

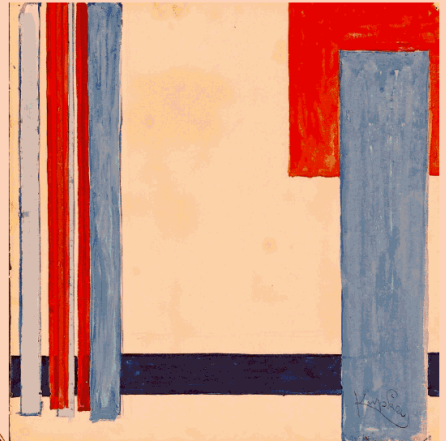
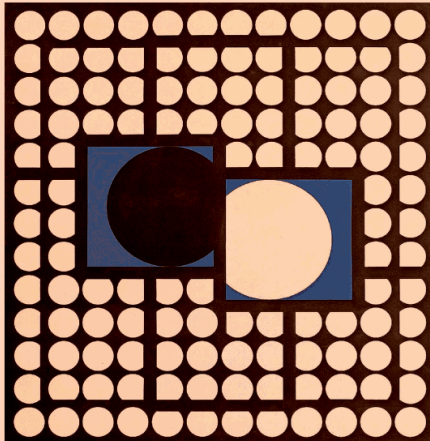


# Collecting

FTWeekend

**Mummy dearest** Ancient art takes pride of place – PAGE 3

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## Wider horizons

Tefaf Maastricht's Christophe Van de Weghe talks to *Melanie Gerlis* about the fair's new direction and the challenge of luring a new generation of buyers

The Tefaf Maastricht art fair has long enjoyed a reputation as the most prestigious commercial gathering for lovers of fine and decorative art made well before the 20th century. At this year's 32nd edition, however, much of the energy among the 279 exhibitors will come instead from the unlikely corner of Modern and contemporary art, thanks to the efforts of the New York power dealer Christophe Van de Weghe. "Maastricht is the Mecca of art fairs but, by international standards, the Modern section just wasn't good enough," Van de Weghe says.

With this in mind, he became chairman of the category after last year's fair and, together with a selection committee of other dealers in the field, helped upgrade its 57 exhibitors with an impressive list of 14 Modern and contemporary newcomers. These include Pace, Simon Lee, Max Hetzler and Sprüth Magers, while other galleries return to Maastricht – in the case of Gmurzynska, after a 17-year break.

The plan, Van de Weghe says, is to swell the fair's visitors with the more plentiful buyers of Modern art, and turn them on to high-quality older works that could complement their taste. It's a cross-collecting trend that other fairs, such as Frieze Masters, have also tapped into and it mirrors Van de Weghe's own collecting habits.

"I've been showing at Tefaf Maastricht for more than 10 years and, little by little, I've got to know the dealers in Old Masters, in coins, in Greek and Roman art, and I've started to mix."

His personal purchases have included a painting by Tintoretto and, in his New York home, he has paired a Picasso painting with a Corinthian helmet that he bought from the fair. "It's about extending horizons," he says.

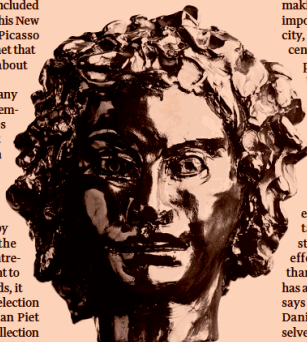
But why, when there are so many other fairs for Modern and contemporary dealers, would galleries throw their weight behind yet another event to help draw in buyers of other categories?

For a start, "Christophe is impossible to say no to," says Marc Glimcher, president of Pace. He was also persuaded by the opportunity to come to the Netherlands, which has "an entrepreneurial economy that we want to be a part of." Plus, Glimcher adds, it offers an ideal place to show a selection of early works by the Dutchman Piet Mondrian that come from the collection of his legendary dealer Sidney Janis.



Clockwise from top left: José Pedro Costigliolo's 'Rectángulos y Cuadrados CLX' (1970); Victor Vasarely's 'Bella-Neg' (1957); František Kupka's 'Plan bleu dans le rouge' (1952); Claude Lorraine's 'Pomme de Jardin (Rouge)' (c2011-17); George Condo's 'Dionysis' (2002); Etienne Béothy's 'Danse cosaque (Danse russe, Paraboles) Opus 045' (1950)

Galerie Sue Mazzoleni; Galerie le Microtaureau; Ben Brown Fine Arts; Galerie Andrea Caratelli



Amazingly, the globe-trotting new exhibitors were not put off by Tefaf Maastricht's two-week run (including VIP days), which is a considerably longer commitment than most other fairs on the circuit (these generally last about five days all in). "I'm never even in New York [his home town] for that long," Glimcher jokes.

Max Edouard Hetzler, who co-runs the family's Berlin and Paris gallery in London, sees the duration of the fair as a potential advantage in a crowded calendar. "The pace that people look at things will be different, which could allow for more meaningful conversations," he says. His gallery brings works by a selection of its artists, including Edmund de Waal, Raymond Hains and Günther Forst.

Hetzler says that a successful showing at Tefaf's New York event last May helped bring him on board in Maastricht. Indeed, while Tefaf's launch in 2016 of two smaller fairs in New York (one for older art, one for Modern and contemporary) may have subsequently created some legal wrangles with their minority owners, Artvest, these fairs have successfully introduced the brand and its luxurious trappings – think gorgeous floral dis-

**Ring the changes at an established fair is never an easy task, but many see the efforts as an enhancement**

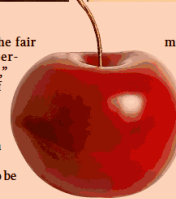
plays, champagne and oysters – to a new audience. The hedge funder Daniel Loeb, whose investments through Third Point include a 12 per cent stake in Sotheby's, visited the fair in New York "almost every day," Van de Weghe says.

"The New York fairs have shown a slice of what Tefaf is about. They made my clients say: 'Woah! I want to see the mothership,'" he explains.

In an event-driven marketplace, making Maastricht a destination is all-important. The fair is working with the city, as well as the MECO convention centre that hosts it, and the Limburg provincial government, to upgrade the transport links and hotels to suit an increasingly jet-setting clientele. Such investment is a slow burn but seems to have scotched rumours that the fair might move to a better-connected city such as Amsterdam or Brussels.

Ring the changes at an established art fair is never an easy task, but many of Tefaf's long-standing exhibitors see the latest efforts as an enhancement rather than a dramatic adjustment. "Tefaf has always been a cross-collecting fair," says the maps and rare books dealer Daniel Crouch. Others, who themselves have a mixed category offering, see the move as part of a wider trend.

"We are happy to see the fair embrace these new perspectives in collecting," says Ben Tomlinson of Robilant + Voena. Behind the shift is the reality that taste is changing as a new generation comes into the art market. "Interest today seems to be



more driven by the aesthetic than the academic – things that look instantly good in a photo – so it can take more time to drum up enthusiasm for, for example, 18th-century furniture or

bronzes," says Dirk Boll, president of Christie's in Europe, the Middle East, Russia and India.

Van de Weghe sees this dynamic as precisely where Tefaf fits in. "Going to Maastricht is like going to a museum," he says, "except you can also ask lots of questions."

March 16-24, tefaf.com

## MASTERPIECE



Left: Black figure vase, Amphipolis (Detail), about 150 B.C. Digital image courtesy of the Getty Open Content Program. Centre: Roman figure vase (Detail), c. 140s, by Euphrasius of the West. Right: Roman figure vase (Detail), c. 140s, by Euphrasius of the West. Courtesy of the Getty Open Content Program.

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## Collecting



'Monsieur and Madame Satan' by Francesco Toso (1880s)

Above right: Elsa Schiaparelli alongside 'Madame Satan' Daniel Katz Gallery, Marina Delmonico

## Framing narratives

Some objects are valuable only because they belonged to someone famous – think David Beckham's football boots, Bowie's record player or just about anything belonging to Napoleon. Others have their value subtly – or not so subtly – enhanced by the person or people who owned them in the past.

When the spectacular jewellery of Elizabeth Taylor came up for auction at Christie's New York in 2011, for instance, the top lots sold for up to 50 times their auction estimates, with the evening sale alone realising \$116m, a world record for a private jewellery collection. Such was the global allure of the Rockefeller name that all 1,500 lots of the Peggy and David Rockefeller collection found new homes at Christie's New York last year, establishing a new record for any private collection sold at auction. Its \$832.5m total almost doubled that set by the Yves Saint Laurent and Pierre Bergé sale at Christie's Paris in 2009, but here perhaps other forces were at work, too. For Saint Laurent was more than a celebrity and cultural icon. A passionate connoisseur of all kinds of works of art, he was renowned for his impeccable taste and exacting standards – and this kind of endorsement is what bidders were also desperate to buy into. Those exacting standards involved considerations of quality, condition and rarity but also of provenance: the couturier and his partner, like many great collectors before them, were also not immune to the allure of works of art with an illustrious history. What is clear today is that provenance has become increasingly important in the art market. It is almost impossible to open a catalogue of a major auction or a dealer's glossy brochure without seeing images of previous owners or the interiors in which the work

**Provenance** | From famous owners to historical

significance, the stories behind works of art are

becoming increasingly important. By Susan Moore



of art was displayed. The reasons for this are manifold.

First the pragmatic: in the face of growing legislation and institutional guidelines, documenting an object's past has become necessary in order to prove legal title. This relates to both the spoliation of works of art during the Nazi period, and to legal export from the country of origin. A documented provenance, particularly a commission or first purchase of the object, also offers reassurance that the piece is authentic and its attribution correct. Yet less quantifiable benefits come from knowing an object's past. For some collectors, a fascinating provenance offers not only glamour or reflected glory but also a link with the past and a means of engaging with it.

"When I started working in this profession in 1998, the phenomenon of provenance was fairly inconsequential," explains Floris van der Ven of Vandervan Oriental Art. "Now it is of ever-increasing relevance. In the last 10 years, people have become very selective about what they buy... A history, especially an association with someone famous, adds to an object's appeal and value." Telling an object's story and placing it in context, he believes, brings it alive for clients, which is why the gallery's exhibition and catalogue at this year's Tefaf Maastricht is *Provenance: Tracing the History of Objects*. The added value of its star, museum-quality piece – a monumental Chinese blue-and-white triple gourd vase of the Kangxi period (1662-1722, price €400,000) – is an ownership that has been traced back to one of

the greatest collectors of all time: the American banker JP Morgan.

According to Lewis Smith, co-director of Koopman Rare Art: "Provenance is almost, but not quite, as important as the object itself." Dominating this gallery's stand will be the Shield of Achilles, probably the most spectacular of all 19th-century silver-gilt. It is a piece with exemplary credentials. A design by the Neoclassical sculptor John Flaxman interpreting Homer's description of the shield made for the classical hero by the god Hephaestus, its technical complexities were so challenging that they took goldsmiths Rundell, Bridge & Rundell almost a decade to resolve. It is, moreover, a perfect expression of the taste, aspirations and financial clout of the crowned heads of Europe.

While a first shield was acquired by George IV and served as the centrepiece of the lavish display at his coronation banquet in 1821, this example was purchased by his brother Ernest Augustus, King of Hanover, determined not to be outdone. "People are looking at works of art in a more his-



torical way," says Smith, adding that a royal provenance such as this adds 20-25 per cent to an object's value. This price is in excess of £5m. No less evocative of a particular personality, place and time is "Monsieur and Madame Satan", the fantastical, life-size carved wooden figures of a faun and fauness that greeted guests at the entrance to the couturier Elsa Schiaparelli's luxuriant *hôtel particulier* in Paris. The inventive, witty and flamboyant tastemaker of the interwar years had a penchant for the surreal and the slightly sinister. These extraordinary figures (at Daniel Katz Gallery, €385,000) were spotted, even more extraordinarily, during two-sourcing trips to Edinburgh, and minute inscriptions have identified them as the work of the late-19th-century virtuoso Venetian sculptor Francesco Toso. If the Schiaparelli provenance were not enough, this obsessively detailed theatrical pair passed to the designer's granddaughter, the actress Maudie Berman. A desirable provenance does not always depend on the fame of a previous owner. While the former custodians of the stock of arms and armour dealers Peter Finer read like the *Almanach de Gotha*, Roland Finer points out that documented incidents relating to arms resonate just as much with their clients. The gallery offers a cased pair of duelling pistols (over £100,000) that bear the name of the aristocratic owner engraved on the case handle, and a dated receipt that suggests that "Colonel King", most unusually but significantly, paid for the pistols at the time of collection. Two days later, on October 11 1797, he was to use them in Hyde Park in a failed attempt to satisfy family honour, but the melodrama did not stop there. "If a work of art is ugly or unappealing, it does not matter what the provenance is," insists Martin Levy of Blairman. He offers a rare piece of Anglo-Russian furniture that also happens to be one of the most handsome examples of its kind. This hitherto unpublished "modern gothic" desk with gunmetal mounts (£280,000) was designed by the architect Ippolito Monighetti (1819-78) and, as its label reveals, was a gift from the Grand Duke Vladimir Alexandrovich to Lt Col Arthur Ellis, equestrian to the Prince of Wales, "in remembrance of HHH's visit to England, June 1871". It has remained in the family ever since. "A provenance reaching back to the origin of an object not only reassures buyers but it also underpins my confidence in fitting an unusual object into the history of 19th-century design more generally," adds Levy. Works of art, like second-hand cars, also benefit from having had only one careful owner.

Above: pistols engraved with 'Colonel King' (1797); 19th-century Shield of Achilles – Colin Crossford/Peter Finer, Koopman Rare Art



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## Newcomers A selection of new exhibitors at Tefaf

A shake-up in the selection procedure and fresh thinking at Tefaf Maastricht has seen a number of newcomers to this venerable fair. Forty of this year's 279 exhibitors are new to Tefaf Maastricht and 14 of those are hosted in the Modern section.

French art dealer and collector Almine Rech's eponymous gallery, which specialises in European and American works from 1870 to the present, makes its debut in the Modern section. "Tefaf focuses more on artists and history than it does on trends," says Rech, "which is why we participate with our historical artists – such as Pablo Picasso, Günther Förg, Antoni Tàpies and Ha Chong-Hyun – and established contemporary artists such as Miguel Barceló and Richard Prince." A highlight is a colourful and erotic work by the American Pop artist Tom Wesselmann. Think baby-blue eye shadow and a peach-tinted pout. Joining Almine Rech is Simon Lee Gallery, which comes to Tefaf Maastricht for the first time, having taken part in the fair's New York edition. With historically significant works by big-name artists such as Jean-Michel Basquiat, George Condo and Pablo Picasso, the line-up includes Basquiat's "Vincent Van Gogh in a Wax Museum in Amsterdam" (1985), a fiery portrait of the Dutch artist with piercing blue eyes and blazing red-and-yellow hair.

Sprüth Magers, an avid supporter of women artists, steps up with a single-artist show devoted to Rosemarie Trockel. The German conceptual artist

rose to fame in the hothouse contemporary scene in Cologne in the 1980s, with pieces incorporating everyday materials from bronze to wool. Here, the spotlight is on her ceramics, exhibited in an elegant sandstone stand that "matches the very unique standing of Tefaf Maastricht", says Monika Sprüth. She and co-founder Philomene Magers also hope to reach a new audience.

Though this year's changes are concentrated in the Modern section, newcomers are cropping up across a range of genres. Sophie Jackson, director of London-based Symbolic & Chase, making its debut in the Antiques section, comments, "In a

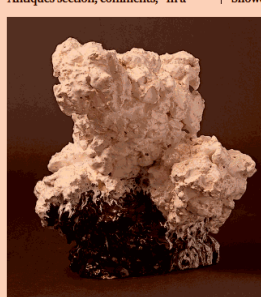
world confronting the potential apex of the art-fair formula, it's a joy to be able to show our clients that Tefaf remains the best destination for serious collectors."

With expertise in fine jewellery from the 19th century onwards, Symbolic & Chase is exhibiting twinkling pieces such as a 1950s Cartier diamond necklace, a pair of 1960s Cartier ear clips and an Art Deco ruby-and-diamond necklace inspired by Indian designs.

From the modern to the ancient: Kallos Gallery takes part in Tefaf Maastricht proper for the first time after testing the water last year in Showcase, a springboard-high section,

open to recently established galleries. Founded by collector Baron Lorne Thyssen-Bornemisza in 2014, the gallery specialises in antiquities and ancient art: among works on show are a Greek bronze statue of Zeus, bearded and taut-bodied, and an Egyptian alabaster canopic jar engraved with hieroglyphs.

Director Madeleine Perride comments that "Baron Thyssen and I are delighted to have the opportunity to participate and showcase our selection of exceptional ancient art alongside masterpieces from the whole history of world art."



'Made in China' (2008), a glazed ceramic work by Rosemarie Trockel at Sprüth Magers gallery

Chloë Ashby



Highlights A selection from Tefaf Maastricht

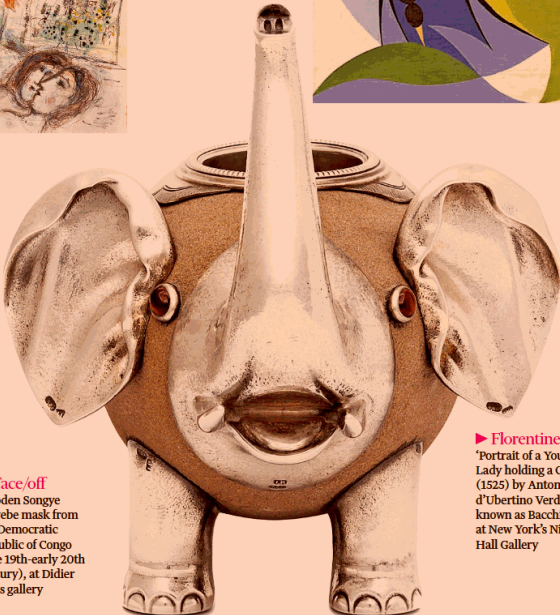


► **Wings of desire**  
'Futurist Blackbirds' (1924) by the Italian painter Giacomo Balla, at the Bologna-based gallery Bottegantica

► **Russian fantasy**  
silver match holder in the form of an elephant made by Carl Fabergé (St Petersburg, c1890), at A La Vieille Russie gallery from New York



◄ **Face/off**  
Wooden Songye kifwebe mask from the Democratic Republic of Congo (late 19th-early 20th century), at Didier Claes gallery

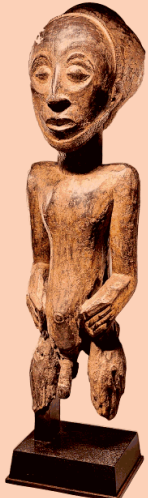


◄ **Flower power**  
Marc Chagall's 'Amoureux au bouquet de dahlias' (1971), at New York's Hammer Galleries

► **Florentine wiles**  
'Portrait of a Young Lady holding a Cat' (1525) by Antonio d'Ubertino Verdi, known as Bacchiacca, at New York's Nicholas Hall Gallery



► **Granddaddy power**  
Wooden male ancestor figure (19th century) from the Hemba people of the Democratic Republic of Congo, at Galerie Bernard Dulon from Paris



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André DERAIN. Bateaux au port de Collioure, circa 1905, oil on canvas, 18.2 x 15 in (46.3 x 38 cm) - © Sabam 2019



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