

Antiques Trade gazette

The Art Market Weekly

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Pair of English giltwood and lacquer cabinets attributed to the Giles Grendey workshop sold for **€320,000 (£278,500)** at Auktionshaus Rotherbaum.



Suffragette hunger strike medal bought by museum

by Laura Chesters

Glasgow Women's Library has bought a hunger strike medal at auction after more than 500 people donated to help secure the significant piece of Suffragette history.

It was awarded by the Women's Social and Political Union (WSPU) to Maud Joachim in 1909. She was the first to undergo a hunger strike in Scotland. The medal came for sale as part of a 109-lot group of Suffragette memorabilia

Continued on page 6

Cabinets hint at Grendey grandeur

A spectacular pair of English giltwood and lacquer cabinets emerged for sale in Germany.

The pair, catalogued as 19th century but probably made by the Giles Grendey (1693-1780) workshop c.1740, raced past a €20,000-30,000 estimate to sell at €320,000 (£278,500) as part of a sale at Auktionshaus Rotherbaum in Hamburg on September 23-24.

Dealers recognised this pair as those sold by Sotheby's as part of the 1044-lot house sale at Dropmore in Burnham, Buckinghamshire, in March 1969. Dropmore was built for Lord Grenville, prime minister to George III, with the estate later owned by press baron James Gomer Berry, 1st Viscount Kemsley (1883-1968).

Continued on page 10

Pick
of the
week

Robert Kime sale takes millions

The white-glove sale of the collection of dealer and 'titan of design' Robert Kime drew a flurry of interest at Dreweatts last week, raising more than £7.6m hammer across three days, writes Alex Capon.

The interior decorator, who died last year, spent a lifetime building his own

Continued on page 8

Clocks – includes a fairy tale of a design inspired by Dick Whittington *page 14-17*



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Contents *Issue 2613*

Read top stories every day on our website antiquetradegazette.com



In The News

page 6-7

Battle scene sketch reattributed to Raphael

Ravilious stars among big *British Art Fair* buys

Ann Forbes portraits underline natural talent

News Digest

page 10-11

Includes Bid Barometer

Feature – Clocks

Includes fantastic fairy tale of a design inspired by Dick Whittington story - *page 14-17*

Auction Reports

HAMMER HIGHLIGHTS

Extensive Elveden Hall sale reviewed *page 20-23*

Special report – Female artists

Reassessment of works by women creates a booming market - *page 26-30*

BOOKS AND WORKS ON PAPER

Samuel Johnson letter rediscovered – plus picture special on the huge *York Book Fair* *page 32-37*

Previews

page 40-41

Collector Interview

page 44-45

Dealers' Diary

page 46-47

Three exhibitions coming up in the Big Apple

International Events

page 48-55

UK Auction Calendar

page 56-62

Fairs, Markets, Shops & Centres

page 64-67

Letters, Opinion & Obituary

page 71



Brews headline

Suffolk hall sale brings tasty provenance of Guinness family and last Sikh maharajah *page 20-22*



Seals of approval

See our latest collector interview *page 44-45*



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Start spreading the news...

Spotlight on three exhibitions taking place in New York – starting with 18th century art from Rome

by Frances Allitt

Nicholas Hall's latest exhibition, with a luxurious collection of objects, celebrates the man who single-handedly launched a vogue for 18th century Roman art among mid-century US collectors.

Running until November 30 at Hall's New York gallery, *Hub of the World: Art in 18th Century Rome* celebrates the collector and museum professional Anthony Clark (1923-76). Held in collaboration with Galleria Carlo Orsi of Milan, the show brings together more than 60 works including Old Master paintings, drawings, sculptures and decorative objects.

Clark was born in Philadelphia and worked at the Rhode Island School of Design, the National Gallery of Art in Washington, DC, the Metropolitan Museum of Art in New York and the Minneapolis Institute of Arts. At the last two institutions, he made major acquisitions from the Roman Settecento, particularly the works of painter Pompeo Battoni (1708-87).

These works had been considered weak successors to the products of the earlier Baroque age.

For Clark, however, the 18th century held its own delights, created at a time when Rome was still at the heart of European society, a place attracting international talent, harbouring a host of wealthy patrons and giving rise to new ideas. Clark's passion for the field extended beyond paintings to drawings and three-dimensional works, and as a curator his strove to create context for the works – unusually for the day – by giving them equal status.

Hall never met the man himself. "There's no one who remembers him any more outside of real veterans," he tells ATG. "My first position was at Colnaghi, and Clark and Colnaghi were friendly."

Even so, Hall felt that on his centenary year Clark's legacy is important enough to deserve proper attention. While Hall focuses on works of art, Orsi concentrates on three-dimensional objects.

Around 30% of the objects are on loan, including Clark's notebooks



1. Vanvitelli, *The Casino of Cardinal Annibale Albani of the Via Aurelia*, 1719, oil on canvas, available at **Nicholas Hall's** exhibition *Hub of the World: Art in 18th Century Rome*.

2. Claude Michel, known as Clodion, *Love Taming Fortitude*, c.1765-70, terracotta.

3. Pompeo Battoni, *St Louis Gonzaga*, c.1744, oil on canvas.

4. Antonio Asprucci, *Table from the Egyptian Room in the Palazzo Borghese*, c.1803, carved, gilt and painted wood in the imitation of Aswan granite with Oriental alabaster top.

Tavitian Trust.

For Hall, the purpose of the show is partly to remind the art-buying world of the strength that remains in the field of Old Master pictures.

"The market needs dealers to take a stand against the slightly negative viewpoint of where the market is trending and the fear that Old Masters, or anything pre-1900, is at an end," he says. "I don't think that's the case."

However, there is a danger that "it becomes a self-fulfilling prophecy" if dealers don't take action "to invigorate the market".

Eighteen months in the making, the exhibition is aimed to be both scholarly and spectacular, rich in its presentation with an extensive catalogue of items.

As personal favourites Hall mentions view of *The Casino of Cardinal Annibale Albani on the Via Aurelia* from 1719 by Caspar van Wittel or Vanvitelli. It shows Pope Clement XI visiting the cardinal – his nephew – with a view of Rome in the background.

"It really conveys what it was like to be in Rome at the time," he says. "It gives you a sense of what it was like to spend a day there in the 18th century." ■

► nicholashall.art
► galleriaorsi.com

which come to the Upper East Side gallery from the National Gallery of Art Library. The remaining 70% of the show is for sale at prices ranging from \$5000 for a caricature to around \$1m or \$2m for major landscapes. Many of the works are available for prices of around \$30,000-130,000.

Even before the show opened there was robust interest from buyers, with several items already sold and several institutions in discussions with the gallery.

Villa winner

Highlights include a pair of oil on coppers by Angelika Kauffmann, a caricature by Joshua Reynolds, a console table designed for the Egyptian Room in the Palazzo Borghese and the 'Rockingham Silenus', a 1st century sculpture reworked by Bartolomeo Cavaceppi (c.1716-99).

Headlining the show is *View of the Villa Medici* by Hubert Robert (1733-1808), on loan from the Assadour O



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