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ISSUE 2481 | antiquetrade gazette.com | 27 February 2021 | UK £4.99 | USA \$7.95 | Europe €5.50

ANTIQUES TRADE gazette

THE ART MARKET WEEKLY

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Trade views 'are business meetings'

Christie's has defended its policy of holding trade-only viewings of its sales, saying they comprise 'business meetings' rather than public viewings.

Under a strict 'by appointment only' system, dealers (but not members of the public) were allowed to view at King Street in the run-up to the Apter-Fredericks sale of English furniture on January 26.

A number of auction houses – some of them criticised by local authorities for allowing trade viewings – had questioned how this was permitted under lockdown rules.

Auction houses are currently closed to the public in England, though staff who cannot do their jobs from home can work on premises. Click-and-collect and delivery services are permitted.

Government guidance for 'business events' in England states: "Meetings for work, training or education purposes

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Wallace Collection archive stays open after closure u-turn

Following an internal consultation – and a public outcry – the Wallace Collection in London has announced its library and archive service will remain open to the public.

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The Cartier Tonneau Curvex wristwatch, with movement still functioning, sold by Fellows on February 15 for **£12,000** had a presentation inscription to Captain AD Thomson dated May 1, 1915.

The lot also included medals awarded to Thomson and his family such as an India General Service Medal (Punjab Frontier 1897-98) and a Légion d'Honneur (Third Republic).



A 'tool' watch from 1915

Although the elegant lines of the Cartier Tonneau Curvex wristwatch are the antithesis of today's macho tool watch, many were used by soldiers in the First World War.

The example in 18ct yellow gold offered by Fellows in Birmingham on February 15 was engraved to the back AD Thomson, 152 Inf Bde, 51st High Div, 1/5/15.

Bought from Cartier's London store in October 1914, it was given as a gift (perhaps by the military) shortly before Thomson left for the Western Front. A captain, he served in the Argyll and Sutherland Highlanders who were rushed to France in May 1915.

Showing only a few signs of trench life, it had been worn just twice since it was purchased by the vendor from the Thomson family in 1994 – a £1000 deal that included Great War and earlier campaign medals awarded to Thomson and his father.

Offered as a single lot with a guide of £6000-8000, they took £12,000 (plus 23% premium) from a phone bidder.

The Tonneau, named for its distinctive barrel shape, was the second wristwatch model created by Louis Cartier. Following on from the Santos (the first made for Brazilian aviator Alberto Santos-Dumont in 1904), the Tonneau launched in 1906.

Typically, these early Cartier watches have movements marked for the European Watch & Clock Company – a partnership that united Cartier with Edmond Jaeger and the Swiss firm of LeCoultre.

Roland Arkell



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5 Questions

Christopher Kingzett, a former vice chairman of SLAD and owner of the eponymous dealership in south London, specialises in 20th century British paintings, drawings and sculpture.



christopherkingzettfineart.com

1 What is your area of focus?

Modern British art, particularly Graham Sutherland.

2 What challenges are facing the trade in the coming months?

Still to be standing whenever we get back to normality. A clear disconnect has emerged between online sales which are doing relatively well and virtual fairs which aren't. There is a limit to how long one can harass people on the internet and until such time as there is a return to face-to-face conversations in front of the object it is going to be a real struggle.

3 What is one thing you couldn't do without?

Telephone number of my IT guy.

4 Who do you admire from the art and antiques world?

Gino Franchi, whose framing

makes him the 8th Wonder of The World, Jonathan Clark, the art dealer with the greatest flair in my generation, and James Faber for his idiosyncratic quirky taste in drawings.

5 Real ale or espresso martini?

As Alan Bennett says discussing sexuality: "That's like asking a man crawling across the Sahara whether he would prefer Badoit or Perrier."



Above: Graham Sutherland's (1903-80) interest in insects such as cicadas, mantises and grasshoppers began after his move to the south of France in the late 1940s. *Sauterelles* (1974) is priced at **£24,000** from Christopher Kingzett Fine Art.

If you would like to be featured in 5 Questions, please contact gabrielberner@antiquetrade gazette.com

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Go solo: a selection of dedicated shows

Moses gives it a swirl

Post-war West Coast artist Ed Moses (1926-2018) is the subject of a solo exhibition at **JD Malat Gallery** in Mayfair.

Whiplines, Waterfalls and Worms, which closes on March 10, showcases the artist's work from the last two decades of his life.

Moses's *Samba* (2008), the 6ft x 5ft (1.82 x 1.52m) acrylic on canvas shown here, is priced at **£69,000**.

The exhibition title refers to the 'lines, swirling swathes and crackled layers of paint' displaying Moses' persistent experimentation with form in the field of Abstract art.

Born in Long Beach, California, Moses was among the first generation of artists to be shown at Ferus Gallery in Los Angeles in 1957, where he started the 'Cool School' of artists which included Ed Ruscha, Robert Irwin, Larry Bell and Billy Al Bengston.

jdmalat.com



Castellani surfaces in Old Bond Street

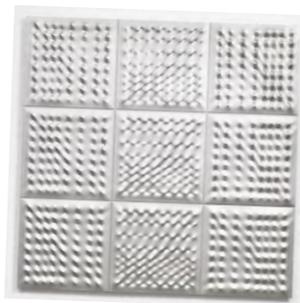
The late Italian artist and member of the ZERO avant-garde group, Enrico Castellani (1930-2017), dedicated his career to exploring the spatial and visual qualities of his distinctive undulating monochrome *superficie* (surfaces).

An exhibition of previously unseen aluminium cast wall sculptures by Castellani opens at **Lévy Gorvy's** Old Bond Street gallery. The gallery says it is the first time the works, which preoccupied Castellani during his later years from 2006-13, have been shown in the UK.

Highlights include *Superficie argento* (2006), a nine-panel work on a 5ft 8in (1.74m) square of cast aluminium that encapsulates Castellani's preoccupation with space and materiality, which is priced at **£680,000**.

Castellani Sculpture is scheduled to open in March and run until early May but is "subject to the latest guidance", says the gallery.

levygorvy.com



© Enrico Castellani / Artists Rights Society (ARS), New York / S&P. Photo: Stephen White & Co

Frieze launches 'pop-up gallery' space

Frieze is opening No 9 Cork Street, an initiative housed in two converted townhouses that will accommodate visiting galleries throughout the year with a focus on Modern and Contemporary art.

Each participating gallery will benefit from a fully equipped space, a private viewing room and a range of media, digital and social media services over four-week residencies.

Eva Langret, artistic director, *Frieze*

London, said: "Over the past 12 months we have learnt that the experience of seeing art is irreplaceable, as are the human connections that are so crucial to its appreciation.

"We are always looking for new ways to support our community of galleries, and so No 9 Cork Street is a natural response to the challenges brought about by the pandemic."

Frieze said it welcomes "proposals from commercial art galleries or