.

Buddhist rituals were carried out regularly within the Forbidden City: in the Buddhist hall in the Yangxindian, offerings were made and incense burnt six times in the first month of the year, seven times in the last month, and

#### FINE CHINESE ART

**Opposite, top** The Qianlong Emperor in his study

**Opposite, bottom** Chinese incense being manufactured in the traditional manner **Below** The Chinese offered incense to the goddess who protected against smallpox

Right Ancestral rites: showing respect to forebears was central to every level of Chinese society



four or five times through the rest of the year. Shamanistic rituals took place in spring and autumn. Daily Tibetan Lamaist ceremonies were carried out in the Zhongzheng Dian, and the palace women made daily offerings to sacred crows and magpies. They also made frequent offerings to the goddess of silkworms and to the goddess who protected from smallpox.

All of these acts of worship during the Qing dynasty involved the lighting of incense sticks and coils, filling the many halls of the Forbidden City with perfumed smoke. And each of these incense sticks or coils would have sat in incense burners, specially commissioned by the Emperor, for altars large and small within the Forbidden City. Some were open, others covered like those Han dynasty Boshan burners. Some were ceramic, made for the altars of heaven, earth, sun and moon, and reflecting their symbolic colours. Others were of bronze, either plain or decorated with elaborate cloisonné enamel, like the incense burner offered by Bonhams at the Fine Chinese Ceramics and Works of Art sale in November. Each made its own small contribution to the pervasive wafts of incense that distinguished the supremely ritualistic Qing dynasty.

Frances Wood is former curator of Chinese Collections at the British Library.

Sale: Fine Chinese Ceramics and Works of Art Hong Kong Tuesday 29 November at 2pm Enquiries: Asaph Hyman +44 (0) 20 7468 5888 asaph.hyman@bonhams.com bonhams.com/chinese



## Elephants in the room: the incense burner

Made in the reign of the Qianlong Emperor (1735-1796) at the height of the Qing dynasty, the incense burner offered in November's Fine Chinese Art sale in Hong Kong is cast in heavy bronze and colourfully enamelled as were the works of the palace workshops known as Qingdai Gongting Zaobanchu.

The burner is supported on three elephant-head feet, each of which has a pair of protruding tusks and bejewelled harness. Further paired elephant heads form handles with their upturned trunks, while the cast-gilt openwork cover is topped with a recumbent elephant, again in bejewelled harness.

The proliferation of elephants on the burner is, of course, symbolic: in China the animal is regarded as one of the seven Buddhist Sacred Treasures, and it is recognised as a representation of peace.

Indeed, pairs of elephants carrying vases were an important part of the Imperial throne regalia. This is because the words for 'elephant' (*xiang*) and 'vase' (*ping*) in combination are taken to indicate 'peaceful times' (*taiping youxiang*).

> Left Detail of the Qianlong incense burner to be offered in Hong Kong's November sale – note the recumbent elephant and openwork cover



## From rags to riches

There's a car in the fountain and a pile of rags in the chapel at Blenheim Palace. *Lucinda Bredin* talks contemporary art with Edward Spencer-Churchill

ou might think some things never change: the sun will come up, the UK will have its place at the world's top table and the stately homes of England will continue to express the power and the glory throughout our "green and pleasant land".

Well, that's the theory. But looking at the reaction of a group of the Cream Tea Brigade who have just walked into the Green Drawing Room at Blenheim Palace, the world's been turned upside down – or at least the furniture. In the middle of the salon, usually celebrated for its portrait of the 4th Duke of Marlborough, there's the unlikely sight of a bed, table and chairs tipped over onto their backs, each piece with a mirror on its base reflecting the surrounding room.

As far as the CTB are concerned, it gets worse. There are oversized brass trumpets in the Red Drawing Room, a vast bundle of wooden sticks in the First State Room and a plaster cast of Venus against a pile of rags in the chapel (*the chapel!*). There is no let up either when it comes to eating one of those cream teas. From Blenheim's café, which overlooks the glorious upper water terraces, they can see a gold VW Polo submerged in the fountain. You can only feel a bit sorry for them... they had come to be marinated in *Downton Abbey*-style nostalgia, not Art.





**Opposite** Pistoletto's *The Third Paradise* frames the James Thornhill ceiling of Blenheim's Great Hall

**Top** Blenheim Palace, bestowed on John Churchill by Queen Anne in 1704 – and now handed over to Michelangelo Pistoletto

Left Edward Spencer-Churchill

was a gift of the grateful Queen Anne in honour of Churchill's astonishing victory in 1704 over the French in the War of the Spanish Succession. The munificence took the form of a ruined royal manor house and £240,000 (about £37m in today's money). The newly ennobled Marlborough took the opportunity to hire John Vanbrugh to create a Baroque masterpiece. It was here, 170 years later, that another saviour of the nation, Winston Churchill, son of Lord Randolph, the third son of the 7th Duke Marlborough, was born in 1874.

Since 1950, the public has been allowed to visit the house, which is laden with tapestries, frescos, sculptures, a china cabinet featuring Sèvres and Meissen, and a museum-quality collection of portraits by artists such as Joshua Reynolds, John Singer Sargent and Peter Lely. But, in 2014, Lord Edward Spencer-Churchill decided to shake things up. Edward, the son of the 11th Duke and half-

brother of the present incumbent, grew up at Blenheim but always felt he wanted to add to the experience of visiting the house. As he says, "I was brought

#### "Pistoletto has filled the Long Library, the most spectacular room at Blenheim, with mirrors"

up here which was an amazing privilege, but it is slightly like being in a museum. ... Actually, forget the 'slightly'; it *is* like being in a museum. And while I'd always appreciated the beauty of the art we have here, it had never grabbed me in a deeply emotional sense."

We are standing in the Great Hall, below Pistoletto's symbol for his manifesto *The Third Paradise*, two circles intertwined with a large central one. It's quite a statement and, hanging from the rotunda,

This was the opening day of the exhibition *Michelangelo Pistoletto at Blenheim Palace.* One of the foremost exponents of the Italian Arte Povera movement, Pistoletto's work has, during the course of his 50-year career, explored the politics of consumerism, the rewriting of history and provided a commentary on nothing less than the fate of mankind. He makes a point of using waste materials when he creates his work to draw attention to the disregarded and the marginal. Many pieces are challenging – *Does God Exist? Yes I Do!*, first made in 1978 and then adapted for this show, is a child-like scribble across a board propped up in Blenheim's Third State Room. The effect is that Pistoletto makes us all into gods. Or none of us.

In the Long Library, the most spectacular of Blenheim's rooms, Pistoletto has filled its length with huge mirrors on to which he has painted representations of people. By their very nature, the mirrors reflect the viewer, thus engaging the audience with the artwork, and making them a part of it. Pistoletto calls it "a self-portrait of the world". As the son of an icon restorer, he sees it as a vehicle for turning Everyman into an iconic figure.

What would John Churchill, 1st Duke of Marlborough, make of it? Blenheim Palace, one of Britain's most famous stately homes,







**Top left** Reflected glory: *32 Mirror Paintings* in the Long Library

Left The chapel transformed by the arrival of *Venus* of the Rags

Above The Trumpets of Judgement in the Red Drawing Room

#### "I became acutely aware that if you are going to mix Old Masters with modern art... you have to do it properly"

makes its presence felt as a framing device for the ceiling painting by James Thornhill. Spencer-Churchill, 40, with a nice line in selfdeprecation – he asks me to edit out his "awful plummy accent" – is clearly anxious to know what people think of the latest show. In 2014, he unveiled the Blenheim Art Foundation with the express purpose of placing contemporary art in Blenheim Palace and the grounds. The inspiration came, he says, from an "astonishing" house he saw in Paris. "It was a private 19th-century mansion in the 7th *arrondissement* and it opened my eyes to the idea of mixing Old Masters with modern art. I also became acutely aware that if you are going to do it, you have to do it properly. So it took me quite a lot of time to put the process together...".

As part of that process, Spencer-Churchill brought on board art advisor and collector Michael Frahm as the Director of the Foundation. Their first show together was Ai Weiwei, no less – a real coup, and brave considering it was, at that time, the most extensive UK exhibition of the Chinese artist's work. The show was widely acclaimed. This was followed in 2015 by an exhibition of the conceptual artist Lawrence Weiner, whose work consists of strips of text. Weiner's work clearly has staying power: one of the pieces is still on the wall of the Long Library.

And now we have Michelangelo Pistoletto. When I catch up with the artist on the steps of Blenheim, he is delighted with how the show looks, even if it was "a long journey". The one new work, *Mirage* (aka the gold car in the fountain), has been particularly successful in his opinion. "The day I came here, I saw the fountain and I had a vision for the work. And it has been precisely realised. A mirage is something that doesn't exist, but paradoxically it now does. But then I think art is always a mirage."

It is interesting that each of the three artists who have been given the opportunity to set their works in Blenheim's state rooms are overtly political, and that none of them, so far, have been British. I ask if there's been any reaction from either the audience or Spencer-Churchill's family. "Everyone has been very supportive," he says firmly. Michael Frahm, however, says he has encountered a few visitors who find the art "disrespectful". How do they express this? Send letters in green ink? "They sign the visitors' book, 'Great tea, hate the art.' Some people are shocked by the installations. And I can understand it. But most people find they engage with the works and have a dialogue with it. It would be a boring conversation if everyone thought the same."



Apart from Ai Weiwei – whose celebrity has made him into a brand – these aren't particularly easy artists for the general public to engage with. In fact, they seem almost designed to cause maximum froth for the core audience. Spencer-Churchill disagrees. "I think we've too readily accepted an art apartheid, in which post-1900 art is shown in an entirely different way from anything that preceded it. And that to me is intellectually baffling – and poor decisionmaking on everyone's part." He does concede, however, that he can understand how things have come to such a pretty pass. "There is such a divide between those who visit historic houses. There's the Cakes and Cream Tea Brigade, who are Blenheim's bread and butter and the great defenders of our heritage and cultural identity. Then there's what you might call the Metropolitan Urban Elite, who slightly reject England's past and want to focus on the contemporary

#### "Some people are shocked by the installations. They sign the visitors' book, 'Great tea, hate the art'"

and the future. I can understand why people hated the elitism that preceded 1900 and the lack of opportunities offered at that time, but I don't think art plays a role in that. Art should be presented as a continuum. You can't have a present without a past."

Lucinda Bredin is Editor of Bonhams Magazine.

The exhibition Michelangelo Pistoletto at Blenheim Palace runs at Blenheim Palace, Woodstock, Oxfordshire, until 31 December. blenheimartfoundation.org.uk



**Top** Michelangelo Pistoletto (b.1933) in front of *Mirage* 

Above A previous occupant of Blenheim's Red Drawing Room: Ai Weiwei's installation *He Xie*, 2011, which featured hundreds of ceramic crabs

## Bronze age

Paul Manship had the artistic world at his feet – but fell from fashion. *Alastair Smart* still finds much to admire in his Art Deco sculptures

ho was the most popular American sculptor in the first half of the 20th century? For those a little sketchy on their dates, Augustus Saint-Gaudens died in 1907, so it wasn't him. David Smith, for his part, didn't produce his best work until after the Second World War – so it wasn't him either.

The answer is, in fact, Paul Manship. Born in St Paul, Minnesota, on Christmas Eve 1885, he was America's go-to guy for pretty much any interwar public sculpture commission. Yet, after his death in 1966, he suffered what one might call a 'Reverse Van Gogh': posthumous oblivion after lifelong fame.

#### "Some of the Jazz Age's most swinging dinner parties were held at Paul Manship's house"

Manship's reputation is now experiencing re-evaluation: in recent years some of his works have achieved doubleestimate, million-dollar sums at auction. Perhaps focus has finally been allowed to return to the exquisite craftsmanship of such works as his 1921 *Diana* – a bronze sculpture of the Greek goddess – which is to be offered at Bonhams New York in November's American Art sale.

In his pomp, Manship was elected as President of the American Academy of Arts and Letters – and of the National Sculpture Society. He was chairman of the Smithsonian Art Commission, vice-president of the National Academy of Design, all the while picking up prizes and accolades. He and Rodin were the only living,



non-British sculptors to be granted solo shows at the Tate before World War II.

It wasn't just the artistic establishment that revered him: the political one did too. He created busts of Theodore Roosevelt, John D Rockefeller and Henry L Stimson, among others, and lived regally on 72nd Street in Manhattan. Having bought three connected town houses, he gutted their interiors and adorned the space with tapestries, balconies and gilded candelabra of his own design. Some of the Jazz Age's most swinging dinner parties were held there, with guests treated to the finest wines at a 15ft-long cherry dining table, which Manship had himself carved with the signs of the zodiac.

Why, then, did his star fall? The simplest explanation is that fashions change and Manship's representational art in bronze – often depicting subjects from Greek myth – looked outmoded when the fad for abstraction took over in the 1950s. It was decreed that David Smith's welded-steel constructions were where American sculpture was at, and Manship's popularity took a hit.

But it had been his ability to manipulate bronze that led to Manship's original rise – and perfection of technique endures beyond the vagaries of fashion. He was well schooled in his art. Manship's career had gone from strength to strength after he won a scholarship to study at the American Academy in Rome in 1909, and it was among the artistic avatars of Europe, especially on trips around the Mediterranean, that he developed his style. The sculpture of Ancient Greece became a huge influence, though not so much the Classical period as the earlier, Archaic one: he rejected naturalism for expressive directness, an air of mystery and depersonalised faces.

#### Above Paul Manship (1885-1966) at work on *Diana* in his New York studio





### A life in brief

1885 Born in St Paul, Minnesota

1909 Wins Rome Prize in sculpture to study at the American Academy in Italy

1926 Designs World War I memorial at the American Cemetery at Thiaucourt, France

1932 Invited to design the inaugural medal for President Franklin D Roosevelt

1934 Manship's most famous work, *Prometheus* (shown above), is unveiled at the Rockefeller Center, New York

**1950s** Designs World War II memorial at the American Cemetery at Anzio, Italy

1966 Dies in New York

Right Paul Manship, Flight of Night, 1916

Below Manship's Four Elements: Air, 1917

It wasn't solely the past that interested Manship, of course. When he arrived back in New York, he was quick to twin tradition with modernity. This was an age – the dawn of the Roaring Twenties – when the machine was king, and Manship came to specialise in fleet lines and sleekly modelled bodies that were synonymous with the automobile. He became a leading light of Art Deco. His work managed to suggest past, present and future simultaneously. The public loved it.

Art Deco, between the wars, was transforming New York. It was one of the last, so-called 'total styles' affecting all parts of people's lives, from furniture to architecture. In the 1920s and 1930s Art Deco skyscrapers went up in Manhattan at a furious pace. One of Manship's patrons

*"Prometheus*, Manship's most famous work, overlooks the Rockefeller Center's hugely popular winter ice-skating rink"





– America's richest citizen, John D Rockefeller – was responsible for a whole complex of them (the Rockefeller Center), where Manship's most famous work can still be found: his gilded 1934 sculpture of the Titan Prometheus for the fountain that overlooks a hugely popular winter iceskating rink in the Lower Plaza. His other notable public works include the giant *Aesop's Fables* gates at New York Zoological Park in the Bronx.

In his sculptural synthesis of influences, Manship is an elegant reflection of the can-do confidence of that era, a time when American truly was the greatest nation on the planet. The Great Depression of the 1930s had little impact on either Manship or his major clients, but it knocked the confidence of the country more generally. And then the brutalities of the Second World War served to undermine the taste for perfected surfaces and idealised mythologies.

Yet Manship merely broadened his skills until they extended to every branch of sculpture, from the medal to the grand monument. His *Diana*, a salon-sized sculpture, is inspired by the myth of the Greek goddess of hunting, who was spotted bathing naked in a stream by the mortal hunter Actaeon. In fury, Diana struck him with an arrow that transformed Actaeon into a stag – on whom his hounds, no longer able to recognise their master, pounced. It was a subject popular in the Renaissance, adapted most famously by Titian in his



painting *Diana and Actaeon*, which can now be found in London's National Gallery.

Yet, where the Venetian master focused on the supreme moment of exposure, when the stunned hunter catches sight of the goddess au naturel, Manship opted for the moment when Diana – bow poised, torso contorted – has just fired her arrow. He produced it with a companion piece, *Actaeon*, in which the newly hit hunter sprouts antlers from his head. In a clever conceit, Manship linked the two sculptures by the flight of the unseen arrow, whose passage through time and space connects the two points of the story. His pair of figures also pull away from each other in a stylised and tragic dance. But where Diana appears weightless, Actaeon is rigid of limb – any attempt at escape is evidently doomed.

Manship was much taken by their tale, producing sketches of it as early as 1915. He made various bronze sculptures of the duo too, the example now on sale being his earliest Diana. The American art scholar, Harry Rand, called it "the triumph of Manship's career". The silver plating on this model is also unique among all Manship's Dianas. It has survived for 95 years intact, serving both to illuminate the deity and, in a sense, act as a layer of armour as she attacks Actaeon.

So while the hounds of time might have pawed away at Manship's standing, his work continues to offer a fascinating glimpse into not just the aesthetic values – but also the psyche – of the American people as their nation cemented its position as the most powerful on earth.

Alastair Smart is a freelance journalist and art critic.

Sale: American Art New York Tuesday 22 November at 2pm Enquiries: Kayla Carlsen +1 917 206 1699 kayla.carlsen@bonhams.com bonhams.com/americanart Left Manship came to specialise in the fleet lines and sleekly modelled bodies synonymous with the Roaring Twenties automobile

**Below** Paul Manship, *Indian Hunter and His Dog*, c.1926

## Fortune favours the waves

Isobel Cockerell describes how E. Charlton Fortune found herself beside Monterey Bay

E. Charlton Fortune (1885-1969) *Untitled (Monterey)* signed 'Charlton Fortune' (lower left) oil on canvas 26 x 34in (66 x 86.5cm) Estimate: \$500,000 - 700,000 (£420,000 - 580,000) illie .

n the early hours of 18 April 1906, a devastating earthquake shook San Francisco, destroying most of the city and killing thousands of inhabitants. As dawn broke, a young art student picked her way through the rubble with her mother. Her house, her art school, and virtually all of her paintings had been destroyed. All she had was a label pinned to her chest bearing her name: Euphemia Charlton Fortune. Her greatest fear was that, should she perish, her body would remain anonymous.

She hated her first name, Euphemia, preferring the nickname 'Effie', and after the earthquake she began to sign her paintings 'E. Charlton Fortune', or simply 'Charlton', eschewing not only her first name, but also any certainty about her gender. This was common among female artists at the time, whose work regularly commanded - and continues to command - smaller sums than that of male counterparts. In Fortune's case, it had the desired effect: critics regularly referred to her as male, and years later, when she was awarded a silver medal at the 1924 Paris Salon, it was engraved 'Monsieur Fortune'. To her friends and immediate circle, however, she would refer to herself as the 'gal from Hurricane Gulch', the well-appointed neighbourhood in Sausalito in which she grew up. Her identity was something she continued to grapple with throughout her life and work, travelling extensively but always finding herself returning to the landscapes and spectacular colours of California.

Of her work, the young Fortune said blithely: "The conservatives think I'm very modern and the modernists think I'm completely conservative." The critics view her as California's finest Impressionist, applauding her brushwork, eye for colour, freedom of technique and overwhelming sense of immediacy. She was avid about

#### "The conservatives think I'm very modern and the modernists think I'm completely conservative"

working *en plein air* and her paintings express every aspect of a particular moment: her surroundings, the time of day, the quality of the light, as exemplified by her spectacular Monterey Bay painting, to be offered at the Bonhams California and Western Paintings sale in Los Angeles on 21 November.

Fortune was born, in 1885, with a cleft palate, which she inherited from her father. In those days, this was an untreatable deformity: she resolved never to marry, so as not to pass it on to the next generation. This decision perhaps cemented her ultimate ambition – to be an artist.

After the death of her father in 1898, she went to Britain to live with her aunt and attend a convent school in Edinburgh. She then took a foundation course at 'The Wood' – St John's Wood School of Art in London. It was a radical training ground for aspiring Royal Academy artists, at which Vanessa Bell was a teacher. But rather than joining the RA, Fortune decided to return to America, enrolling at the Mark Hopkins Institute of Art, San Francisco in 1905. Her timing was unlucky – the lifechanging earthquake followed just a year later.



Following the disaster, Fortune moved to New York to continue her training under William Merritt Chase, a well-known champion of Impressionism, then in 1910 she travelled to London and Paris with her mother to further her avant-garde education, just as Cubism and post-Impressionism were sweeping Europe.

On Fortune's return to California she began work on her most enduring subject. In summer 1914, as the First World War broke out in Europe, she went on holiday to Monterey Bay, just south of San Francisco. The distinctive deep blue crescent of the ocean in contrast with the dark pine trees on the shore had a profound effect on her, and, in something of a frenzy, she began to paint, cycling up to the hills with her canvases to paint out in the open. There is a distinctly Californian feel to the blues and purples of the hills, the deep azure of the sea, and the deft, decisive youthfulness of her brushstrokes. The pictures tell of an artist finding her style, her subject. Her exhibition at the Schussler Galleries in San Francisco in autumn 1914 was rapturously received, with Fortune taking artistic ownership of the Bay. Critic Michael Williams wrote,

"You have of course seen heaps of Monterey Bay pictures, and pier pictures galore – but you've rarely seen such fresh, strong, simple interpretations of the romantic charm and deep colour of Monterey Bay as these." These early works are most sought after, regularly commanding seven-figure sums: *Late Afternoon, Monterey*, estimated at \$400,000-600,000, sold at Bonhams in 2007 for \$1.8m.

After the war, Fortune moved to St Ives. The peculiar quality of the light in the Cornish fishing village exerted a magnetic pull on Fortune – just as it would on the many great artists who colonised the town after her. "I'm doing the best stuff I've ever done now," she wrote in 1922. She was fascinated by the inconstancy of the weather, in such contrast to the steady Californian sun. "It is impossible to take large canvases out of doors here as the light changes so rapidly," she said. "The harbour, when the tide is in, is generally a sheet of melted silver." She began working in monochromatic schemes, massing her shapes together into blockier, more abstract suggestions of form. The St Ives paintings show a new panache and confidence in her paintings. She exhibited all over the UK and Europe.





California – and her favourite subject, Monterey Bay – eventually reclaimed Fortune in 1927. After nearly a decade away from America, there was a very apparent shift in her style. The Cézanne-like renderings of colour and shape were more pronounced. There was a subtler approach to light and shade, no doubt acquired from her experience painting changeable Cornish seascapes. These late 1920s pieces – such as Fortune's untitled Monterey Bay painting offered this November – show Fortune at the height of her powers.

In her later years, Fortune turned to ecclesiastical painting, working chiefly on commissions for Catholic churches across California. She could often be spotted in her corduroy suit on her bicycle – which she nicknamed 'Blasphemia' – exploring the Bay Area hills. Her love for her native California never left her, nor did her need to be outdoors, looking down at a view from on high.

Isobel Cockerell is Assistant Editor of Bonhams Magazine.

Sale: California and Western Paintings & Sculpture Los Angeles Monday 21 November at 6pm Enquiries: Scot Levitt +1 323 436 5425 scot.levitt@bonhams.com bonhams.com/calwest

From August 2017, *The Colorful Spirit*, a year-long travelling retrospective of E.Charlton Fortune's work, will be exhibited at the Pasadena Museum of California Art, the Crocker Art Museum and the Monterey Museum of Art respectively. http://pmcaonline.org/



**Far left** Euphemia Charlton Fortune painting *en plein air*, 1916

**Clockwise from top** E. Charlton Fortune, *Late Afternoon, Monterey,* 1914; Fortune on a painting expedition in Scotland, c.1921; E. Charlton Fortune, *St Ives Harbour*, c.1923

## KAWS and effect

The New York graffiti artist KAWS found his inspiration among Tokyo's pop-culture obsessives, as *Matthew Wilcox* discovers

started doing SpongeBob paintings for Pharrell. Then I started doing smaller paintings, which got much more abstract. SpongeBob was something I wanted to do because, graphically, I love the shapes."

KAWS – aka Brian Donnelly – is one of the most soughtafter urban artists working today. In the early 2000s, the former graffiti artist begun reworking familiar TV and cartoon characters, such as the Simpsons, Mickey Mouse and, notably, SpongeBob SquarePants, the character who is sliced into strips of super-close-up painting in *'T. N. O. N. – I'*, the work to be offered in the Modern and Contemporary sale in Hong Kong in November.

Donnelly was born in 1974 in New Jersey. He moved in the early 1990s into New York City, where he worked at night producing street art that augmented and played with advertising on bus shelters, phone booths and billboards.

## "It occurred to me that this kind of obsessive collecting isn't any different than art"

Inspired by Claes Oldenburg and Takashi Murakami, KAWS' solo creativity has been punctuated by a series of superstar collaborations that tie together the apparently disparate worlds of urban art, Japanese *otaku* (geek) culture and American hip-hop. These have proved an inexhaustible well of inspiration, with the prolific artist producing designs for everything from t-shirts for Uniqlo to an album cover for Kanye West.

The kernel of this later burst of productivity lies in KAWS' first visit to Japan, after he graduated from New York's School of Visual Arts in 1996. He immersed himself in street art projects, while exploring Tokyo's myriad subcultures. Then in 1999 the artist went into partnership with the Japanese company Bounty Hunter to produce his first figurine: a vinyl Mickey Mouse with crosses for eyes.

The artist recently explained this development in *Interview* magazine, "I saw that these guys in Japan were collecting toys. I had friends that were spending \$3,000 on a Star Wars prototype figure. They weren't collecting art, they were collecting toys. So I did those package paintings where I mass-produced the packaging around the painting, but the painting itself was done individually. That was my way of bridging the gap between those two worlds."

His recognition of a certain cartoon's graphic impact doesn't necessarily mean KAWS is a fan. "When I'm painting SpongeBob, I'm not thinking, 'Oh, I loved this episode.' Honestly, I've never even watched it." But his grasp of *otaku* culture is so certain that in 2006 he was able to open OriginalFake, a shop in Tokyo that sold only KAWS-abilia. "These guys are absolute connoisseurs of the stuff they collect. They can look at a toy and say, 'Oh, this is a '76. It came out in three versions.' It occurred to me that this kind of obsessive collecting isn't any different than art."

Matthew Wilcox is Deputy Editor of Bonhams Magazine.

Sale: Modern and Contemporary Art Hong Kong Monday 21 November at 4pm Enquiries: Ingrid Dudek +852 2918 4321 contemporary.hk@bonhams.com bonhams.com/contemporary



**Opposite, top** KAWS aka Brian Donnelly

Opposite, inset

KAWS (born 1974) with Hajime Sorayama (born 1947) *No Future Companion,* 2009 numbered 120/500 *31.8 x 17.8 x 10cm* (*12½ x 7 x 4in*) Estimate: HK\$30,000 -50,000 (£3,000 - 5,000) offered at Bonhams Hong Kong Unplugged sale on 21 November

**Right** KAWS (born 1974) *T.N.O.N. – 1*, 2012 acrylic on canvas in four parts *each 214 x 30.8cm* (*84¼ x 12in*) Estimate: HK\$1,500,000 - 2,000,000 (£150,000 - 200,000)



## Hard core

**Tom Kemble**, head chef at the Michelin-starred Bonhams Restaurant, reinvents tarte Tatin, the famous apple dessert

> any much-loved foods and sauces have been created by accident – crisps, Worcester sauce, Eton Mess, crêpes Suzette – but none have a more colourful story behind their creation than tarte Tatin. This luscious caramelised apple tart is now a benchmark for any French or Frenchinspired restaurant, but it originated only in the late 19th century.

The dessert is the creation of two sisters who ran an establishment, called L'Hôtel Tatin, in the small town of Lamotte-Beuvron in the Loire. The story goes that Stéphanie, the elder sister, accidentally placed an apple tart in the oven the wrong way up and found that it tasted better than the original.

What really made it famous though, was when Maxim's of Paris purloined the recipe and put it on the menu in the 1930s under the name 'Tarte des Demoiselles Tatin'.

Inevitably, there is an ongoing dispute as to whether or not tarte Tatin already existed in the region decades earlier, but why spoil a good story?

My version of this autumnal dessert is a play on the classic tarte Tatin. The difference is that this recipe treats the apple like a potato in a dauphinoise, thinly slicing it to create a multi-layered stack of caramelised apples. The caramel is made beforehand and baked with the apples in a tray. Traditionally the tarte Tatin is served warm, so that the ice-cream or crème fraîche would melt into it. It's a great dessert, and although it takes some time to prepare, it can be kept for a few days in the fridge and it only improves the flavour.

I first came across this variation when I worked at Foliage, the restaurant Above Louis Valtat (1869-1952) *Nature morte aux pommes* Estimate: \$8,000-12,000 offered at Bonhams New York on 16 November

previously situated at the Mandarin Oriental Hotel in London. I was there for two years under the head chef Chris Staines and I have fond memories of the team. This was where I learned the foundations of pastry. We would be the first chefs in and the last ones out, and there was a lot of preparation to do every day, including for the apple dauphinoise.

The smell of caramelised apple when it comes out, fresh from the oven, always takes me straight back to my time at the restaurant.

Tom Kemble is Head Chef at Bonhams Restaurant, 7 Haunch of Venison Yard, London, W1

The restaurant is open for lunch from 12 noon - 2.30pm, Mon - Fri; and for dinner from 7pm, Wed - Fri.

Reservations: +44 (0) 20 7468 5868 reservations@bonhams.com

### An apple a day Tarte Tatin (serves 6)

#### **Tatin caramel**

30g glucose 300g sugar 130g butter (diced and cold)

1. Put the sugar and glucose in a saucepan and, over a moderate heat, melt them together, stirring as little as possible, until they are a deep golden brown colour.

2. Remove from the stove and whisk in the butter, piece by piece, to avoid splitting. 3. Once emulsified, pour the caramel quickly over a tray lined with greaseproof paper. 4. Allow to cool, then break the caramel up into small pieces and blitz them in a food processor to make a powder.

#### Apple dauphinoise

12 Cox apples Tatin caramel (see above)

1. Core and peel the apples and, using a mandolin, slice them thinly.

2. Line a baking tray with greaseproof paper. 3. Arrange the apple slices in the baking tray, layer by layer, sprinkling caramel mix between each laver.

4. Bake at 180°C for around 45 minutes until the dauphinoise is caramelised and the apples are cooked through.

#### Crème diplomat

500ml whole milk 1<sup>1</sup>/<sub>2</sub> vanilla pods 100g egg yolks 75g sugar 50g cornflour 11 whipping cream

1. Pour the milk into a saucepan.

2. Using a small sharp knife, cut the vanilla pods lengthwise and scrape the seeds out. Add them to the milk along with their pods. 3. Gently heat the milk to a simmer, before removing it from the heat and letting it infuse for 30 minutes. Remove the pods. 4. Whisk the egg yolks with the sugar until pale and creamy. This can be done by hand, but an electric whisk is helpful. 5. Whisk the cornflour into the egg mix, before slowly whisking in the infused milk. 6. Transfer the mixture to a saucepan and gently heat it, stirring regularly.





7. Once thickened, continue to cook the mixture for 5 minutes, gently whisking every so often to prevent it catching on the bottom of the saucepan.

8. Pour the mixture onto a metal tray sat on ice and cover with cling film to prevent a skin forming. Place in the refrigerator to set.

9. Whip the cream until it forms peaks. 10. Once the custard is set, break down the mixture with a blender or whisk, before gently folding in the whipped cream.

11. Store the crème diplomat in piping bags until it is needed.

#### **Arlettes**

Arlettes are made by covering a sheet of good-quality ready-made puff pastry with icing sugar and rolling it into a cylinder. They can be flavoured with cinnamon and provide a great crunch to the dessert.

1 sheet of puff pastry Icing sugar to dust

- 1. Pre-heat the oven to 180°C.
- 2. Sieve a layer of icing sugar over a sheet
- of puff pastry, and then roll it up from the
- short end, like a Swiss roll.

3. Wrap in greaseproof paper. Chill for 1 hour. 4. Cut the pastry into thin discs and dust

again with icing sugar (be generous).

5. Sprinkle your work surface with sugar to prevent sticking, and roll the discs out very thinly. Return them to the fridge for 1 hour. 6. Using a cutter, cut the biscuits into neater rounds and arrange them on a lined baking tray. Put another piece of non-stick baking parchment on top, followed by a second tray. 7. Bake until golden brown. This should take around 10 minutes.

#### Moscatel caramel sauce

75g caster sugar 25g butter 125g whipping cream 1¼ teaspoons Moscatel vinegar

1. Caramelise the sugar to a golden brown colour and then add the butter. 2. Slowly add the cream. Bring briefly to the boil. 3. Leave to cool down and stir in the vinegar. 4. Warm the sauce in a pan when needed.

#### To finish

Using a cutter, cut the dauphinoise into circles and place on a tray with parchment. Warm through in an oven before putting the circles on a plate. Pipe the crème diplomat in between two arlettes and place on top of the apple. Drizzle some warm caramel sauce around the plate and serve.

#### Wine box: apples and pairs

#### Classic pairings

1995 Vouvray Moelleux Clos du Bourg 1ère Trie, Domaine Huet, Loire, France £80 bottle (750ml)

From botrytised Chenin Blanc grapes, grown on the local Tuffeau limestone, the biodynamic Domaine Huet produces complex and long-lived wines. The 1995 vintage displays ripe baked apple notes, with layers of honey and mineral smoke.

2012 Botrytis Riesling, Heggie's Vineyard, Eden Valley, Australia

#### £32 bottle (375ml)

A classic Eden Valley Riesling, again from botrytised grapes, showing pure crisp Granny Smith apple and some caramel hues from the botrytis. A good alternative to the more classic Chenin-based pairings.

#### Alternative pairing

Bonhams Apple Old Fashioned, £12 We have developed something quite special to pair with Tom's apple dishes. This is a dessert-cocktail pairing, using Calvados Reserve de Semainville from Adrien Camut, with maple syrup, a dash of Angostura bitters and topped up with Pol Roger NV Champagne. It combines the baked caramel apple flavours from the Calvados and maple syrup, while the champagne provides a biscuit character.

Charlotte Logan-Jones, sommelier

## Moving mountains

Over the centuries, Iran has bridged civilisations. Barnaby Rogerson guides us through its many kingdoms

> knew about the indigo fields of a Safavid carpet, the lustreware tiles, the jewel-like intensity of Ilkhanid court illuminations, the improbable length of Fatih Ali Shah's beard and how the eyebrows of a beloved youth etch a bow on the forehead. But after 40 years reading about Persia, there was a danger I would find 21st-century Iran a rude awakening.

> But neither the asthmatic grey globe that surrounds Tehran, nor its traffic jams, nor the complete lack of wine at dinner produced any significant diminuation. Iran is quantifiably more magnificent than anything I had imagined.

I put this down, first, to the mountains. They were a revelation throughout our fortnight's journey, whether we flew, were driven or walked. They break Iran up into hundreds of magical kingdoms. Each city is essentially an oasis, ringed by an improbable gothic frenzy of peaks. These appear threatening, but they are a blessing, funnelling water into garden-fields. We got a childish delight from spotting old lines of human molehills snaking their way from the foothills towards the city – an indication of underground water channels called *qanat*.

The second point of infatuation was the walled gardens. Iranians have an obsessive relationship with gardens, whether in their poetry and art, or as a spiritual metaphor, but you only begin to understand their compulsion after you have travelled across several hundred miles of bleak and austere mountainous desert and then stumble across one of their walled enclosures. Inside, everything will be rare and pleasing: trilling with rills; bathed in leaf shadow, cool breezes and scent. All our most memorable lunches were taken within walled gardens, perched cross-legged on *takht*, little raised wooden platform thrones.

The mountains and gardens taught us Iranian history on the ground. One could at last understand how dynasties coexisted in different corners of Iran; how conquerors (be they Macedonian, Arab or Turk) would gallop through, seizing city after city, yet never hold the land; how different provinces could be shaved off to become a separate kingdom one century, then become the seed of a brand new empire in the next. This is also why you have to travel so much to see the quintessential Iran: there is no Iranian London or Paris, a city that has endured for millennia as the national capital. Instead, dozens of beautiful historic cities have briefly blazed, before receding into retirement with most of their monuments intact.

So a first-time traveller to Iran must visit Kashan, Isfahan, Yazd, Shiraz, Persepolis and Kerman. Each of these cities has half a dozen transfixingly beautiful things (palaces, covered bazaars, ancient mosques) and something unique: Isfahan's Maidan Square, the towers of silence at Yazd, the 40-night meditation room in the shrine of Nematallah Vali at Kerman, the royal rock-cut tombs outside Persepolis and the Fin garden

### "Unfold the map, cast off the bowlines, voyage, dream, travel, discover"

above Kashan. One might even consider skipping the smog and traffic of Tehran were it not for the city's fantastic museums.

It makes Iran a splendid place to travel through, for you spend a couple of days in each gem-like ancient capital, interwoven with more restful days on the road, before you arrive at the next. The trick is to ensure your travel agent (you need a travel agent – and a planned itinerary – to get a visa) adds elegant stop-offs on your journey: a forgotten caravanserai, perhaps, or a mud-brick citadel, the ruins of an ancient fire temple or a simple picnic tea with Iranian friends.

My recent trip was an intellectual caravan, chock-a-block with historians, writers and artists who would otherwise never

TRAVEL



**Clockwise from left** Allāhverdi Khan Bridge, one of Isfahan's 11 bridges; Kakh-e Chehel Sotun

palace, also in Isfahan; the domed roof and mihrab of Jameh mosque in Yazd

dream of travelling as a coach party. Some of us were keen to meet the remaining Zoroastrians, Jews and Armenians, but we were 30 years too late: only elderly representatives and some touching monuments are left. But Iran remains a commonwealth of peoples, with full-blooded Iranians equalled in number by Azeri, Baluch, Khuzestani Arabs, Kurds, Turkomen and Afghan minorities, not to mention Shiite refugees. Beyond these frontiers a Greater Cultural Iran exists, whose artistic and literary influence washes over Mughal India, Pakistan, Afghanistan, the Persian Gulf, Central Asia and the Caucasus, not to mention Kensington and California.

It helps to be armed with some knowledge, as you are entering one of the world's great cultural epicentres. You will need to be able to nod at the adjectival dynasties -Achaemenid (the ancient Persian Empire of Cyrus, Darius and Xerxes), Sassanid (the Zoroastrian Empire that stood beside Byzantium), Seljuk (early medieval), Ilkhanid (medieval heirs of the Mongols), Safavid (16th- and 17th-century artistic apogee) and Qajar (overblown 19th century). You should also be aware of Iran's unmatched passion for her writers and poets. Some knowledge of these heroes (rather than dead Shahs) will go a long way, at either a tea stop or a dinner table. I have three friends who are currently the most sought-after dragomen for any discerning group of travellers in Iran. But if you cannot get hold of Sylvie Franquet, Bruce Wannell or Antony Wynn, travel with David Blow's Persia, a compendium of writing on the country. Then unfold the map, cast off the bowlines, voyage, dream, travel, discover.

Barnaby Rogerson is an author and publisher. He has written travel guides and biographies of the Prophet Muhammad and the Caliphs.



### When in Iran...

In **Tehran**, the National Archaeological Museum, Reza Abbasi Museum, Glass Museum and newly opened Museum of Islamic Art alone make a flight to Iran worthwhile. Visit the 19th-century Qajar Golestan Palace, Carpet Museum and Museum of Modern Art to easily fill three days. The Crown Jewel Museum is very popular, but can be safely missed. If pausing between flights, use the airport's serviceable Novotel/ Ibis. My dragoman friends recommend Espinas, Gilane and Divan as restaurant stops.

Kashan is celebrated for its bazaar, with the Timcheh ye Amin od-Dowleh dome the proper reward for a morning's shopping. The city's enterprising merchants are well represented by rose-water distilleries and the Abbasi, Borujerdi, Ameri and Tabatabaei historic mansions. Private palace hotels include the Manoucheri, Saraye Ameriha and Mahinestan Raheb – bliss in mood and food, but don't expect perfect plumbing. The Fin garden is superb.

Isfahan has one of the world's most successful public spaces: Imam Square is fringed by an arcaded and domed covered bazaar, and punctuated by three extraordinary monuments: the Abbasi Mosque, Ali Qapu Palace and Lotfollah Mosque. Jolfa, the old Armenian district, is on the other side of the river: cross Khaju Bridge to visit the Vank Cathedral and Armenian Museum. and take in the relaxed atmosphere the Armenian cafés. Shah Abbas I's pavilion palace. Chechel Sotun (the Hall of Forty Columns), and, at the heart of the ancient city, the Friday mosque preserve 1.000 years of Islamic architecture. Hasht Behesht ('eight heavens') is an aristocratic survival from the Safavid era. Stay in Abbasi for its lovely courtyard and palatial breakfast. You might lunch one day in Shahrzad off Imam Square, in the Armenian guarter the next (perhaps at Khan Gostar), or in Arca, a restored caravanserai

Yazd is an oasis city. The Zoroastrian towers of silence (pictured above) are at their best at dusk; prepare yourself by visiting the Zoroastrian fire temple. The old city is dominated by the Jameh Mosque and the Husseineyeh of Amir Chaqmaq, balanced by the domestic serenity of the Bagh i-Dowlat garden and the unexpected interest of the water museum, a town palace in whose deep cellar you can see a *qanat*. A destination in its own right, Shiraz is also the natural base from which to see **Persepolis**, ancient cult-centre of Xerxes and Darius. A fascinating ruin, its extant carvings and architecture are full of spiritual and historical allusions, and it is surrounded by royal tombs (the so-called Naqsh-e-Rustam) cut into the cliff faces during the Elamite, Achaemenid and Sassanian dynasties. Pasargadae is earlier but of less interest, except for the simple tomb of Cyrus, the great founder of empire, at which Alexander wept.

Shiraz (pictured below) has the world's best living memorial to a poet, the tomb garden to Hafiz. It is at its best in the evening. On the edge of the old city, there is the Nasir al Mulk madrasa and mosque, while the centre is still dominated by the Vakil mosque



and bazaar. Finish with the Pars Museum, the remnant of an old walled garden. Try the traditional Persian section of the Haft Khvan restaurant complex for dinner; the Shapor Garden café is perfect at teatime.

Kerman concludes our tour, its old city centre dominated by the Jameh mosque wrapped in a complex bazaar with caravanserai, 17th-century Ganjali bathhouse and teahouses. On the city edge are the gaunt remains of the Gonbad Jabiliveh, an ancient Sassanid dome, while the 14th-century mausoleum of Shah Nematollah is 30 miles beyond. A self-contained day trip is out to the ancient fortress of Rayen Citadel, which watches the snow-capped border mountains of Baluchistan; pause on your way back to explore the 19th-century Qajar Shahzadeh walled garden.

Travellers used to fly back to Tehran from Kerman, in order to catch flights back to Istanbul, but Turkish Airways has been impressively expansionist in the last year, adding direct flights to Isfahan, Shiraz, Mashhad, Kermanshah and Tabriz. **B.R.** 

#### Important Maritime Paintings & Decorative Arts

New York Thursday 26 January 2017 1pm

Montague Dawson (British, 1890-1973) *Far Away - The Black Adder* signed lower left 'Montague Dawson' oil on canvas *24 x 36in (61 x 91.5cm)* Estimate: \$40,000 - 60,000 (£35,000 - 50,000)

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

# Around the Globbe

**Isobel Cockerell** highlights a selection of Bonhams sales worldwide



#### Hong Kong Ring-a-ding-ding!

In China, the number eight is associated with fortune, wealth and prosperity. Apartments on the eighth floor are always in demand and, in the 1990s, a number plate with the number eight on it was auctioned for HK\$5m. So the recent announcement that Bonhams Hong Kong are to offer a diamond with exactly 8.88 carats caused excitement that it might bring fortune to its wearer. The French-made diamond ring by Cartier is estimated at HK\$5,380,000-6,200,000 and will feature in the Rare Jewels and Jadeite sale at Bonhams Hong Kong on 30 November.

**Image:** An exceptional diamond single-stone ring, by Cartier

Estimate: HK\$5,380,000-6,200,000 Sale: Rare Jewels and Jadeite, Hong Kong, 30 November, 3pm Enquiries: Graeme Thompson +852 3607 0006 graeme.thompson@bonhams.com





#### The Native American sale in San Francisco will feature a fascinating collection of Inuit masks from northern Alaska. Carved from driftwood, the masks are estimated collectively at more than \$100,000. Relatively little is known about how these masks were used - it is thought that some were perhaps part of shamanic ritual, and represented the connection between humans and animals. Surviving in some of the harshest conditions on Earth, the Inuit owners of these particular masks lived nomadically - moving between the outer islands of Alaska. The collection was assembled in the early 1930s by Madeline Langworthy, and has remained in her family ever since. Langworthy began her search by scouring Alaskan curiosity shops, before liaising with a mercantile group who traded with remote Inuit villages in the summer months. The origins of the masks span from the early 20th century right back to the prehistoric era - some of the masks were even excavated from the permafrost.

Image: Collection of Inuit masks Estimate: \$102,500 - 138,500 Sale: Native American Art, San Francisco, 5 December Enquiries: Ingmars Lindbergs +1 415 503 3393 ingmars.lindbergs@bonhams.com



#### Modern British & Irish Art London Wednesday 23 November 3pm

Graham Sutherland O.M. (British, 1903-1980) *Form over Grill with Bird* oil on canvas *145 x 65 cm (57 x 25½in)* Estimate: £120,000 - 180,000 (\$145,000 - 215,000)

Enquiries: Matthew Bradbury +44 (0) 20 7468 8295 matthew.bradbury@bonhams.com bonhams.com/modernbritish





In 2011, the Chinese painter and calligrapher Zhang Dagian became the most popular Chinese artist at auction. His work has come to symbolise the convergence of modern and traditional Chinese arts. But his legacy as a great teacher and friend also endures. One of Zhang's biggest champions was the late Lim Ying Yun, who was a student of his in 1950s Singapore. Zhang fostered in her a lifelong love of Chinese paintings, as her collection, which features early and late paintings and calligraphy by the master, reflects. Two works Zhang created for Lim and dedicated to her are among the offerings in Hong Kong on 25 November. A further seven works from the collection will be offered in San Francisco on 13 December, with a combined estimate of over half a million dollars.

Image: Zhang Daqian, *Travellers over Waterfall* Estimate: HK\$400,000 - 600,000 Sale: Fine Chinese Paintings, Hong Kong, 25 November Enquiries: Iris Miao +852 2918 4321 iris.miao@bonhams.com Amelia Chau +1 415 503 3397 amelia.chau@bonhams.com



"Talk to a pretty girl for an hour and it seems like a minute. Sit on hot coals for a minute and it seems like an hour. That's relativity." So said the genius of the 20th century, Albert Einstein. Of course, his breakthrough theory of relativity was rather more complex than that. The first separate printing of Einstein's general theory of relativity, and the only copy known to have been signed and inscribed by the man himself, will go on sale at Bonhams New York in December. It was 1916 when Einstein, then a young office clerk moonlighting as a physicist, wrote his manuscript. It was life-changing - not just for Einstein, who was finally accepted into university, but for the world. The very concepts of physics had been turned upside down. This auction marks the centenary year of Einstein's discovery.

Image: Die Grundlage der allgemeinen Relativitätstheorie by Albert Einstein, 1916 Estimate: \$80,000 - 120,000 Sale: History of Science and Technology, New York, 7 December Enquiries: Catherine Williamson +1 323 436 5442 catherine.williamson@bonhams.com



t. Sintin AROhmann

Die Grundlage der allgemeinen Relativitätstheorie

A. Einstein

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Leipzig :: Verlag von Johann Ambrosius Barth :: 1916







#### Washington, DC Washington post

Gertraud Hechl is the Bonhams representative for the Mid-Atlantic states, based in Washington DC and Middleburg, Virginia. She has over 25 years of experience as an art appraiser and consultant in the auction, art and philanthropy worlds. Her career began in Austria, where she was born. She graduated from Vienna University of Economics and Business, before heading stateside to work at a major international auction house in Los Angeles and New York. Before Hechl joined Bonhams in 2012, she was an expert appraiser on the American version of Antiques Roadshow, and an in-demand consultant both for private collectors and for auction houses. She has also been involved in the translation and publication of books on antique watches, clocks and other collectables. Hechl says that one of her proudest moments at Bonhams was when a painting she consigned, Balinese Girl by Romualdo Locatelli, set a record for the artist at auction, selling for HK\$7,240,000 in Hong Kong in 2015.

Enquiries: Gertraud Hechl +1 540 454 2437 gertraud.hechl@bonhams.com

#### **Edinburgh** Conquering the zeitgeist

The 1980s saw a return to painting, with Postmodernism giving an opportunity to readopt old styles and techniques. Many galleries welcomed this with open arms - after all, paintings were often easier to sell than conceptual art. But that didn't mean painting was no longer radical. The New Glasgow Boys were four young painters - Ken Currie, Peter Howson, Adrian Wiszniewski and Stephen Campbell - who emerged from Glasgow School of Art during that difficult decade. Championed by their legendary teacher, the portrait painter Alexander 'Sandy' Moffat, they were vocal advocates of figurative painting, and produced harrowing depictions of life and death in the Glasgow tenements. Ken Currie's portravals of the victims of violence and trauma, rendered in jewel-like colours with a sense of heightened,

cinematic realism, are particularly visceral. In 1987, a series of his paintings of Upper Clyde shipbuilders and a hollow-eyed John MacLean were mounted on the ceiling of Glasgow's People's Palace. In the same year, an exhibition of his work – along with that of the rest of the New Glasgow Boys – was held at the Scottish National Gallery of Modern Art. A formidable triptych featured in the show will go on sale at Bonhams in Edinburgh on 30 November.

Image: Ken Currie (British, born 1960), Night Shift, Saturdays, Departure (a triptych) Estimate: £20,000 - 30,000 Sale: 19th and 20th Century Pictures, Edinburgh, 30 November Enquiries: Colleen Bowen +44 (0)131 240 2292 colleen.bowen@bonhams.com



### $\blacksquare$

#### Knightsbridge Open range

An 1873 Winchester rifle thought to have been captured by a Blackfoot warrior at the Little Bighorn is one of the highlights of the Daedalus Collection, which is to be offered in Knightsbridge in December. Another is an octagonal-barrelled Sharps buffalo rifle – as heavy and impressive as the animals themselves. The weapon of choice for buffalo hunters in the 19th century, it was designed for use at extreme range to prevent stampedes.

**Image:** 1873 Winchester rifle with tassled case **Estimate:** £2,000 - 3,000

Sale: The Daedalus Collection of Antique and Modern Firearms, Knightsbridge, 1 December Enquiries: David Williams +44 20 7393 3807 david.williams@bonhams.com



#### Antiquities London

London Wednesday 30 November 10.30am

An Egyptian bronze cat Provenance: Raymond William Richardson Collection, London, acquired in the 1950s Estimate: £20,000 - 30,000 (\$25,000 - 35,000)

Enquiries: Siobhan Quin +44 (0)20 7468 8225 antiquities@bonhams.com bonhams.com/antiquities



## London

**New Bond Street** 

NOVEMBER

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

Tue 8 November 2pm The Julius and Arlette Katchen Collection of Fine Netsuke: Part I

Thu 10 November 10.30am Fine Chinese Art

Thu 10 November 11am The Ethereal Brush: Important Paintings from a London Collection

Thu 10 November 1pm Fine Japanese Art

Wed 16 November 1pm Prints and Multiples

Wed 16 November 2pm The Greek Sale

Tue 22 November 2pm Modern and Contemporary South Asian Art

Wed 23 November 2pm Modern British and Irish Art

Wed 30 November 10.30am Antiquities

Wed 30 November 3pm The Russian Sale DECEMBER

Sun 4 December 10.30am Fine Jewellery

Sun 4 December 1pm The Bond Street Sale

Thu 8 December 10.30am Fine and Rare Wines

Thu 8 December 2pm Old Master Paintings

Wed 14 December 10.30am Fine European Ceramics

Wed 14 December 2pm Fine Watches and Wristwatches

Wed 14 December 2pm Fine Clocks

#### FEBRUARY

Thu 2 February 2017 5pm Impressionist and Modern Art

Thu 9 February 2017 4pm Post-War and Contemporary Art

Wed 15 February 2017 2pm Africa Now – Modern Africa

Thu 16 February 10.30am Fine and Rare Wines

#### Knightsbridge

#### NOVEMBER

Wed 2 November 10.30am Old Master Paintings

Thu 3 November 10.30am British and Continental Ceramics and Glass

Mon 7 November 10.30am Asian Art

Wed 9 November 1pm Fine Books and Manuscripts

Tue 15 November – Wed 16 November 10am Home and Interiors

Tue 22 November 1pm Watches and Wristwatches including the Collection of a European Nobleman

Tue 22 November 2pm Modern British, Irish and East Anglian Art

Wed 23 November 10.30am Medals, Bonds, Banknotes and Coins

Wed 23 November 11am Jewellery

Wed 30 November 10.30am Antique Arms and Armour

Wed 30 November 1pm Prints and Multiples

#### DECEMBER

Thu 1 December 12pm Modern Sporting Guns Thu 1 December 3pm The Daedalus Collection of Antique and Modern Firearms

Tue 6 December – Wed 7 December 10am Home and Interiors

Mon 12 December 11am Jewellery

Wed 14 December 12pm European Collections

Thu 15 December 12pm Entertainment Memorabilia

JANUARY

Fri 13 January 10am Watches and Wristwatches, Collection of a European Nobleman (online only)

Tue 17 January – Wed 18 January 11am Gentleman's Library Sale

Wed 25 January 11am Jewellery

FEBRUARY

Wed 1 February 1pm Travel & Exploration

Tue 21 February 1pm Watches and Wristwatches







### **Old Master Paintings**

London Thursday 8 December 2pm

Aert Van Der Neer (1603-1677) A Landscape at Sunset with Fishermen in the Foreground and an Estuary Beyond (detail) signed with monogram oil on canvas  $43 \times 57.5 cm (17 \times 221/2in)$ Estimate: \$80,000 - 120,000(\$100,000 - 150,000)

Enquiries: Andrew McKenzie +44 (0) 20 7468 8261 andrew.mckenzie@bonhams.com bonhams.com/oldmasters

## Regions

#### NOVEMBER

Wed 2 November 10am Home and Interiors Edinburgh

Wed 16 November 11am Asian Art Edinburgh

Tue 29 November 11am Jewellery Edinburgh

Wed 30 November 2pm 19th and 20th Century Pictures Edinburgh

#### DECEMBER

Wed 7 December 11am Whisky Sale Edinburgh

Wed 7 December 11am The December Sale: Collector's Motor Cars, Motorcycles and Automobilia London, Olympia

#### FEBRUARY

Wed 22 February 11am Home and Interiors Edinburgh

## Europe, Hong Kong & Australia

#### SEPTEMBER

Fri 18 November 6pm Fine and Rare Wine, Cognac and Single Malt Whisky Hong Kong

Mon 21 November 3pm Modern and Contemporary Art Hong Kong

Tue 22 November 6.30pm Important Australian and Aboriginal Art Sydney

Tue 29 November 10am Fine Chinese Ceramics and Works of Art Hong Kong

Tue 29 November 6pm Images of Devotion, including Masterpieces from the Collection of Ulrich von Schroeder Hong Kong

Wed 30 November 3pm Rare Jewels and Jadeite Hong Kong

#### DECEMBER

Thu 1 December 10am Fine Watches and Wristwatches Hong Kong











#### The Scottsdale Auction

The Westin Kierland Resort & Spa, Thursday 19 January 11am

1964 Porsche 904 GTS Estimate: \$2,000,000 - 2,500,000 (£1,650,000 - 2,100,000)

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

### North America

#### NOVEMBER

Tue 1 November 10am Made in California: Contemporary Art Los Angeles

Tue 1 November 1pm The Modern House: Contemporary Art and Design Los Angeles

Wed 2 November 2pm 19th Century European Paintings New York

Mon 14 November 10am The Elegant Home Los Angeles

Tue 15 November 5pm Post-War and Contemporary Art New York

Wed 16 November 4pm Impressionist and Modern Art New York

Mon 21 November 10am California Jewels Los Angeles

Tue 22 November 2pm American Art New York

Tue 29 November 12pm The Estate of Maureen O'Hara New York

Wed 30 November 12pm TCM Presents... Lights, Camera, Auction! New York DECEMBER

Fri 2 December 10am Fine and Rare Wines San Francisco

Mon 5 December 12pm Native American Art San Francisco

Mon 5 December 3pm Fine Jewelry New York

Tue 6 December 2pm Modern and Contemporary Prints and Multiples New York

Tue 6 December 3pm African, Oceanic and Pre Columbian Art Los Angeles

Wed 7 December 10am Lapidary Works of Art, Gemstones, Minerals and Natural History Los Angeles

Wed 7 December 11am History of Science and Technology New York and San Francisco

Wed 7 December 1pm Voices of the 20th Century New York

Thu 8 December 1pm Fine Watches, Wristwatches and Clocks New York Tue 13 December 1pm Coins and Medals New York

Wed 14 December 10am Asian Decorative Arts San Francisco

Wed 14 December 1pm 20th Century Decorative Arts New York

#### JANUARY

Thu 19 January 11am The Scottsdale Auction Scottsdale

Thu 26 January 12pm

The Las Vegas Motorcycle Auction Las Vegas, Sally's Hotel and Casino

Thu 26 January 1pm Important Maritime Paintings and Decorative Arts New York

FEBRUARY

Sun 12 February 10.30am Fine Books and Manuscripts Los Angeles













The Russian Sale London Wednesday 30 November 3pm

Fedor Ivanovich Zakharov (Russian, 1882-1968) Ballerina signed in Latin (lower right) oil on composite board 160 x 109.5cm (63 x 43in) Estimate: £35,000 - 45,000 (\$40,000 - 55,000)

Enquiries: Daria Chernenko +44 (0) 20 7468 8338 daria.chernenko@bonhams.com bonhams.com/russian

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#### **American Art**

New York Tuesday 22 November 2pm

Andrew Wyeth (1917-2009) *Hawking,* 1978 drybrush and pencil on paper Estimate: \$250,000 - 350,000 (£210,000 - 300,000)

Enquiries: Kayla Carlsen +1 917 206 1699 kayla.carlsen@bonhams.com bonhams.com/americanpaintings

#### How Steven Berkoff

made his directorial debut in a building with a railway turntable – the Roundhouse

eldom have I felt such an atmosphere as I did when I first walked into the Roundhouse. The majestic circular structure, built in 1847 for a railway turntable, is topped by a curved roof, which allows the light in from its crown, and is supported by 24 cast-iron Doric columns. When I first entered, it had a forlorn feeling about it, as if the very bricks breathed an air of loneliness. It felt so right to me, so natural, as if I had found a soulmate. Nevertheless it also emanated a strange power; the same way an empty cathedral does... Perhaps this would be my church? I really hoped so. It seemed to me that this was a place that could not be used frivolously; it must give sanctuary to works of theatrical innovation. It must not be used for trivia just for the paying the rent.

I had an amiable meeting with the playwright Arnold Wesker, who wished to convert it into a performance space. I spoke of

#### *"The building emanated a strange power"*

my great enthusiasm for this building, but I had not yet had any experience as a director and my passion to play there was as yet a dream.

avourite

Prime Minister Harold Wilson felt that Wesker needed, first and foremost, a talented administrator. He chose George Hoskins, whose main claim to fame had been as the chief honcho of the Egg Marketing Board. I had begun work on my staging of Kafka's novella *Metamorphosis*, and so I made an appointment to meet Hoskins. He was a robust-looking gentleman with silver crinkly hair and a cupid bow mouth. Yes, he would like to have my play there. Alas, he could offer only July, a slot no one would go near given that the audience – and the performers – would bake under the theatre's glazed roof. But I was now committed as if my life depended on it. My friend, the architect Martin Beaton, worked on the expressionist set. We went to a money lender and borrowed our investment to pay the rent and wages at 49 per cent interest! But since I was convinced we would pay it back at the end of the month, I signed the contract.

Well, we opened on a hot July day fearing the worst, but, when I witnessed our magnificent skeletal steel set in the centre of that hallowed building, I felt nothing could go wrong. We opened to rave reviews. On the last week we were blessed with a review from the distinguished *Sunday Times* critic, Harold Hobson, that went beyond anything I had so far received. Martin and I paid back our investment: the month's loan cost just under 5 per cent.

The Roundhouse was to be my home on two more occasions. Our second Kafka adaptation in 1973, of his seminal work *The Trial*, was equally successful, even with less enthusiastic reviews. By the last time, in 1980, George Hoskins had gone and our radical production of *Hamlet* was ill received by an unkindly press.

That was the last time our company performed there. I did approach the new administration some years ago, but now it's onenight stands, rock concerts and the occasional circus-style show.

But I cannot pass the building without seeing us all in the summer of '69. We were champions then and I have a feeling that one day we will return. The Roundhouse is waiting for us.

Steven Berkoff, the celebrated actor, writer and director, has appeared in three plays at the Roundhouse – as well as appearing in films and plays, ranging from the award-winning Decadence to his role as a Bond villian in Octopussy.

Roundhouse, London NW1; roundhouse.org.uk.

#### Fine Watches & Wristwatches

London Wednesday 14 December 2pm

Patek Philippe, circa 2013 An 18K white gold automatic perpetual calendar wristwatch Ref: 5160G-001 Estimate: £100,000 - 150,000 (\$120,000 - 180,000)

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

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