



# ANTIQUES TRADE gazette

THE ART MARKET WEEKLY

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## Virtual States

Dealers, collectors and curators traditionally head to New York and Florida in January and February for a wide array of events. However, this year has inevitably been shaken up by coronavirus restrictions and no large gatherings will be held. A few dealers and galleries will be open by appointment but most exhibitions will be accessible only from a computer.

However, plenty of works can still be found in the many shows alongside a mix of online only and live auctions. Shown above is *Pax* by Carl Johan Forsberg, which appears in an exhibition staged by London gallery Stephen Ongpin Fine Art taking place in the Big Apple as part of the latest edition of *Master Drawings New York*.

See *Dealers' Diary*, p26-27, and *International Events*, p30-34.

## ARR is here to stay Brexit deal retains fee to create level playing field

by Alex Capon

**The UK has agreed to follow the existing Artist's Resale Right (ARR) regulations under the Brexit trade deal that came into effect earlier this month.**

The settlement includes clauses relating to the resale levy in which both the EU and UK have committed to continuing ARR as part of the level playing field.

Although the text of the agreement may disappoint some Brexiteers in the art market who hoped the UK would be able to pursue a different course after leaving the EU, it does appear to allow for some leeway in terms of changing how ARR operates and even the levels at which the charges apply.

Currently under ARR, royalties are paid on original works of art when they are resold by an art market professional and the sale price exceeds €1000. The amount due is calculated on a sliding scale and is capped at €12,500.

The levy gives creators of original works across their lifetime, and their family for 70 years after their death, the right to receive a payment when their work is resold.

In theory, the UK could change the percentages and thresholds, although the government has not indicated it would consider doing so.

Lawyer Simon Stokes, partner at

Blake Morgan LLP and author of *Artist's Resale Right: A Guide to Law and Practice*, told ATG: "The inclusion of ARR in the final Brexit deal should not come as a surprise."

"The UK had already stated its intention to retain ARR in UK law in the Political Declaration relating to Brexit made in October 2019 and had already put in place legal provisions for ARR to continue to fully operate in the UK, whether or not there was a deal with the EU."

"However, the Brexit deal does not commit the UK to continue to retain ARR in its current form. This means the UK will have more flexibility than currently in how it applies the right – it can revisit how the right is collected and also the thresholds and royalty amounts."

### Tariffs risk

If a future UK government decided to revoke ARR entirely, as some dealers and auctioneers have called for, the EU could respond by calling for arbitration and, should that fail, the imposition of retaliatory tariffs (although Stokes pointed out that such a scenario appears unlikely).

The Brexit deal contains a string of other changes for the art market.

Most immediately, trade will no longer be frictionless – customs and regulatory checks now apply when

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## Dealers lead online charge

New York's Americana-focused event and longest-running antiques fair, *The Winter Show*, holds its 67th edition online from January 22-31 with around 60 exhibitors taking part.

Chinese export porcelain specialist **Cohen & Cohen** is part of a contingent of UK dealers showing and present this newly discovered large Chinese armorial charger, made for the Scottish market during the early reign of the Emperor Qianlong in c.1740.

Priced at \$85,000, it is the sixth example belonging to a well-known group of chargers painted en grisaille in different designs copying European prints and is the only one known left in private ownership.

Hand painted by a Chinese artist in Canton, it depicts the 1737 print *La Fontaine de Bacchus* engraved by Jean Moyreau after an oil painting by Dutch artist Philips Wouwerman (1619-68).

▶ [thewintershow.org](http://thewintershow.org)



Left: large Chinese armorial porcelain charger for the Scottish market – \$85,000 from **Cohen & Cohen** at *The Winter Show*.

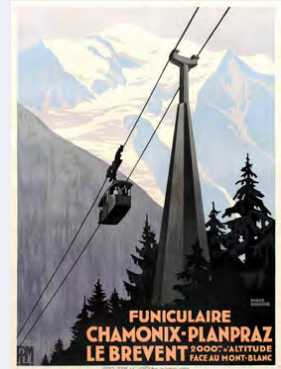
## The web shop window

Thousands of items are available to buy from dealers online. Here we pick out one that caught our eye this week.

French artist Roger Broders (1883-1953) designed this classic ski poster promoting one of the oldest ski resorts in France, Chamonix. It dates to the opening of the Chamonix to Planpraz 2000m cable-car in 1928 and shows people enjoying the scenic view from one of its gondola cabins.

Broders worked for the Paris-Lyon-Méditerranée PLM railway company, where he designed posters for many of the fashionable French summer and winter resorts. For a decade from 1922 he dedicated himself fully to poster art, though he produced fewer than 100. His distinctive Art Deco designs, characterised by simple lines and bold, flat areas of colour and dramatic mountain and seascape backdrops, remain popular with vintage poster collectors.

This 3ft 6in x 2ft 6in (1.08m x 76cm) example is offered by vintage poster specialist **Antikbar**, based in Chelsea, and is priced at £4250.



▶ [antikbar.co.uk](http://antikbar.co.uk)

## 5 Questions

**Nicholas Wells** has run Nicholas Wells Antiques in London since 2012, selling furniture and works of art primarily in the British town and country house aesthetic.

▶ [nicholaswells.com](http://nicholaswells.com)



moment for me, which showed me I was ready to go off on my own.

### 3 Who do you admire in the trade?

The young dealers today are so inspirational – there are a few I'd pick out such as Mark Pargeter, Matthew Holder and Adam Calvert Bentley – they are very nimble and run circles around the established trade. There are also great interior designers out there that I admire greatly such as Nicholas Haslam and Colefax & Fowler.

### 4 One object you couldn't do without?

My cameras – a Canon DSLR and Hasselblad medium format. Trading online demands excellent photos. I personally oversee all the photography; it is crucial to the business. Everything has to be honestly represented and shown at its absolute best.

### 5 Do you collect anything personally?

I collect Indian and Ceylonese boxes. I've done it forever. They're wonderful objects, especially the porcupine quill boxes, and have such a story behind them. They were bought by travellers on the trade route between Europe and China and I like how the designs reflect the influence of both cultures.

### 1 How did you get your start?

I studied art history and heritage management at the University of Buckingham. With a passion for the decorative arts, I sent every dealer in the London antiques trade letters saying I'd like to work for free and started first with Jonathan Horne in Kensington Church Street and then Mallett at Bourdon House. Fourteen years later I struck out on my own, specialising in 18th and 19th century furniture, works of art, arms and armour and oceanic art. I'm drawn to the history, the way the objects were commissioned, made and the places they were made for.

### 2 What's one great discovery you've made?

While I was still at Mallett I found a table at a second-hand shop and bought it for £50. We got it into Christie's and sold it for £5000 – a great calamander table, and someone else obviously thought so too. It was a pivotal decision-making

If you would like to be featured in 5 Questions, please contact [gabrielberner@antiquetrade gazette.com](mailto:gabrielberner@antiquetrade gazette.com)

## Pontormo provides bright spark in a grey world

This recently discovered grisaille painting of Adam and Eve by the Florentine Mannerist artist Jacopo Carrucci (1494-1557), known as Pontormo, is the centrepiece of a new exhibition of monochromatic works at New York gallery **Nicholas Hall**.

A prime example of the artist's private work, the small painting is noted for its unusual grisaille technique (rarely used in Pontormo's oeuvre) and the subject, which shows Adam and Eve at work after the fall of man with the first children, Cain and Abel, at their feet. *Burlington Magazine* described it last year as a "major discovery for the art of the Florentine Renaissance" and it has already found a buyer for an undisclosed sum ahead of the show's opening on January 25.

Titled *Grey Matters*, the exhibition is drawn from American museums and private collections and examines the concept of 'paragone' through Pontormo's grisaille

technique. Paragone was popularised by Leonardo da Vinci and sparked vigorous debates in Renaissance Italy concerning the superiority of painting or sculpture.

A range of artworks produced between late-15th century and early 16th century is for sale with prices starting in five figures.

▶ [nicholashall.art](http://nicholashall.art)



Left: *Adam and Eve*, 1518, by Jacopo Carrucci, known as Pontormo, is the centrepiece of Nicholas Hall's *Grey Matters* exhibition in New York.