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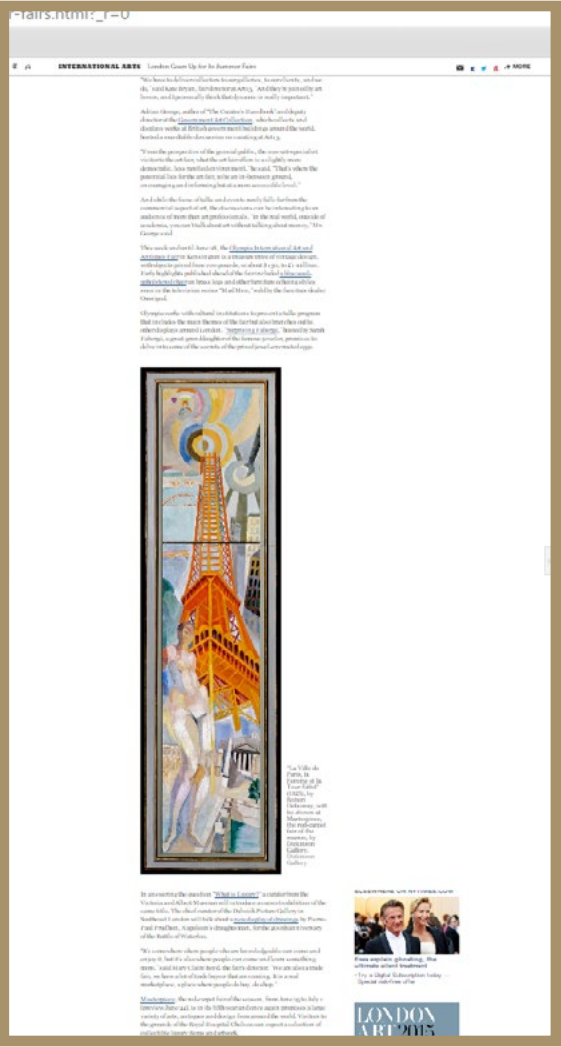


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The International New York Times

by Palko Karasz
June 23rd 2015

“London Gears Up for Its Summer Fairs”



LONDON — Summertime in and around London is synonymous with the outdoors. Longer days and mild weather attract crowds to parks and gardens, racing at Royal Ascot, tennis stars at Wimbledon or music for every taste at the Proms in Hyde Park — all with a jug of Pimm’s and lemonade, a favorite summer cocktail. The onset of warmer days also opens a season for summer exhibitions and a number of boutique art fairs, some of them in their early years. If each of them caters to a niche audience, they all share the effort to appear among the must-go events of the season. Shaking off the austere image of trade shows, they propose talks and events programs to round out their offerings beyond the commercial core. Galleries and collectors were still the main focus of the event. But the program at Art15, like at other fairs coming up this summer, was put together with new and potential audiences in mind. “We have to deliver collectors to our galleries, to our clients, and we do,” said Kate Bryan, fair director at Art15. “And they’re joined by art lovers, and I personally think that dynamic is really important.”

Adrian George, author of “The Curator’s Handbook” and deputy director at the Government Art Collection, which collects and displays works at British government buildings around the world, hosted a roundtable discussion on curating at Art15. “From the perspective of the general public, the non-art-specialist visitor to the art fair, what the art fair offers is a slightly more democratic, less rarefied environment,” he said. “That’s where the potential lies for the art fair, to be an in-between ground, encouraging and informing but at a more accessible level.” And while the focus of talks and events rarely falls far from the commercial aspect of art, the discussions can be interesting to an audience of more than art professionals. “In the real world, outside of academia, you can’t talk about art without talking about money,” Mr. George said. This week and until June 28, the Olympia International Art and Antiques Fair in Kensington is a treasure trove of vintage design, with objects priced from 100 pounds, or about \$150, to £1 million. Early highlights published ahead of the fair included a blue wool-upholstered chair on brass legs and other furniture echoing styles seen in the television series “Mad Men,” sold by the furniture dealer Omnipod.

Olympia works with cultural institutions to present a talks program that includes the main themes of the fair but also branches out to other displays around London. “Surprising Fabergé,” hosted by Sarah Fabergé, a great-granddaughter of the famous jeweler, promises to delve into some of the secrets of the prized jewel-encrusted eggs. In answering the question “What is Luxury?” a curator from the Victoria and Albert Museum will introduce a current exhibition of the same title. The chief curator of the Dulwich Picture Gallery in Southeast London will talk about a new display of drawings by Pierre-Paul Prud’hon, Napoleon’s draughtsman, for the 200th anniversary of the Battle of Waterloo. “It’s somewhere where people who are knowledgeable can come and enjoy it, but it’s also where people can come and learn something more,” said Mary Claire Boyd, the fair’s director. “We are also a trade fair, we have a lot of trade buyers that are coming. It is a real marketplace, a place where people do buy, do shop.” Masterpiece, the red-carpet fair of the season, from June 25 to July 1 (preview June 24), is in its fifth year and once again promises a large variety of arts, antiques and design from around the world. Visitors to the grounds of the Royal Hospital Chelsea can expect a selection of collectible luxury items and artwork.

“La Ville de Paris, la Femme et la Tour,” by the French painter Robert Delaunay from 1925, will be brought to London by Dickinson. Delaunay made the first study for this boldly colored geometric depiction of the Eiffel Tower in 1909 and gave it as an engagement present to his wife-to-be, Sonia. “It was our picture,” Ms. Delaunay later said. “The Eiffel Tower and the universe were one and the same to him.”

As often happens at these fairs, the work is also a reference to a current London show — in this case, Tate Modern’s retrospective of Ms. Delaunay’s work running until Aug. 9. Talks at Masterpiece this year will include one exploring a collection of more than 100 clocks, accumulated by the late businessman Tom Scott, which is back on the market. It includes 47 pieces from the English master Thomas Tompion and his successors. The “Medici Tompion,” circa 1696, is an ebony and gilt brass mounted grande sonnerie table clock, presented by King William III as a gift to Cosimo de’ Medici. Also at Masterpiece, the Sotheby’s Institute will offer a three-day course on “Collecting and the Art Market.” “The fair is a cultural entity as well as a commercial entity,” said Nazy Vassegh, chief executive of Masterpiece. “You need to constantly educate and encourage newer audiences to come in and engage and participate,” she said, adding that tours would be organized for groups of schoolchildren and university students. In the art-friendly Mayfair and Saint James’s districts, over 45 galleries will join forces for London Art Week from July 3 to 10. There will be works dating from as far back as 3000 B.C., like an Egyptian vase at Ariadne Galleries, to 1977, with a Frank Auerbach work on paper at the Stephen Ongpin gallery.

The event is timed to coincide with the sales of old masters at major auction houses, and most participants tend to focus on that category, according to Johnny van Haeften, a committee member of London Art Week. “The art fair seems to have gathered momentum to the time-poor generation, but the gallery still holds great appeal to those embarking on a collecting journey,” Mr. van Haeften wrote in an email. “Most galleries are open throughout the year but sometimes people are less inclined to just walk in off the street, even though an art dealer is happiest when talking about art.” The University of the Arts London shows offer a glimpse of emerging talent in London this year with works from graduates of the different faculties. The Whitechapel Gallery in East London will host “The London Open 2015,” July 15 to Sept. 6, a triennial exhibition showing 48 young artists who live and work in London. This year’s selection has abstract and figurative painting as well as participatory and conceptual art. Increasingly, the talks are allowing artists to speak for themselves rather than be spoken for by their galleries. The Australian artist Joshua Yeldham was one of the guests speaking at a panel discussion at Art15 in May. “I find it very natural to talk intimately about creativity, which is not always every artist’s desire but for me it’s wonderful to share,” Mr. Yeldham said. “I felt that this kind of platform is so rewarding in a commercial fair,” he added. “This is such a refreshing perspective that goes beyond just selling artwork to people.”

The Financial Times

by Georgina Adam

June 26th 2015

“All the funds of the fairs”

Fairs proliferate yearly, but how profitable are they?

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June 26, 2015 7:13 pm

All the funds of the fairs

Georgina Adam

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Fairs proliferate yearly, but how profitable are they?



Visitors at the Baselworld show in Switzerland in March this year.

Art Basel, the world's most important fair for Modern and contemporary art, closed on an astonishing high earlier this month. The Swiss event was besieged by billionaire collectors, art advisers, hedge-funders and celebrities, clamouring to buy some of the \$3.4bn worth of art (as calculated by Axa Insurance) on offer in two vast halls. Eager buyers were snapping up works from the get-go, from classic sculptures by Louise Bourgeois priced in the millions of dollars to pretty paintings by the young Japanese artist Ryoko Aoki at \$3,000-\$5,000.

The Masterpiece fair, meanwhile, is currently under way in London, offering some £1bn of art and antiques, including a major find, Robert Delaunay's 1925 "La Ville de Paris, La Femme et La Tour Eiffel", tagged at about \$5m on the Dickinson stand.

More

In collecting

Sculpture parks Art goes outdoors

Maverick museum-owner David Walsh

London Art Week Discovering Old Masters

According to the annual report on the art market by The European Fine Art Foundation (Tefaf), in 2014 almost €10bn (\$12bn) worth of art was sold at art fairs, and these events represented a whopping 40 per cent of art galleries' annual turnover.

But do the fairs' organisers benefit from buoyant sales? The answer may come as a surprise, as it is often assumed that the fairs themselves "sell art", that they "do well" when sales are strong.

the figures are bundled in with their other events. However, based on the percentages given above, I have made a rough guesstimate of the gross turnover of Art Basel this year.

Taking its price per square metre and multiplying by its rental rate, rental revenue is about \$14.3m. Two separate sources intimated that the main sponsor, UBS, contributes more than \$4m to the three Basel fairs. I reckoned, therefore, that gross turnover for the flagship event is in the region of \$20m; when asked, Art Basel declined to give further details but said the 60:30:10 ratio varied from show to show, and that my figures were "not entirely correct".

Now for costs. The biggest by far is that of the venue. Some art fairs own theirs, such as The Armory Show in New York, but even then rent must be paid to the arm of the company that runs the premises. Many fairs hire their venues, but a popular if expensive solution is to build a tent. "Our tent is our biggest cost," says Nazy Vassegh, chief executive of Masterpiece. "But if you have wonderful things on show, you have to make the venue wonderful as well."

Tim Etchells, the specialist who, with Sandy Angus, founded ArtHK, says: "You have to make an art fair look very special, and spend on decor in a way you don't have to for other trade fairs. You have to hire a smart architect — every year! The lighting has to be bespoke."

Etchells counts off the costs for Art Central, which the pair launched this year in Hong Kong. "Location rental was \$200,000, the tent was \$400,000 to hire, but by the time I had put in everything including power, furnishing and so on, it cost \$1m," he says.

They made a loss of \$500,000 on that first venture. "It takes a long time, three to five years, to establish a fair," says Etchells. "You expect to lose in the first two years, then break even." A spokesperson for Frieze echoes this: "We would expect any fair to require at least two years of investment before it breaks even," she says, adding that "all three of the Frieze fairs [London, Masters, New York] are now profitable".

For many fairs, though, profit is not the sole objective. Some can benefit a group of dealers — as is the case with Tefaf, or the Art Dealers Association of America (ADAA) fair The Art Show. Its president, Dorsey Waxner, explains: "The ADAA has partnered with [the charitable] Henry Street Settlement for The Art Show for 27 years. This reflects the ADAA's mission to support its member dealers' contributions to both the art market and to the economic and social welfare of their communities."

Others, says Michael Plummer, co-founder of Artvest, which owns Spring Masters, want to promote the art scene of a particular city. "Investors are more tolerant of sustaining losses or subsidising start-up costs," he says, citing the forthcoming Seattle Art Fair (July 30-August 2), launched by Microsoft co-founder Paul Allen to kick-start an art scene in the city, until now bypassed by the international art market.

Once a fair is established, of course, then success flies to success. As the leader in the field, Art Basel doesn't have to sell its space — indeed, in an attempt to reduce applications it charges a non-refundable SFr450-SFr550 (\$480-\$600) fee to apply, which this year, with 800 dealers applying for 300 booths, yielded a tidy sum. Tefaf charges a one-time fee of €20,000 (\$23,000) for new entrants.



Robert Delaunay's "La Ville de Paris, La Femme et La Tour Eiffel" (1925), on sale with Simon Dickinson at Masterpiece

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The process of finding out hard facts about the economics of an art fair is like pulling teeth. Annual reports from the listed companies that own the fairs are of no help — the figures are bundled in with their other events. However, based on the percentages given above, I have made a rough guesstimate of the gross turnover of Art Basel this year. intimated that the main sponsor, UBS, contributes more than \$4m to the three Basel fairs. I reckoned, therefore, that gross turnover for the flagship event is in the region of \$20m; when asked, Art Basel declined to give further details but said the 60:30:10 ratio varied from show to show, and that my figures were "not entirely correct". Now for costs. The biggest by far is that of the venue. Some art fairs own theirs, such as The Armory Show in New York, but even then rent must be paid to the arm of the company that runs the premises. Many fairs hire their venues, but a popular if expensive solution is to build a tent. "Our tent is our biggest cost," says Nazy Vassegh, chief executive of Masterpiece. "But if you have wonderful things on show, you have to make the venue wonderful as well."

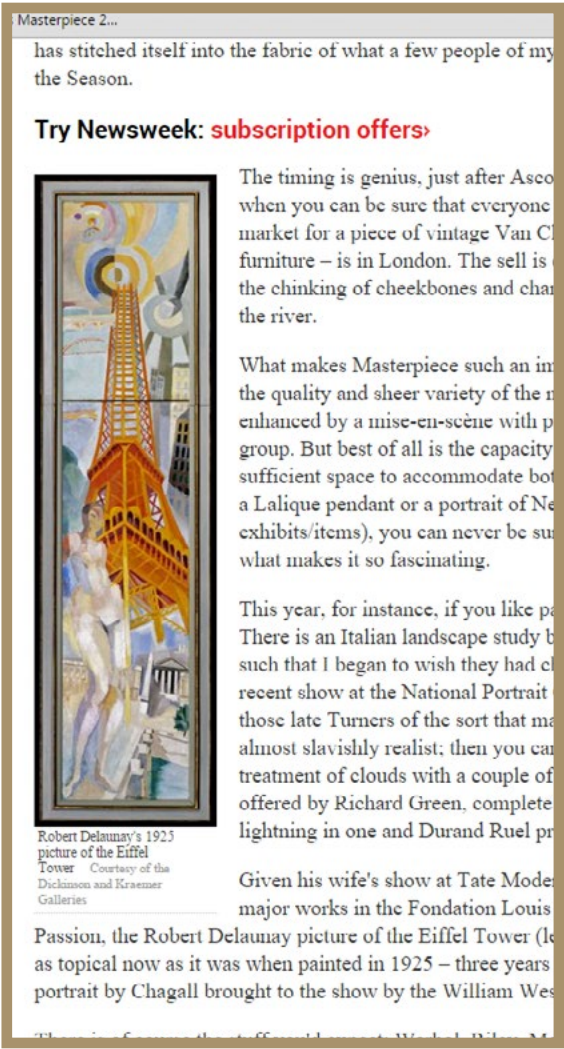
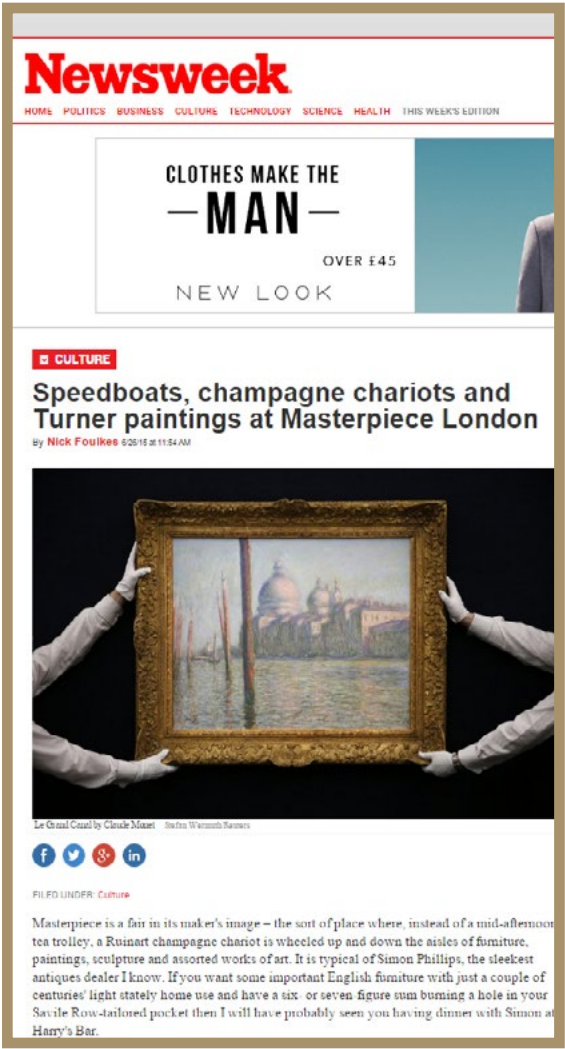
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Newsweek
by Nick Foulkes
June 26th 2015

“Speedboats, champagne chariots and
Turner paintings at Masterpiece London”



Masterpiece is a fair in its maker’s image – the sort of place where, instead of a mid-afternoon tea trolley, a Ruinart champagne chariot is wheeled up and down the aisles of furniture, paintings, sculpture and assorted works of art. It is typical of Simon Phillips, the sleekest antiques dealer I know. If you want some important English furniture with just a couple of centuries’ light stately home use and have a six- or seven-figure sum burning a hole in your Savile Row-tailored pocket then I will have probably seen you having dinner with Simon at Harry’s Bar.

Simon gives the impression of having been born with not so much a silver spoon but a large Havana cigar in his mouth. In a desert of bulimic modernity his shop just off Berkeley Square is an oasis of old school elegance: a place of tortoiseshell and ormolu, age-spotted mirrors and museum quality breakfront bookcases.

He was also chairman of the last Grosvenor House Antiques Fair. But when Grosvenor House closed after a 75-year run, he felt the want of a good fair and much in the manner of Disraeli who said that when he wanted to read a novel he would write one, Phillips set up Masterpiece. Now in its sixth edition, this glorious Woodstock of the fine and applied arts has stitched itself into the fabric of what a few people of my generation still persist in calling the Season.

The timing is genius, just after Ascot, around the time of Wimbledon, when you can be sure that everyone – or at least everyone in the market for a piece of vintage Van Cleef jewellery or Chippendale furniture – is in London. The sell is cashmere soft, but you can hear the chinking of cheekbones and champagne flutes all the way across the river.

What makes Masterpiece such an important event on the calendar is the quality and sheer variety of the merchandise: the edit is very good, enhanced by a mise-en-scène with pop-up restaurants by the Caprice group. But best of all is the capacity to surprise. Because there is sufficient space to accommodate both diversity and quality, whether it a Lalique pendant or a portrait of Nell Gwyn (two of this year’s exhibits/items), you can never be sure what will turn up, and this is what makes it so fascinating.

This year, for instance, if you like paintings of clouds, you are in luck. There is an Italian landscape study by Sargent whose composition is such that I began to wish they had chucked a few landscapes into the recent show at the National Portrait Gallery. There is also one of those late Turners of the sort that makes the Impressionists seem almost slavishly realist; then you can compare Turner and Sargent’s treatment of clouds with a couple of small sky studies by Monet offered by Richard Green, complete with what looks like red lightning in one and Durand Ruel provenance for both.

Given his wife’s show at Tate Modern and the presence of one of his major works in the Fondation Louis Vuitton show Les Clefs d’une Passion, the Robert Delaunay picture of the Eiffel Tower (left) presented by Dickinson seems as topical now as it was when painted in 1925 – three years after a quite terrifying self-portrait by Chagall brought to the show by the William Weston Gallery.

There is of course the stuff you’d expect: Warhol, Riley, Moore, inter alia, but it is the bonkers pieces alongside the conventional blue-chip items that make the show what it is. Kraemer Gallery’s 18th-century calèche for a “royal or princely child” is fairly far out, but if you were looking for a more up-to-date vehicle, there is also a Riva speedboat at the show. And I’m sure the Ruinart chariot could be made available ...

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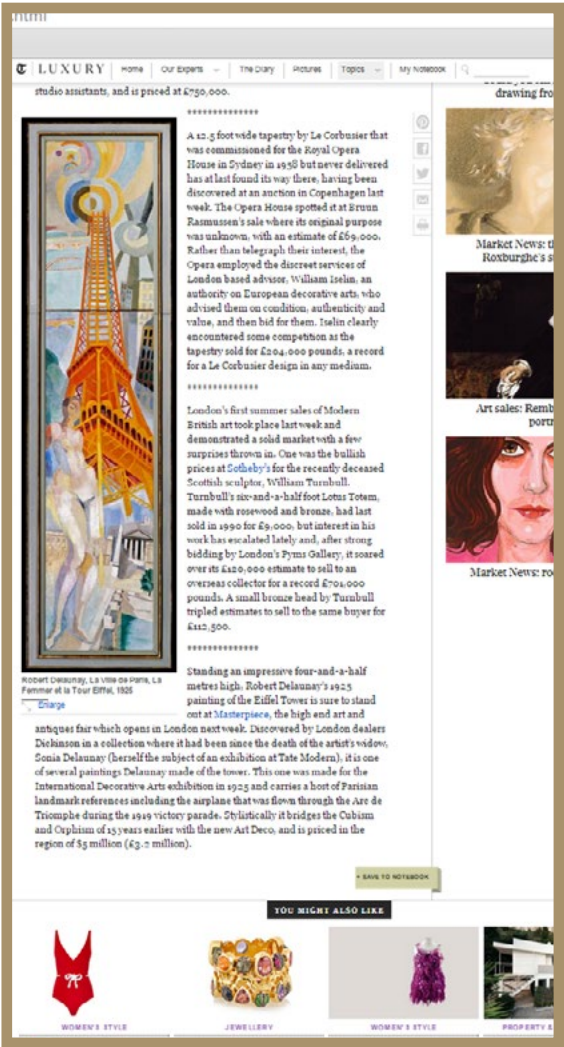
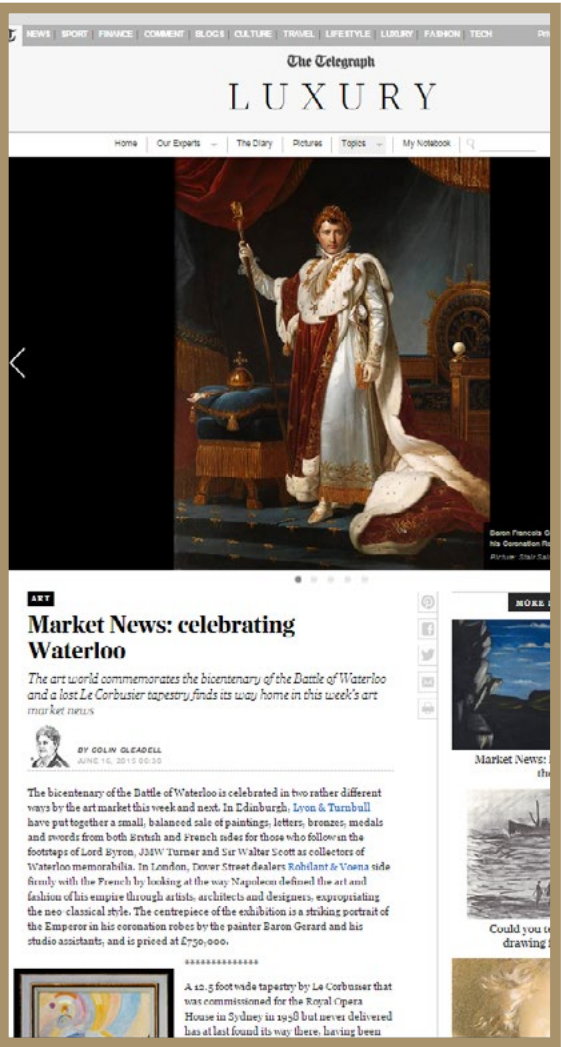
The Daily Telegraph

by Colin Gleadell

June 16th 2015

“Market News: celebrating Waterloo”

The art world commemorates the bicentenary of the Battle of Waterloo and a lost Le Corbusier tapestry finds its way home in this week’s art market news



The bicentenary of the Battle of Waterloo is celebrated in two rather different ways by the art market this week and next. In Edinburgh, Lyon & Turnbull have put together a small, balanced sale of paintings, letters, bronzes, medals and swords from both British and French sides for those who follow in the footsteps of Lord Byron, JMW Turner and Sir Walter Scott as collectors of Waterloo memorabilia. In London, Dover Street dealers Robilant & Voena side firmly with the French by looking at the way Napoleon defined the art and fashion of his empire through artists, architects and designers, expropriating the neo-classical style. The centrepiece of the exhibition is a striking portrait of the Emperor in his coronation robes by the painter Baron Gerard and his studio assistants, and is priced at £750,000.

A 12.5 foot wide tapestry by Le Corbusier that was commissioned for the Royal Opera House in Sydney in 1958 but never delivered has at last found its way there, having been discovered at an auction in Copenhagen last week. The Opera House spotted it at Bruun Rasmussen’s sale where its original purpose was unknown, with an estimate of £69,000. Rather than telegraph their interest, the Opera employed the discreet services of London based advisor, William Iselin, an authority on European decorative arts, who advised them on condition, authenticity and value, and then bid for them. Iselin clearly encountered some competition as the tapestry sold for £204,000 pounds, a record for a Le Corbusier design in any medium.

London’s first summer sales of Modern British art took place last week and demonstrated a solid market with a few surprises thrown in. One was the bullish prices at Sotheby’s for the recently deceased Scottish sculptor, William Turnbull. Turnbull’s six-and-a-half foot Lotus Totem, made with rosewood and bronze, had last sold in 1990 for £9,000, but interest in his work has escalated lately and, after strong bidding by London’s Pym’s Gallery, it soared over its £120,000 estimate to sell to an overseas collector for a record £701,000 pounds. A small bronze head by Turnbull tripled estimates to sell to the same buyer for £112,500.

Standing an impressive four-and-a-half metres high, Robert Delaunay’s 1925 painting of the Eiffel Tower is sure to stand out at Masterpiece, the high end art and antiques fair which opens in London next week. Discovered by London dealers Dickinson in a collection where it had been since the death of the artist’s widow, Sonia Delaunay (herself the subject of an exhibition at Tate Modern), it is one of several paintings Delaunay made of the tower. This one was made for the International Decorative Arts exhibition in 1925 and carries a host of Parisian landmark references including the airplane that was flown through the Arc de Triomphe during the 1919 victory parade. Stylistically it bridges the Cubism and Orphism of 15 years earlier with the new Art Deco, and is priced in the region of \$5 million (£3.2 million).

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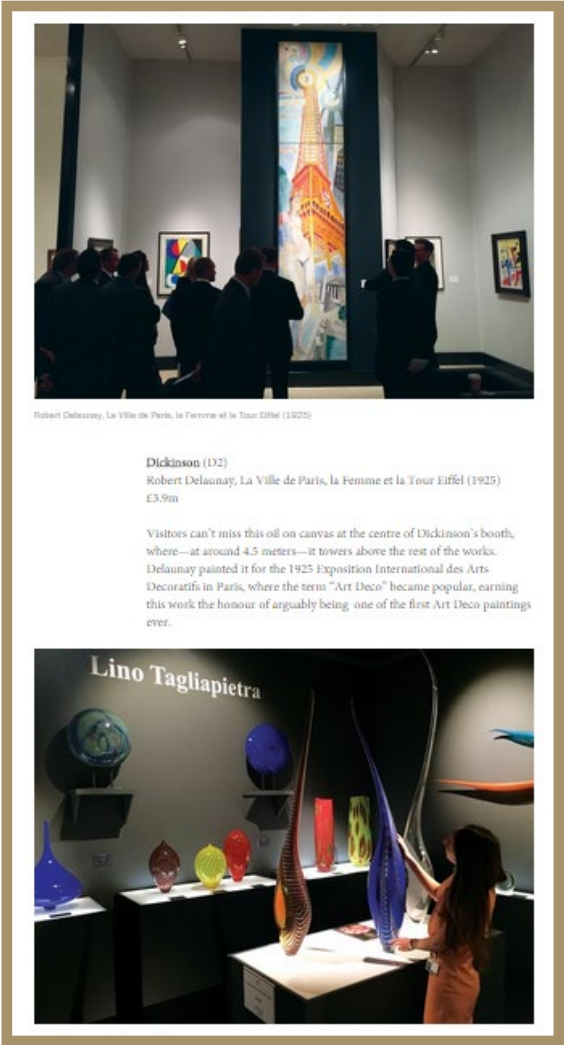
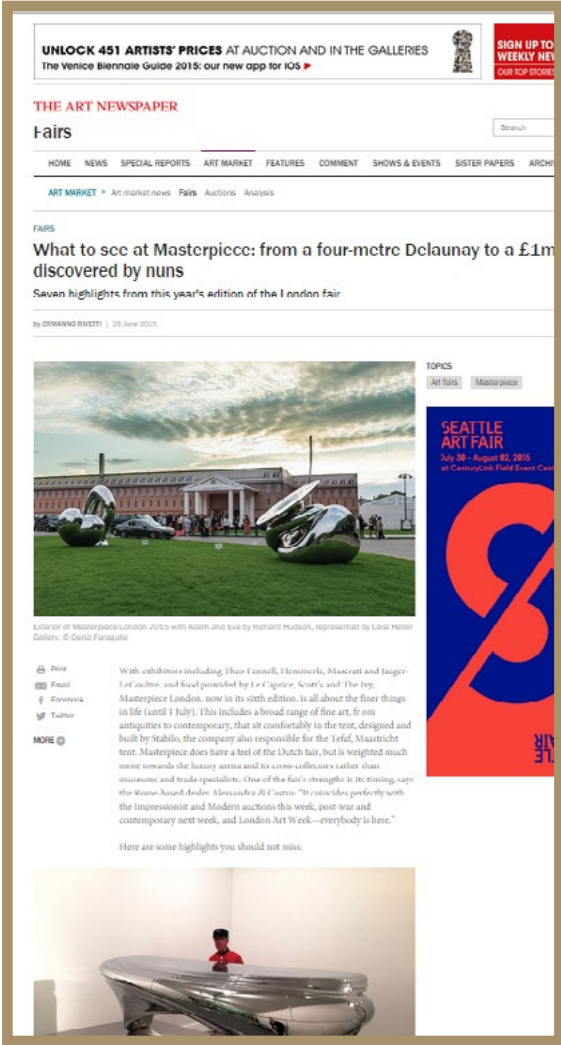
The Art Newspaper

by Ermanno Rivetti

June 26th 2015

“What to see at Masterpiece: from a four-metre Delaunay to a £1m Venus discovered by nuns”

Seven highlights from this year’s edition of the London fair



With exhibitors including Theo Fennell, Hemmerle, Maserati and Jaeger-LeCoultre, and food provided by Le Caprice, Scott’s and The Ivy, Masterpiece London, now in its sixth edition, is all about the finer things in life (until 1 July). This includes a broad range of fine art, from antiquities to contemporary, that sit comfortably in the tent, designed and built by Stabilo, the company also responsible for the Tefaf, Maastricht tent. Masterpiece does have a feel of the Dutch fair, but is weighted much more towards the luxury arena and its cross-collectors rather than museums and trade specialists. One of the fair’s strengths is its timing, says the Rome-based dealer Alessandra di Castro: “It coincides perfectly with the Impressionist and Modern auctions this week, post-war and contemporary next week, and London Art Week—everybody is here.”

Here are some highlights you should not miss:

Dickinson (D2)
Robert Delaunay, La Ville de Paris, la Femme et la Tour Eiffel (1925)
£3.9m

Visitors can’t miss this oil on canvas at the centre of Dickinson’s booth, where—at around 4.5 meters—it towers above the rest of the works. Delaunay painted it for the 1925 Exposition Internationale des Arts Decoratifs in Paris, where the term “Art Deco” became popular, earning this work the honour of arguably being one of the first Art Deco paintings ever.

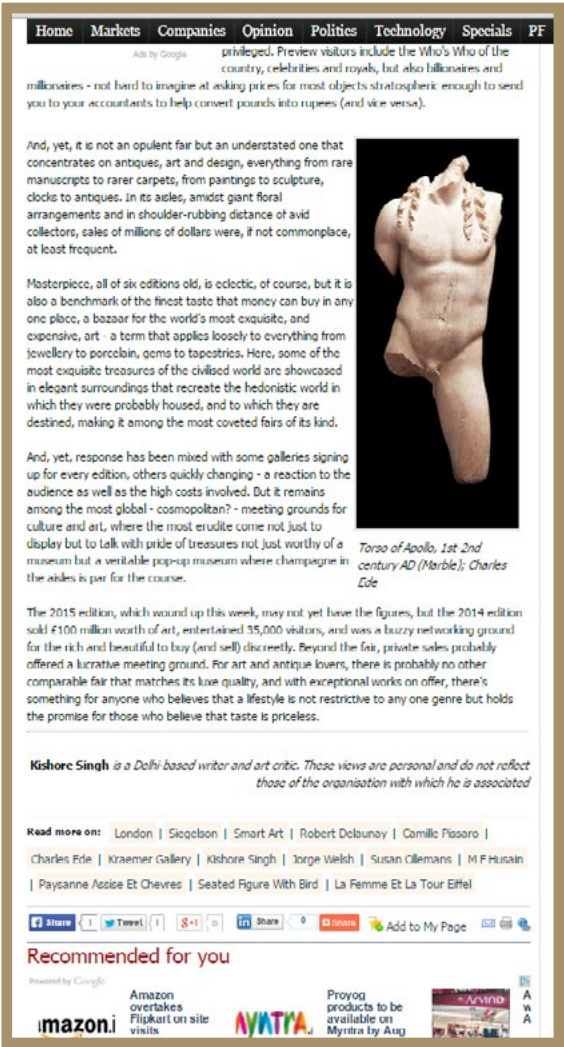
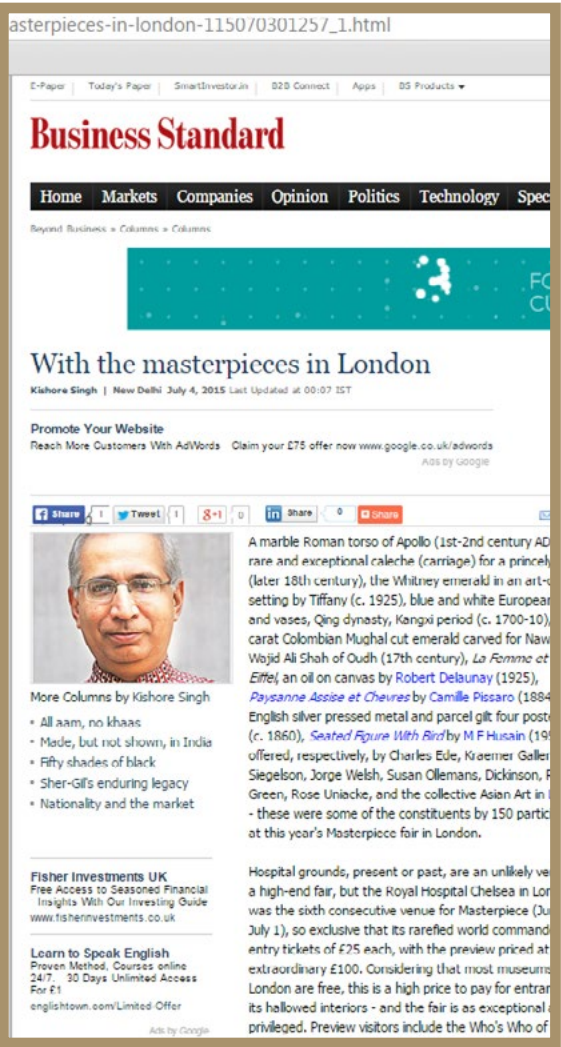
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Business Standard

by Kishore Singh

July 4th 2015

“With the Masterpieces in London”



A marble Roman torso of Apollo (1st-2nd century AD), a rare and exceptional caleche (carriage) for a princely child (later 18th century), the Whitney emerald in an art-deco setting by Tiffany (c. 1925), blue and white European jars and vases, Qing dynasty, Kangxi period (c. 1700-10), a 56-carat Colombian Mughal cut emerald carved for Nawab Wajid Ali Shah of Oudh (17th century), La Femme et la Tour Eiffel, an oil on canvas by Robert Delaunay (1925), Paysanne Assise et Chevres by Camille Pissaro (1884), an English silver pressed metal and parcel gilt four poster bed (c. 1860), Seated Figure With Bird by M F Husain (1959) offered, respectively, by Charles Ede, Kraemer Gallery, Siegelson, Jorge Welsh, Susan Ollemans, Dickinson, Richard Green, Rose Uniacke, and the collective Asian Art in London - these were some of the constituents by 150 participants at this year's Masterpiece fair in London.

Hospital grounds, present or past, are an unlikely venue for a high-end fair, but the Royal Hospital Chelsea in London was the sixth consecutive venue for Masterpiece (June 21-July 1), so exclusive that its rarefied world commanded entry tickets of £25 each, with the preview priced at an extraordinary £100. Considering that most museums in London are free, this is a high price to pay for entrance to its hallowed interiors - and the fair is as exceptional as it is privileged. Preview visitors include the Who's Who of the country, celebrities and royals, but also billionaires and millionaires - not hard to imagine at asking prices for most objects stratospheric enough to send you to your accountants to help convert pounds into rupees (and vice versa).

Torso of Apollo, 1st-2nd century AD (Marble); Charles Ede And, yet, it is not an opulent fair but an understated one that concentrates on antiques, art and design, everything from rare manuscripts to rarer carpets, from paintings to sculpture, clocks to antiques. In its aisles, amidst giant floral arrangements and in shoulder-rubbing distance of avid collectors, sales of millions of dollars were, if not commonplace, at least frequent.

Masterpiece, all of six editions old, is eclectic, of course, but it is also a benchmark of the finest taste that money can buy in any one place, a bazaar for the world's most exquisite, and expensive, art - a term that applies loosely to everything from jewellery to porcelain, gems to tapestries. Here, some of the most exquisite treasures of the civilised world are showcased in elegant surroundings that recreate the hedonistic world in which they were probably housed, and to which they are destined, making it among the most coveted fairs of its kind.

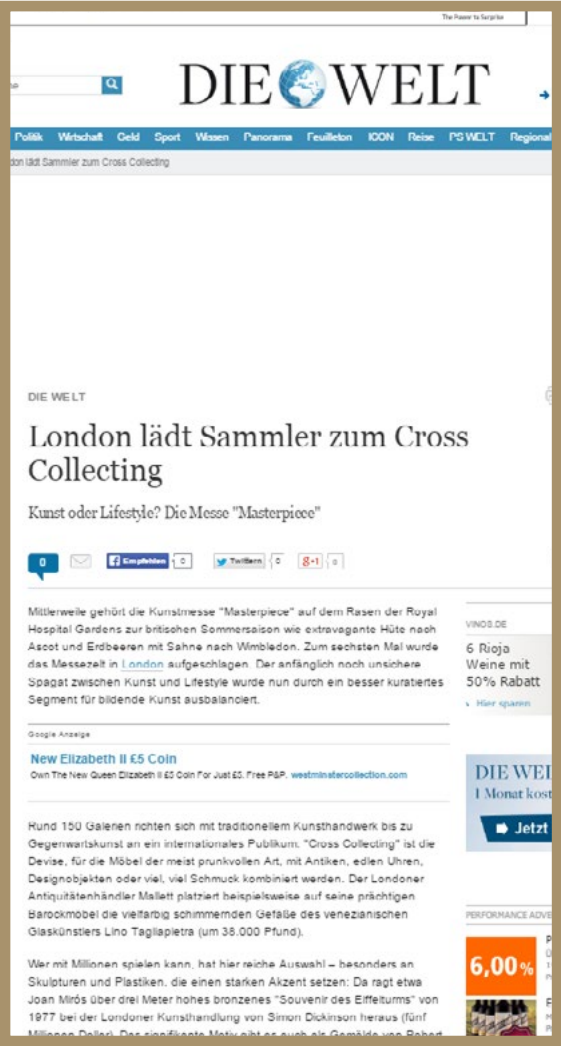
And, yet, response has been mixed with some galleries signing up for every edition, others quickly changing - a reaction to the audience as well as the high costs involved. But it remains among the most global - cosmopolitan? - meeting grounds for culture and art, where the most erudite come not just to display but to talk with pride of treasures not just worthy of a museum but a veritable pop-up museum where champagne in the aisles is par for the course.

The 2015 edition, which wound up this week, may not yet have the figures, but the 2014 edition sold £100 million worth of art, entertained 35,000 visitors, and was a buzzy networking ground for the rich and beautiful to buy (and sell) discreetly. Beyond the fair, private sales probably offered a lucrative meeting ground. For art and antique lovers, there is probably no other comparable fair that matches its luxe quality, and with exceptional works on offer, there's something for anyone who believes that a lifestyle is not restrictive to any one genre but holds the promise for those who believe that taste is priceless.

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Die Welt
by Heidi Bürklin
June 27th 2015

“London lädt Sammler zum Cross Collecting” Kunst oder Lifestyle? Die Messe “Masterpiece”



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Mittlerweile gehört die Kunstmesse “Masterpiece” auf dem Rasen der Royal Hospital Gardens zur britischen Sommersaison wie extravagante Hüte nach Ascot und Erdbeeren mit Sahne nach Wimbledon. Zum sechsten Mal wurde das Messezelt in London aufgeschlagen. Der anfänglich noch unsichere Spagat zwischen Kunst und Lifestyle wurde nun durch ein besser kuratiertes Segment für bildende Kunst ausbalanciert.

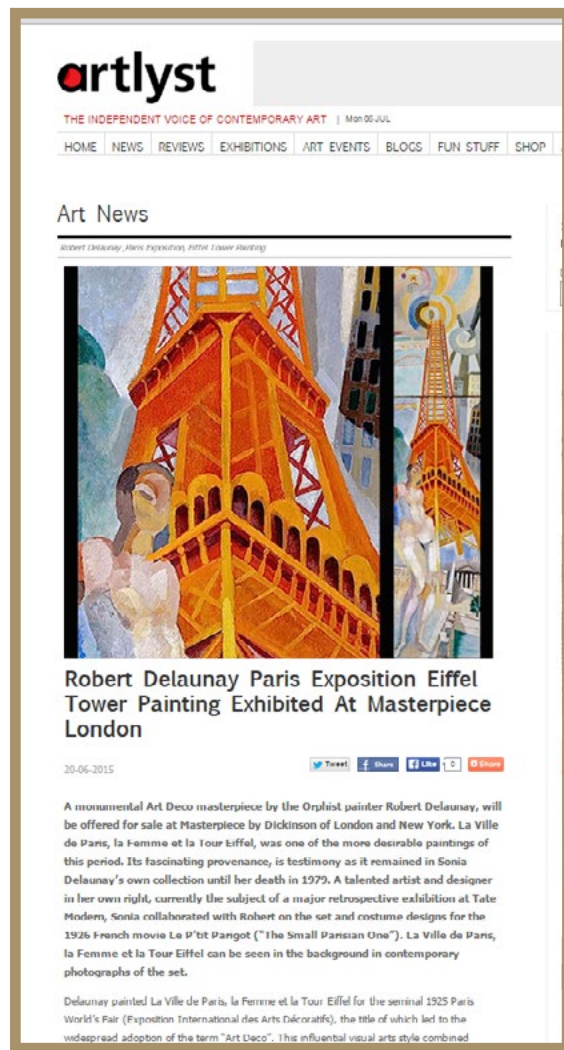
Rund 150 Galerien richten sich mit traditionellem Kunsthandwerk bis zu Gegenwartskunst an ein internationales Publikum: “Cross Collecting” ist die Devise, für die Möbel der meist prunkvollen Art, mit Antiken, edlen Uhren, Designobjekten oder viel, viel Schmuck kombiniert werden. Der Londoner Antiquitätenhändler Mallett platziert beispielsweise auf seine prächtigen Barockmöbel die vielfarbig schimmernden Gefäße des venezianischen Glaskünstlers Lino Tagliapietra (um 38.000 Pfund).

Wer mit Millionen spielen kann, hat hier reiche Auswahl – besonders an Skulpturen und Plastiken, die einen starken Akzent setzen: Da ragt etwa Joan Mirós über drei Meter hohes bronzenes “Souvenir des Eiffelturms” von 1977 bei der Londoner Kunsthandlung von Simon Dickinson heraus (fünf Millionen Dollar). Das signifikante Motiv gibt es auch als Gemälde von Robert Delaunay.

Die Kraemer Gallery aus Paris bietet ein Diamantendiadem aus dem Haus Savoyen an sowie eine exquisite Jaspisschale, die einst Marie-Antoinette entzückt haben soll (eine Million Pfund). Eine prachtvolle Tischuhr des englischen Barockuhrmachermeisters Thomas Tompion wurde einst vom britischen Königshaus an die Florentiner Familie Medici geschenkt. Jetzt wurde sie gleich am ersten Tag für 4,5 Millionen Pfund verkauft.

Asiatische Besucher interessierte der Kulturaustausch zwischen Europa und Fernost: Chinesisches Design inspirierte nämlich schon den Kunstdischler Thomas Chippendale im 18. Jahrhundert (zwölf Stühle kosten 250.000 Pfund bei Thomas Coulborn aus Birmingham). Altmeistergemälde spielen in diesem Jahr eher eine Nebenrolle. Dafür entschloss sich Englands umsatzstärkster Händler Richard Green aus London zu seinem ersten Auftritt auf der Messe – mit holländischen Stillleben, Impressionisten und britischer Moderne.

“Robert Delaunay Paris Exposition Eiffel Tower Painting Exhibited At Masterpiece”



A monumental Art Deco masterpiece by the Orphist painter Robert Delaunay, will be offered for sale at Masterpiece by Dickinson of London and New York. La Ville de Paris, la Femme et la Tour Eiffel, was one of the more desirable paintings of this period. Its fascinating provenance, is testimony as it remained in Sonia Delaunay's own collection until her death in 1979. A talented artist and designer in her own right, currently the subject of a major retrospective exhibition at Tate Modern, Sonia collaborated with Robert on the set and costume designs for the 1926 French movie Le P'tit Parigot ("The Small Parisian One"). La Ville de Paris, la Femme et la Tour Eiffel can be seen in the background in contemporary photographs of the set.

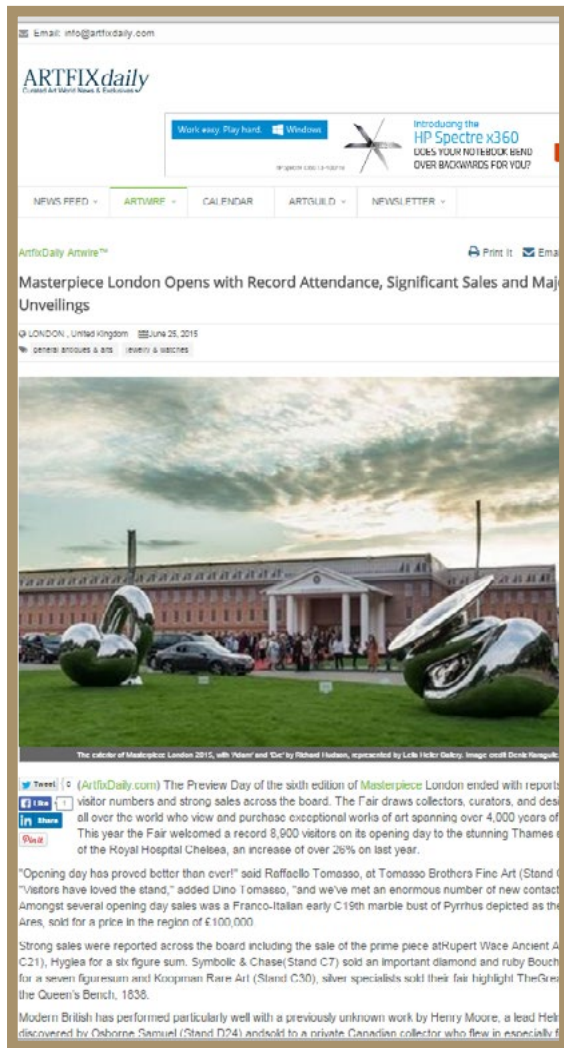
Delaunay painted La Ville de Paris, la Femme et la Tour Eiffel for the seminal 1925 Paris World's Fair (Exposition Internationale des Arts Décoratifs), the title of which led to the widespread adoption of the term "Art Deco". This influential visual arts style combined traditional arts and crafts motifs with the imagery and materials of the Machine Age. A postcard issued to promote the Exposition shows Delaunay's painting hanging on the wall. Delaunay first turned his attention to the Tour Eiffel series between 1909 and 1914, subsequently returning to the theme in the 1920s and 1930s. One of the earliest studies of the Eiffel Tower was painted in 1909 as an engagement present for Delaunay's wife, born Sonia Terk (1885 – 1979), and she later recalled: "It was 'our' picture. The Eiffel Tower and the Universe were one and the same to [Robert]." By replacing the pastoral landscape idylls of the Impressionists with a prophetic vision of modernity, Delaunay aimed to emphasise French achievement, innovation, progress and patriotism through the iconography of the Eiffel Tower. Although its construction in the late 19th century provoked a tremendous controversy, the Tower soon became the quintessential icon of urban existence, a monumental tribute to human aspiration and architectural achievement. In addition to the Tower itself, Delaunay has included in his composition a number of identifiable Parisian landmarks and bridges, and has commemorated Charles Godefroy's historic 1919 victory flight through the Arc de Triomphe. The low vantage point and dramatic foreshortening underscore the immense scale of the painting itself – at four and a half metres high, it is the largest and most impressive work in the Tour Eiffel series – and the surface is defined by brilliant and contrasting hues. Orphism, a movement identified in 1912 and pioneered by Delaunay and Sonia, is considered an offshoot of Cubism and relies on the sensation of pure colour as a means of both expression and structure.

Ninety years after Delaunay's painting was first presented in 1925 in Paris, The New York/London art dealers, Dickinson is dedicating a room on its stand at Masterpiece to La Ville de Paris, la Femme et la Tour Eiffel, the Delaunays, and the legacy of Cubism. Due to this painting's iconic subject matter, impressive scale, and historically important provenance, La Ville de Paris, la Femme et la Tour Eiffel is a highly significant example of Delaunay's work during the height of his career, and can truly be considered a masterpiece.

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Artfix Daily
June 25th 2015

“Masterpiece London Opens with Record Attendance, Significant Sales and Major Unveilings London”



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The Preview Day of the sixth edition of Masterpiece London ended with reports of record visitor numbers and strong sales across the board. The Fair draws collectors, curators, and designers from all over the world who view and purchase exceptional works of art spanning over 4,000 years of art history. This year the Fair welcomed a record 8,900 visitors on its opening day to the stunning Thames side location of the Royal Hospital Chelsea, an increase of over 26% on last year.

“Opening day has proved better than ever!” said Raffaello Tomasso, at Tomasso Brothers Fine Art (Stand C2). “Visitors have loved the stand,” added Dino Tomasso, “and we’ve met an enormous number of new contacts.” Amongst several opening day sales was a Franco-Italian early C19th marble bust of Pyrrhus depicted as the Greek god Ares, sold for a price in the region of £100,000.

Strong sales were reported across the board including the sale of the prime piece at Rupert Wace Ancient Art (Stand C21), Hygiea for a six figure sum. Symbolic & Chase (Stand C7) sold an important diamond and ruby Boucheron cuff for a seven figuresum and Koopman Rare Art (Stand C30), silver specialists sold their fair highlight The Great Seals of the Queen’s Bench, 1838.

Modern British has performed particularly well with a previously unknown work by Henry Moore, a lead Helmet, 1950, discovered by Osborne Samuel (Stand D24) and sold to a private Canadian collector who flew in especially for the Fair. Richard Green (Stand D26) got off to a good start, including the sale of a fine painting by L.S. Lowry and Dickinson (Stand D2) sold works by Chagall, Miró and Rodin on Preview Day. Robertaebasta (Stand B42) were delighted with the opening day achieving many sales including an important work by Alighiero Boetti, 1988. The Tom Scott collection of clocks offered by Carter Marsh & Co (Stand D11) achieved lots of attention with the Medici Tompion selling for £4.5million and a further 5 long case clocks taking the total to an “astonishing” £8million. In the decorative arts Ronald Phillips (Stand D6) sold The Castle Howard mirrors, a set of four George II giltwood mirrors, circa 1740, and Robert Young Antiques (Stand C11) got off to a flying start with much of their stock selling within only a few hours of the fair opening.

High profile guests that attended included Evgeny Lebedev, Mila Kunis, Andrew Lloyd-Webber, Jasper Conran, Robbie Williams, Jade Jagger, Roman Abramovich, Dasha Zhukova, Paul McCartney and wife Nancy Shevell, Petra Ecclestone, James Stunt, Tamara Ecclestone, Sir Howard Hodgkin, Audrey Gruss, Terence Disdale, The Earl & Countess of Derby, Daniel Katz, Scott Snyder, Fredrikson Stallard, Jamie Drake, Ellie Cullman, Lord Constantine, Basia Briggs, Nick Foulkes, Princess Michael of Kent, Sol Campbell, and Scott Snyder as well as the Chelsea Pensioners, all of whom added to the buzz of the Preview Day.

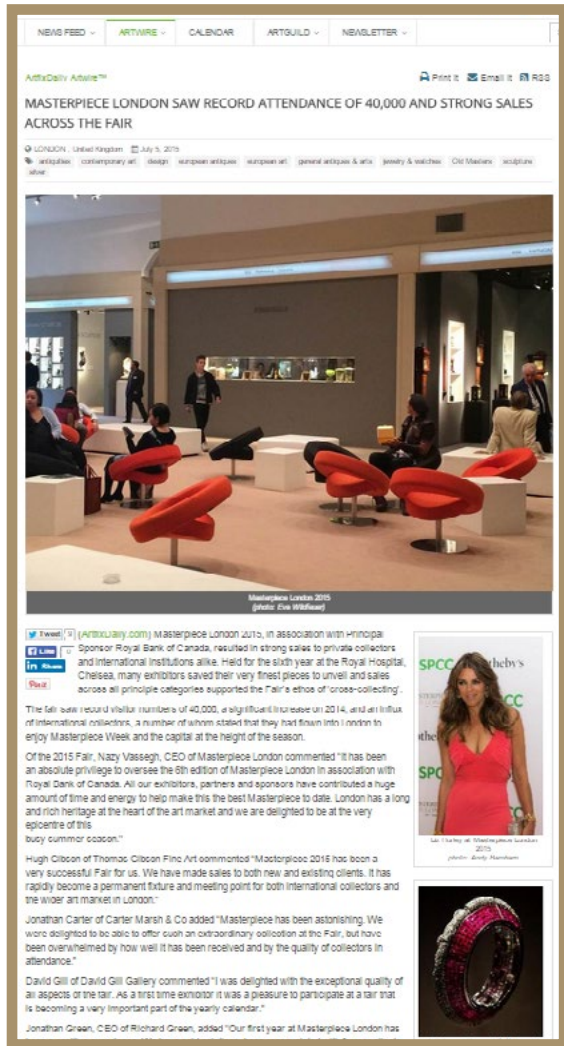
Museum collectors and patrons included Carlos Picon (The Metropolitan Museum of Art), Rosie Mills (LACMA), Sir Nicholas Penny (National Gallery), Peter B Kerber (Getty Museum), Jessica Harrison-Hall (British Museum), Rita Freed (Museum of Fine Arts, Boston), and Duncan Bell (Rijksmuseum), to name but a few.

The 2015 Fair saw major unveilings from our exhibitors, including an unseen and uncatalogued pastel work by Claude Monet, which was discovered on the back of an existing pastel given by Monet to Paul Durand-Ruel’s (Monet’s dealer) granddaughter on her wedding day, offered by Richard Green (Stand D26); one of the largest fancy vivid Old-Cut yellow diamonds to ever come to market, weighing just over 114 carat, was unveiled by Symbolic & Chase (Stand C7); Dickinson (Stand D2) presented a monumental painting measuring over 4.5 metres tall by Robert Delaunay, the husband of Sonia Delaunay who is currently the focus of a major retrospective at Tate Britain.

The Design Committee this year extended its remit to celebrate the diverse range of outstanding objects that the exhibitors offer every year. The committee was comprised of Philip Hewat-Jaboor (Chairman of Masterpiece London), Robin Anthony (Curator, Royal Bank of Canada), Susan Moore (Art Market Correspondent and Associate Editor at Apollo Magazine), Dr Brian Allen (Chairman, Hazlitt Gooden & Fox), Francis Sultana (Furniture and Interior Designer), Jamie Drake (Interior Designer), and Stephen Harrison (Decorative Arts Curator, Cleveland Museum of Art). The Outstanding Display of the Year Award went to Steinitz (Stand D10) and Object of the Year Award went to The Hanover Tompion No 417 at Carter Marsh & Co (Stand D11).

In addition to these, the committee also awarded the ‘Painting of the Year Award’ to La Ville de Paris, La Femme et la Tour Eiffel, by Robert Delaunay, 1925, offered by Dickinson (Stand D2), ‘Jewel of the Year Award’ to Wartski (Stand C1) for their The Fall of the Damned by René Lalique, a cast and chased gold pendant suspending a baroque pearl, 1902, ‘Work of the Year by a Living Artist’ went to Yayoi Kusama for her work Waves, offered by Nukaga Gallery (Stand B12) .

“Masterpiece London saw record attendance of 40,000 and strong sales across the fair”



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Masterpiece London 2015, in association with Principal Sponsor Royal Bank of Canada, resulted in strong sales to private collectors and international institutions alike. Held for the sixth year at the Royal Hospital, Chelsea, many exhibitors saved their very finest pieces to unveil and sales across all principle categories supported the Fair's ethos of 'cross-collecting'. The fair saw record visitor numbers of 40,000, a significant increase on 2014, and an influx of international collectors, a number of whom stated that they had flown into London to enjoy Masterpiece Week and the capital at the height of the season. Of the 2015 Fair, Nazy Vassegh, CEO of Masterpiece London commented "It has been an absolute privilege to oversee the 6th edition of Masterpiece London in association with Royal Bank of Canada. All our exhibitors, partners and sponsors have contributed a huge amount of time and energy to help make this the best Masterpiece to date. London has a long and rich heritage at the heart of the art market and we are delighted to be at the very epicentre of this busy summer season." Hugh Gibson of Thomas Gibson Fine Art commented "Masterpiece 2015 has been a very successful Fair for us. We have made sales to both new and existing clients. It has rapidly become a permanent fixture and meeting point for both international collectors and the wider art market in London." Jonathan Carter of Carter Marsh & Co added "Masterpiece has been astonishing. We were delighted to be able to offer such an extraordinary collection at the Fair, but have been overwhelmed by how well it has been received and by the quality of collectors in attendance." David Gill of David Gill Gallery commented "I was delighted with the exceptional quality of all aspects of the fair. As a first time exhibitor it was a pleasure to participate at a fair that is becoming a very important part of the yearly calendar." Jonathan Green, CEO of Richard Green, added "Our first year at Masterpiece London has been a positive experience. We have sold paintings, been reacquainted with former clients and also met new people who seem genuinely interested in the paintings we brought to the fair." Louis Smith, Director of Koopman Rare Art, added "The Fair continues to grow in stature and reputation. It is the exposure to potential new clients of such a distinguished, international calibre, which makes Masterpiece London so important to the trade." Offer Waterman of Offer Waterman & Co noted "Exhibitors have brought some exceptional works to the Fair this year and we have noticed an increasing number of serious international collectors attending the event. Masterpiece continues to go from strength to strength." Frederick Hill of Collisart commented "When you gather this many leading international dealers across disciplines and put them together in this spectacular setting, in London, in June, the result is the most dynamic Fair in the world." James Demirjian from Ariadne Galleries added "This year's Masterpiece got off to an exciting start when our 'Venus of Fourviere' was immediately snapped up by a new private collector." Dino Tomasso of Tomasso Brothers said "Collectors and Museum curators are travelling across the oceans to Masterpiece." Michele Beiny of Michele Beiny Inc noted "This has been my best Masterpiece to date. There was significant improved attendance from American museums and it is a real plus attracting international collectors of the highest calibre to the Fair." Martin Clist, MD Charles Ede added "Masterpiece London is consolidating its reputation as the premier art fair in Britain and one of the best in Europe. It's well-placed for us to meet new clients which re-invigorates our business." Jonathan Yarker, Lowell Libson commented "We've done business throughout the Fair and seen exceptional people; Masterpiece is establishing itself as London's best art Fair." Luigi Mazzoleni, Director, Mazzoleni London added "We are so pleased to have exhibited at Masterpiece London for the first time. We met new collectors and saw good sales as a result of the Fair with works sold by Burri, Bonalumi, Scheggi and Boetti. Masterpiece is an elegant Fair and we look forward to coming back next year."

Sales of note included:

Crane Kalman reported sales of works by Sonia Delaunay, Edmund de Waal, L.S Lowry, Craigie Aitchison and Alfred Wallis.

Thomas Gibson sold multiple works including four by Allen Jones and a work by Ben Nicholson

Dickinson sold works by Marc Chagall, Joan Miró and Auguste Rodin.

Osborne Samuel sold works including the Gertrude Hermes peacock, a re-discovered Henry Moore 'Helmet', and three works by Lynn Chadwick.

Robertaeasta sold a key work by Alighiero Boetti five minutes into the Fair, amongst many others.

Symbolic & Chase sold highlights including a pair of diamond pendent earrings by SABBA, a black opal and emerald ring and a ruby and diamond bracelet by Boucheron.

Koopman Rare Art sold an outstanding and extremely rare pair of silver seal matrices, the only known set from the Queen's Bench of England and Wales during the reign of Queen Victoria. Other noteworthy sales included a pair of Fabergé claret jugs and an unusually large silver model of a galleon on wheels.

Based Upon sold their Tramezite piece, two editions of 'The Last fragment' and 'And so it is...' white light neon works and secured a selection of commissions.

Carpenters Workshop sold 10+ works including some important pieces by Ingrid Donat Bench.

Sladmore Contemporary had a spectacular year selling 40 + pieces by artist Mark Coreth (who was in residence at the Fair creating new works throughout the eight days).

Philip Mould sold amongst others an important portrait by Sir Thomas Lawrence of Mary Richmond.

Ronald Phillips highlight sale was 'The Castle Howard Mirrors' – a set of four George II giltwood mirrors, c.1740.

Godson & Coles sold a rare George III period satinwood cabinet which was once owned by Henry William Paget, the 1st Marquess of Anglesea.

Rupert Wace sale highlights included a Hellenistic marble figure of Hygeia, an important Greek helmet and an Egyptian bronze aegis.

Ariadne Galleries sold amongst others the exquisite Venus of Fourviere Hill, a gold bracteate pendant and a gilt silver Greek vessel.

Sam Fogg sold Four Courtiers serenaded by musicians, Netherlands, c. 1490-1510 as well as a 14th century architectural pinnacle, a corbel with anthropomorphic feline-headed snakes, c.1150, French and a capital depicting affronted snakes, c.mid 12th century, Southern France amongst other medieval works of art.

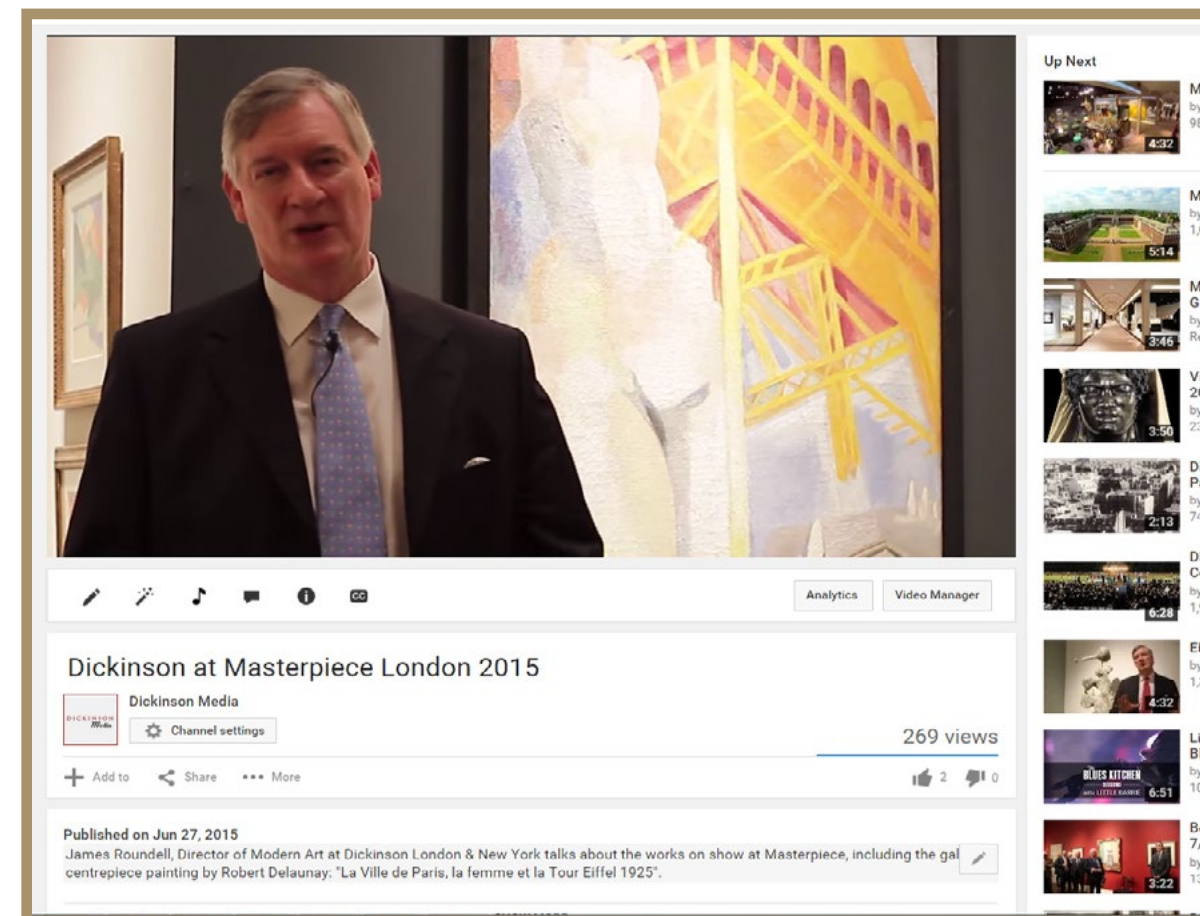
The prize for 'Object of the Year' went to The Hanover Tompion, offered by Carter Marsh & Co, which was part of the Tom Scott collection of clocks many of which are attributed to Thomas Tompion. This horological collection has proved immensely successful with Carter Marsh & Co selling over £8.5million worth of clocks including £4.5million for the Medici Tompion. Over 150 museum directors and curators from the world's finest cultural institutions visited this year's fair, including Carlos Picon (Metropolitan Museum of Art), Sir Nicholas Penny (National Gallery), Peter B Kerber (Getty Museum), Duncan Bull (Rijksmuseum) Christopher Monkhouse (Chicago Institute of Arts) and Jessica Harrison-Hall (British Museum) to name a few. Throughout the eight days of the Fair, Masterpiece welcomed a host of high profile guests, including Mila Kunis, Liz Hurley, Sir Michael Caine, Anjelica Huston, Eva Herzigova, Andrew Lloyd Webber, Paul Smith, Lord and Lady Camoys, Jeffrey Archer, Robbie Williams, Joanna Lumley, Masako the Crown Princess of Japan, HRH Princess Alexandra and HRH Princess Michael of Kent. On the penultimate evening Masterpiece London and the NSPCC hosted The Neo-Romantic Art Gala Reception & Dinner. The evening was a huge success with over £1.2 million raised for the NSPCC.

Video Content

Produced by Dickinson



MINI - DOCUMENTARY ON “LA VILLE DE PARIS, LA FEMME ET LA TOUR EIFFEL” WITH DR. MOLLY DORKIN. SHOT BY DICKINSON. CLICK IMAGE TO VIEW VIA YOUTUBE.



MASTERPIECE STAND TOUR WITH JAMES ROUNDELL. SHOT BY DICKINSON. CLICK IMAGE TO VIEW VIA YOUTUBE.

“Delaunay Work Stuns Fair”



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LONDON -- A monumental Art Deco masterpiece by the Orphist painter Robert Delaunay, will be offered for sale by the Simon Dickinson Gallery at Masterpiece London Art Fair.

Art collectors of ArtKabinett social media network will attend Masterpiece London, the leading international cross-collecting Fair for art, antiques and design, which returns to The Royal Hospital Chelsea. Running from 25 June - 1 July, the Fair has become a must-attend event at the heart of the capital's busy summer art and auction season.

La Ville de Paris, la Femme et la Tour Eiffel, is considered the highlight to of the show.

It possesses a fascinating provenance, as it remained in Sonia Delaunay's own collection until her death in 1979. A talented artist and designer in her own right -- and currently the subject of a major retrospective exhibition at Tate Modern -- Sonia collaborated with Robert on the set and costume designs for the 1926 French movie Le P'tit Parigot ("The Small Parisian One"). La Ville de Paris, la Femme et la Tour Eiffel can be seen in the background in contemporary photographs of that set.

Delaunay painted La Ville de Paris, la Femme et la Tour Eiffel in 1925 for the seminal Paris Exposition International des Arts Décoratifs, the title of which led to the widespread adoption of the term "Art Deco". This influential visual arts style combined traditional arts and crafts motifs with the imagery and materials of the Machine Age. A postcard issued to promote the Exposition shows Delaunay's painting hanging on the wall.

‘Our Picture’

Delaunay first turned his attention to the Tour Eiffel series between 1909 and 1914, subsequently returning to the theme in the 1920s and 1930s. One of the earliest studies of the Eiffel Tower was painted in 1909 as an engagement present for Delaunay's wife, born Sonia Terk (1885 – 1979), and she later recalled: "It was 'our' picture. The Eiffel Tower and the Universe were one and the same to [Robert]." By replacing the pastoral landscape idylls of the Impressionists with a prophetic vision of modernity, Delaunay aimed to emphasize French achievement, innovation, progress and patriotism through the iconography of the Eiffel Tower.

Although its construction in the late 19th century provoked a tremendous controversy, the Tower soon became the quintessential icon of urban existence, a monumental tribute to human aspiration and architectural achievement. In addition to the Tower itself, Delaunay has included in his composition a number of identifiable Parisian landmarks and bridges, and has commemorated Charles Godefroy's historic 1919 victory flight through the Arc de Triomphe. The low vantage point and dramatic foreshortening underscore the immense scale of the painting itself -- at four and a half meters high, it is the largest and most impressive work in the Tour Eiffel series -- and the surface is defined by brilliant and contrasting hues.

Masterpiece of Orphism

Orphism, pioneered by Delaunay and Sonia, is considered an offshoot of Cubism and relies on the sensation of pure color as a means of both expression and structure. In 1912 the poet Guillaume Apollinaire applied the French term Orphisme to the visionary and lyrical paintings of Robert Delaunay, relating them to Orpheus, a poet and musician in Greek mythology. It also applies to the paintings of Sonia Terk Delaunay and is often mentioned in connection with František Kupka and a group of then-contemporary American and Canadian artists, called Synchromists, who painted according to a system of "color harmonies" that equated hues to musical pitches. The term Orphic Cubism is sometimes used instead of Orphism because of Robert Delaunay's roots in a Cubist style.

Departing from the limited palette of Georges Braque's and Pablo Picasso's initial phase of Cubism, the Delaunays' paintings are full of brightly colored circular forms. The color combinations are based on the "law of simultaneous contrast of colors," developed in the 19th century by French chemist Michel-Eugène Chevreul, whose theories had already influenced painters such as Eugène Delacroix and Georges Seurat. Ninety years after Delaunay's painting was first presented in 1925 in Paris, The New York/London art dealer, Dickinson, is dedicating a room on its stand at Masterpiece to La Ville de Paris, la Femme et la Tour Eiffel, the Delaunays, and the legacy of Cubism.

Due to this painting's iconic subject matter, impressive scale, and historically important provenance, La Ville de Paris, la Femme et la Tour Eiffel is a highly significant example of Delaunay's work during the height of his career, and can truly be considered a masterpiece.

Today's homepage Featured Art Video offers insight into Delaunay's recurrent theme of the Eiffel Tour, an enduring symbol of modernity. <http://www.youtube.com/watch?v=V8rgdJTwOJE&sns=em>

www.simondickinson.com