

# Bonhams

MAGAZINE | AUTUMN 2020 ISSUE 64

## Pop x Culture

How Street Art sprayed on Pop

## Orienteers

The artists who went east

## Kings of the road

The motor cars driven by royalty

## Opening doors

How museums came out of lockdown

and

The magic and scandal of the FA Cup





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## Impressionist & Modern Art

London

Thursday 15 October

5pm

Salvador Dalí (1904-1989)

*Couple aux têtes pleines de nuages*, 1937

Left panel: 94.5 x 74.5cm (37½ x 29½in)

Right panel: 87.7 x 65.8cm

(34½ x 25¾in)

Estimate: £7,000,000 - 10,000,000

(\$9,000,000 - 13,000,000)

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Russell Young (born 1959)  
*Marilyn Crying (Triptych)* (detail)  
Sale: Pop x Culture  
London  
Thursday 8 October at 4pm  
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# Editor's letter



The chief topic of conversation as we return to work is "How was lockdown for you?" It has, of course, been a challenging and stressful time for everyone, but I found it made me value experiences, some of which wouldn't have been possible at any other time. For instance, I found myself alone with the Raphaels in the Vatican

Museum. Some of my colleagues have acquired new skills – learning Mandarin, conquering coding, while one person spent three months achieving the perfect soufflé.

But, even though we have now emerged blinking into the sunlight, there is a realisation that life has continued despite everything. In some instances, it has become more streamlined, thanks to embracing fully a digital leap forward. It may have been hastened by lockdown, but it is here to stay and has been widely accepted as the 'new normal'. During the summer, for example, our sales continued in a groundbreaking format: Live Behind Closed Doors. This mirrors our usual auctions with bidding online and on the phone. The only difference is not having clients physically putting their hands up in the room.

For many departments, Bonhams' sales hit historic highs, because, as we all know, collectors want to collect. And, given this appetite, some extraordinary works are coming to our salerooms. The guitar that Ian Curtis played on 'Love Will Tear Us Apart', to mention one sensational lot. Jon Savage, the world authority on Joy Division, writes about this key instrument on page 28. Then there are two motor cars previously owned by royalty – King Baudouin and King Constantine – offered in the Zoute Sale in October. On page 36, Simon de Burton looks at motor cars for the kings of the road. For those wishing to embellish their interiors, turn to David Walker's article about an astonishing collection of glass and 'Gilded Age' furniture owned by the aesthete Martin Cohen. And, finally, if you have always dreamt of lifting the FA Cup, you can: the FA Cup trophy awarded between 1896 and 1910 is offered in Bonhams' Sporting Trophies sale. Back of the net!

Enjoy the issue.

*Lucinda Bredin*

## Contributors



Jon Savage

Jon Savage is an award-winning author and film writer. His books include *England's Dreaming: The Sex Pistols and Punk Rock* (1991), *Teenage: The Creation of Youth 1875-1945* (2007) and *This Searing Light: Joy Division – the Oral History* (2019), making him the perfect person to write about Ian Curtis's guitar on page 28.



Alastair Smart

Alastair Smart is a freelance art critic for *The Daily Telegraph*, *The Independent* and *The Mail on Sunday*, among other publications. He previously spent a number of years as arts editor of *The Sunday Telegraph*. On page 56, he investigates how museums will change with the new post-lockdown reality.



Sokari Douglas Camp

Sokari Douglas Camp was born in Nigeria and studied fine art at the Central School of Art and Design and the Royal College of Art. Her work is in the permanent collections of the Smithsonian and the British Museum. Here, she explains why her 2014 show in St Paul's Cathedral was the culmination of a lifetime's work.



Adrian Dannatt

Adrian Dannatt is an actor, critic, obituarist and artist, as well as the author of several books on art and architecture, including *Robert Indiana: Hard Edge* (2009). His latest book is *François-Xavier and Claude Lorraine: In the Domain of Dreams* (2018). In this issue, he writes about the enduring collision between Pop and Street Art.



Simon de Burton

Simon de Burton writes about cars, motorcycles and luxury for *The Spectator*, *The Telegraph*, *GQ*, *The Financial Times* and *Vanity Fair*. He is the author of *Classic Cars: A Century of Masterpieces*. On page 36, he writes about the relationship between royals and their cars, including Maharajah Hari Singh's bespoke Vauxhall tourer.



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Large vase, tin-glazed earthenware (maiolica), from the workshop of Orazio Fontana, made in Urbino, Italy, c. 1565–1571, with gilt-metal mounts made in Paris, France, c. 1765. Part of the Waddesdon Bequest.





# The Cohen Collection

New York

Tuesday 6 October

11am

Attilio Spaccarelli

Important Cameo Amphora with Dionysiac Scene,  
1891

for Compagnie Venezia Murano  
overlaid glass carved in high relief  
5in (14.4cm)

Estimate: \$100,000 - 150,000  
(£75,000 - 110,000)

Enquiries: Benjamin Walker

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# News

*In and out of  
Bonhams salerooms*



## ★ House proud

Gazing at a Vermeer or a Pieter de Hooch, who has not for a moment dreamed of living in an Amsterdam canal house? One Dutch family were so keen that, when the Golden Age mansion which their grandfather had sold many years before came back on to the market, they snapped it up. Now, 25 years on and with the family having flown the nest, the 17th-century 't Witte Huys – or Huis Sohier, as it is often known after the name of the merchant who commissioned it – has passed into new hands, and the owners are selling the contents. A Dutch Private Collection: Contents of an Amsterdam Canal House, which comes to Bonhams Knightsbridge on 24 November, offers some wonderfully evocative

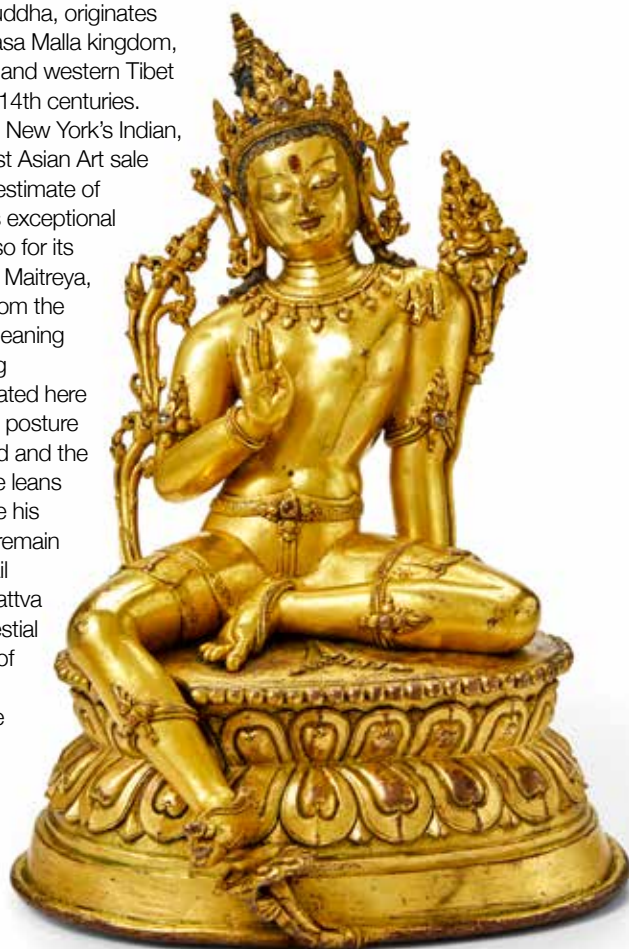
pieces. From an impressive French Régence giltwood mirror (which was originally hung in the hallway near the stairs) to a *bolkroon* – a 12-light brass chandelier, typical for 17th-century interiors – and an important pair of south-west German commodes that flanked the fireplace in the living room, each inlaid with marquetry sans-traverse. A masterpiece by Vuillard, a first study for his work *La Salle du Moyen Âge au Musée des Arts Décoratifs*, will feature separately in the Impressionist and Modern Art sale in New Bond Street in October.

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## ★ Golden idol

This magnificent gilt bronze sculpture of Maitreya, the Future Buddha, originates from the enigmatic Khassa Malla kingdom, which straddled Nepal and western Tibet between the 12th and 14th centuries. The bronze – offered in New York's Indian, Himalayan & South-east Asian Art sale in September, with an estimate of \$400,000-600,000 – is exceptional for its large size, but also for its refinement and beauty. Maitreya, whose name derives from the Sanskrit word *maitri*, meaning 'benevolence' or 'loving kindness', is shown seated here in *lalitasana* – a relaxed posture of ease – one leg folded and the other pendant, while he leans on his left wrist. Despite his languid pose, his toes remain flexed, a delightful detail that signals the bodhisattva remains alert in his celestial abode to the suffering of others. Resplendent in gold, it is also an image of great elegance.

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@bonhams.com*



## ★ Need for Speedweek

"Necessity is the mother of invention," declared Plato. He undoubtedly was not referring to the happenings of 2020. But the Goodwood estate, following the cancellation of its Festival of Speed and Revival motorsport meetings, has created Goodwood Speedweek, which takes place at the Motor Circuit from 16 to 18 October. Celebrating the best of both events, this one-off, 'behind closed doors' spectacular will feature famous faces at the wheel of the most-valuable cars, as well as a rally competition. As founding partner to Goodwood, Bonhams will present a special auction on Saturday 17 October. The Bonhams Goodwood Speedweek sale takes place at the circuit's popular 'Earls Court' venue. It will be live-streamed to the world, giving online, telephone and absentee bidders a detailed look at the auction.

*Enquiries: Tim Schofield; tim.schofield@bonhams.com*





## The Greek Sale

London

Wednesday 18 November

2pm

Nikos Engonopoulos (1907-1985)

*Scène homérique avec le héros / Scène homérique:*

*épisode de la guerre de Troie (detail)*

signed in Greek and dated '38' (lower right)

oil on canvas

130.5 x 125cm

Painted in 1937

Estimate: £150,000 - 200,000

(\$190,000 - 260,000)

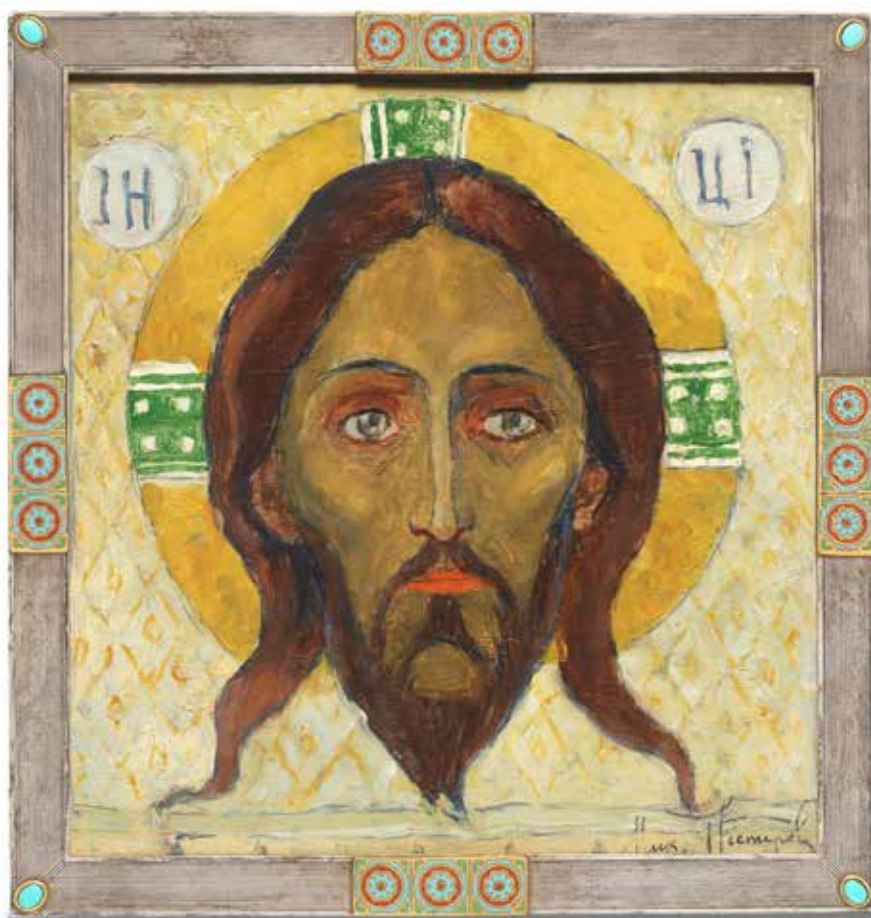
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### ★ Iconic work

Even by the standards of pre-Revolutionary Russia, Grand Duke Sergei Alexandrovich held extremely conservative views, and his position as Governor-General of Moscow provided plenty of opportunity to put them into practice. Widely hated, his assassination in 1905 came as little surprise. Less predictable was the reaction of his widow, Grand Duchess Elizabeth Feodorovna, sister of Alexandra, last Tsarina of Russia. She sold all her worldly possessions (there were plenty of them) and, in 1907 founded the Marfo-Mariinsky Convent in Moscow, providing shelter for the poor. The convent's Church of the Intercession of the

Virgin is famous for the fine mosaics by the celebrated painter Mikhail Nesterov. The icon of *The Saviour Not Made by Hands* offered in the Russian sale in November is based on a painting on the western façade of the church. After the revolution, the Grand Duchess's nuns were driven into exile and the church looted. Nesterov's murals, however, survived and with the church now restored to its original purpose – and the sisterhood happily re-established – they can once again be seen in all their glory.

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### ✱ Fragile beauty

Collecting antique glass demands persistence, attention to detail – and, when it comes to keeping your pieces in top condition, steady hands. The 19th-century aristocrat Lady Maria Cartwright, known as 'Lili', whose remarkable collection of early Venetian and *façon de Venise* glass comes to Knightsbridge in September, probably delegated the dusting to others. When it came to acquisition, however, she was very much hands-on. As the wife of a British diplomat, Lili travelled widely within Europe and took every opportunity to visit auctions and dealers, recording her trips in her diary. She started collecting glass and ceramics in Munich in the 1820s – before her marriage, when she was plain Countess von Sandizell – and she didn't stop until her death in 1902, aged 97. The exceptional unpublished collection, which was augmented by Lili's eldest son William in the late 19th century, has remained in the Cartwright family ever since; until the middle of the 20th century, it was on display at the family seat of Aynhoe Park in Oxfordshire. These fragile pieces, which have survived for between 300 and 500 years, represent some of the most significant examples to come to auction for many years.

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### ★ Bags of substance

What is the point of style without substance? A woman who certainly has both is the best-selling novelist Barbara Taylor Bradford OBE. The Yorkshire-born writer blazed a trail early in her career, becoming the first woman's page editor of the *Yorkshire Evening Post* at the age of just 18. Her first book, *A Woman of Substance*, went on to be an enduring international bestseller.

To date, Barbara Taylor Bradford has written 35 novels – selling a total of more than 90 million copies in 40 languages. All were dedicated to her husband, the late Hollywood film producer Robert Bradford. During their 55-year marriage, Robert was known for his great taste

in gifts – “Bob had a great eye and appreciated fabulous design and craftsmanship,” notes Barbara. “I was given some really wonderful designer handbags by my husband for birthdays, anniversaries and when I had just published a new book.” Now some of those handbags, including examples by Hermès and Louis Vuitton, will feature in Bonhams Designer Handbags and Fashion Sale in October. Barbara commented: “I have decided it's time to slim down my handbag collection. It seems a waste for them to be sitting in my wardrobe when they could be enjoyed by someone else.”

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Eternal Resonance:  
Music in  
Chinese Art  
Hong Kong, Admiralty  
Tuesday 1 December  
2pm

A Rare Rectangular Cloisonné-enamel  
and Zitan 'Taoyuanming' Table Screen  
Late Ming Dynasty (detail)  
43.9cm (17¼in) wide  
Estimate: HK\$550,000 - 650,000  
(£55,000 - 65,000)

Enquiries: Keason Tang  
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### ★ Making the case for art

Some of the biggest names in art and design come together this September for Cure<sup>3</sup> – the third edition of the acclaimed selling exhibition devised to raise funds and awareness for the Cure Parkinson's Trust (CPT). The exhibition at Bonhams New Bond Street will feature original pieces by more than 90 international artists, joined for the first time this year by famous names from fashion, including Giles Deacon, Molly Goddard and Roksanda Ilincić. Prices range from £500 to £40,000. Cure<sup>3</sup> 2020 is a tribute to the charity's co-founder Tom Isaacs, who described his experience of living with the disease as being 'boxed in'. Cure<sup>3</sup> 2020 runs 5-8 September, with the art available to buy from 8am on 8 September at [cure3.co.uk](http://cure3.co.uk).

—  
Frank Bowling  
*Untitled*  
£65,000

—  
Michelangelo Bastiani  
*Nuvola duemilaventi*  
£5,000

—  
Jock McFadyen  
*Green*  
£5,000

—  
Stephen Lewis  
*Below the Horizon*  
£3,600

—  
Sadie Clayton  
*Off Cuts*  
£1,500

—  
Claire Morgan  
*Grey Area*  
£8,000

—  
Molly Goddard  
*Untitled*  
£2,500

—  
Adeline de Monseignat  
*Quarry Sample*  
£2,500

—  
Tessa Eastman  
*Purple Midnight Baby*  
*Cloud Bundle*  
£1,200



# Goodwood Speedweek: Important Collector's Motor Cars and Automobilia

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Saturday 17 October

11am

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(\$800,000 - 1,200,000)

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### ★ Rock on

Sam Maloof may have started out making furniture for his own home from discarded packing crates, but a request by a friend was to change his life – and American design history. That friend was Henry Dreyfuss, renowned industrial designer of such classics as the Singer sewing machine and the Hoover vacuum cleaner, and he commissioned Maloof to make 25 pieces for his Pasadena home. The rocking chair Maloof designed for Dreyfuss was an instant hit and it was soon found in the chicest homes, including the White House. In a rare show of bipartisan support, both Jimmy Carter and his successor Ronald Reagan had chairs made by Maloof for the Oval Office. In September, a superlative example of this American design classic will, along with a magnificent conference table, be offered at Bonhams Los Angeles sale of Modern Design | Art.

Enquiries: Jason Stein  
jason.stein@bonhams.com

### ★ On a Rolls

Built in 1904, this 10hp car, no.20154, is the world's oldest surviving Rolls-Royce. First used as a demonstration model, it garnered glowing reviews on its debut at the 1905 Salon de l'Automobile in Paris. In the early days, the vehicle was owned by several doctors – Charles Rolls had promoted it as ideal for the medical profession. It was retired in 1930 and not seen again until 1950, when the car turned up in a field near Leeds. The story goes that it was placed there to prevent enemy aircraft landing during the war. Painsstakingly restored by the Langton brothers, it is one of only four Rolls-Royce 10hp to survive, and the only one eligible for the London to Brighton Veteran Car Run. Available for preview and private sale.

Enquiries: Malcolm Barber  
malcolm.barber@bonhams.com



What happened next...



### Totally wired

Ruth Asawa's *Untitled (S.408)* sculpture sold for \$2,180,075 (£1,675,662) at Bonhams Post-War & Contemporary Art sale on 1 July in New York.



### Forster majeure

In London, Roger Fry's *Portrait of E.M. Forster* sold for £325,062 at the Modern British and Irish Art sale on 1 July.

### Kind of blue

A superb unmounted Kashmir sapphire sold for \$1,244,075 (£956,228) in the New York Jewels sale on 28 July.



### ★ Spirit for the times

The owner of a stellar collection of The Macallan – to be sold in Edinburgh over two sales – has achieved the near impossible: a cellar with several of the world's rarest whisky bottles. The pinnacle of the collection is the super-rare, highly sought-after Macallan-50 year old-1946 in Lalique, the first release of the famous Six Pillars Series, estimated at £60,000-80,000. Not far behind in scarcity are The Macallan-1951 and The Macallan-1961, both single-cask expressions released by The Macallan in 2000, just before the launch of the Fine & Rare Collection. They sold out within hours of their release and are now almost impossible to acquire. Add in The Macallan Fine & Rare-35 year old-1966, The Macallan Millennium Decanter-50 year old-1949 and The Macallan Select Reserve-52 year old-1946 and you have what amounts to the finest Macallan sale for decades. Happily, the owner much enjoyed drinking whisky as well, so the 70-strong collection also has younger bottles, at more modest estimates.

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## Photographs

New York

Friday 2 October

2pm

Ansel Adams (1902-1984)

*Maroon Bells, Near Aspen, Colorado, 1951 (detail)*

gelatin silver print, Plate 3 from Portfolio VI, printed 1974

signed on the mount; from the edition of 110

15.3 x 19.5in (38.7 x 49.5cm)

Estimate: \$50,000 - 70,000

(£30,000 - 55,000)

Enquiries: Laura Paterson

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[bonhams.com/photographs](http://bonhams.com/photographs)



# Quality will out

Charles O'Brien talks to **Andrew Currie** about the timeless appeal of 19th-century art

## Right

Charles O'Brien, Head of 19th-century Paintings and British Impressionism, standing beside *Sketch for 'Gather Ye Rosebuds While Ye May' or Narcissus* by John William Waterhouse, which sold for £62,562 in June

## Below

Sarah Paxton Ball Dodson's enchanting painting *Honey of Hymettus*. It sold for £70,000

**L**ike so many of us, Bonhams Head of 19th-century Paintings and British Impressionism, Charles O'Brien – known to practically everyone as Charlie – has found life in recent months a little frustrating, but he has certainly not let it slow him down. With a very successful lockdown sale in early June under his belt – a superb work by animal painter John Emms led the pack – he has been busy sourcing paintings for his next sale in October. “I’ve just consigned a wonderful and very quirky genre painting by the rare Liverpool Pre-Raphaelite artist James Campbell, and a dazzling view of the Bacino di San Marco in Venice by the French artist Félix Ziem, very typical of his work.”

Its sheer variety – there are more than 40,000 names in the *Dictionary of British Artists 1880-1940* – is one of the things that drew him to the period, he says, though it took him a little while to get there. “When I left Sussex, where I was born and grew up, for university in St Andrews, I intended to study Mediaeval History. But one of the glories of the Scottish university system is the chance you get to sample other courses, and I soon found my heart really lay in History of Art. We covered everything, from Garden Design to Russian Constructivism, but it was not until my first job that I discovered the astonishing range and depth of 19th-century paintings – I realised where my future lay.”

That first job was in the picture department at Sotheby's in Sussex, and it was the making of him. “We had about 15 sales a year and I would catalogue pictures and prints from all periods – estimates would vary from about £40 up to



tens of thousands. It was the best possible way to learn, as we handled well over 3,000 pictures a year.”

Now with almost 40 years of experience, Charlie's enthusiasm remains as great as it was in those early days. During his career, he has handled many wonderful works,

but some stick in the memory more than others, not always for the reasons one would imagine.

“I remember a portrait of a child seated on a chair by the great American artist John Singer Sargent. It belonged to a lovely lady in the north-east of England. She had inherited it from her father, who was very dear to her. We put the picture into one of our US sales – one of the advantages of being an international house being that we can place works where they will attract most attention. The presale estimate was \$700,000 to \$900,000; it made just over \$2.6m, and that was in November 2006. I was so pleased for her – she was such an unassuming, pleasant person and, indeed, we remain friends to this day.”







Things like that are always happening to Charlie, and the personal aspect of the job is something he clearly relishes. “More than ten years ago, I visited an elderly lady on the South Coast who had an incredible work by the Turkish Orientalist artist Osman Hamdi Bey, which she and her late husband had bought in 1972. I gave her an indication of the likely value, which was then around £1m, but she had no intention of selling it at that time. I continued to write to her from time to time, but never heard back. One wet Friday late afternoon in January 2019, the phone rang and her nephew told me that, sadly, she had passed away some years earlier, and that the family were thinking of selling the picture. We offered the painting, *Young Woman Reading*, eight months later and it sold for just under £7m.”

Working with some of the great artists of the past still excites Charlie, from the Pre-Raphaelites, with their challenge to privilege in Victorian society, to the artists of the Newlyn School depicting the characters of the Cornish coastal towns, struggling to make a living from the sea. Indeed, a sense of past and of place is important to him. He was brought up on a farm in Sussex – he can, he reveals with justifiable pride, still reverse a tractor and trailer – and he lives in the county to this day.

“I see the connection to time and place as a big part of the appeal of 19th- and early 20th-century painting,” he says. “I’m always amazed and delighted when I go to Italy, for example, and see the variety of work that people have in their own homes. The walls are covered with pictures: coastal landscapes from the Neapolitan or Posillipo schools, beautifully observed studies by artists of the Macchiaioli, or the swagger of a portrait by Giovanni Boldini. It’s the need to keep connections – I completely understand that.”

Perhaps nothing gives him as much satisfaction, though, as spotting the potential in a painting and getting others to see it too. This happened to great effect in 2017, when he sold a work by Philadelphia-born artist Sarah Paxton Ball Dodson. Charlie explains: “The picture was a gem called *Honey of the Hymettus* and it was beautifully painted, but the artist had very few sale results at auction, so we offered it with a modest estimate of £7,000 to

£10,000. Because the image was so appealing, we put it on the front cover of the catalogue and really put some weight behind promoting it to collectors, here and in the US. It sold for £70,000 – ten times the low estimate.”

But the job is not without its challenges. Markets can be fickle and the need to respond quickly is always there. “In the 1980s, the demand for English watercolours,

**“There’s always a buyer for a good picture and there’s always a good picture just around the corner”**

particularly Victorian genre or garden scenes, was very strong,” Charlie says, “and prices rose accordingly. But tastes change to focus on different areas.” For Charlie, however, there is one great constant: “There is always a buyer for a good picture and there’s always a good picture just around the corner.”

*Andrew Currie is Deputy Director of Press and Communications.*



#### **Above**

James Campbell's *A Pastoral Rehearsal* to be offered at Bonhams London sale of 19th Century and British Impressionist Art in October  
Estimate: £25,000 - 35,000  
(\$35,000 - 45,000)

#### **Right**

John Singer Sargent (1856-1925)  
*Portrait of a Child*  
Sold for \$2,647,250  
at Bonhams New York



Bonhams

# The Golden Age of Motoring Sale '1886-1939': Veteran, Vintage and Post-Vintage Motor Cars

London

Friday 30 October

4pm

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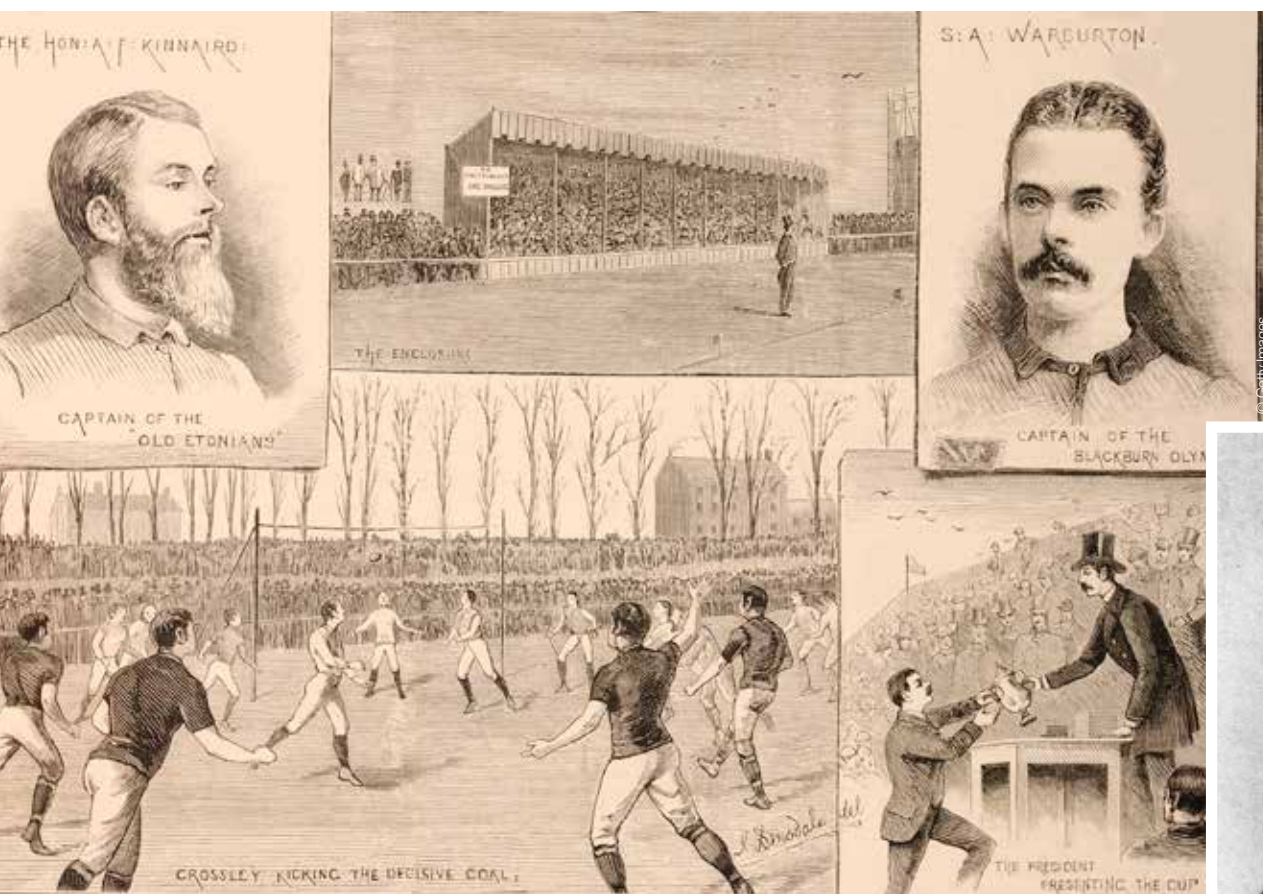
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**Left**  
North versus South: Old Etonians take on Blackburn Olympic at the Oval in the 1883 FA Cup Final. Blackburn won 2-1 (in extra time), using a new-fangled passing style developed in Scotland

**Below**  
Lord Kinnaird who was presented with the trophy in 1911 when it was retired from active service



# Amateur hour

In sepia-tinted days, the Football Association was run by self-interested Old Etonians. **Scott Murray** describes the chicanery they used to stop professional northern teams barging in to spoil the sport. But it didn't quite work...

**D**on't let this shatter the illusion of the world's oldest and most famous football competition, but we're currently on version five of the iconic FA Cup. More accurately, it is version three of the second design – an off-the-shelf champagne cooler, selected by the FA in 1910 when they realised they didn't hold copyright on the original 1871 cup, and since replaced twice due to everyday wear and tear.

The FA Cup in its original design stands 18 inches high, a pretty silver pot on an ebony plinth. Its two handles are perfect for hoisting it proudly into the air; a triumphant figure with a ball at his feet poses regally on top of the lid. The first version of this shiny beauty met a sorry, sordid end, and its replacement is the only survivor today of the FA Cup's early years, a witness to a Byzantine tale of heroism, innovation and farce.

The Football Association was founded in 1863 by a bunch of ex-public-school dandies in a Covent Garden gin palace. Their remit was to codify the strangely enchanting practice of toe-punting a ball around a field, a pastime that had become increasingly popular on the invention of the lawnmower, which meant grass could be maintained easily without access to a flock of sheep.

Job done, and although some working-class types in Sheffield had already published some fairly similar laws of their own, the FA were better equipped to print and distribute their rulebook. Having gained the upper

hand in football's first-ever boardroom power struggle, they effectively sealed the deal with the launch of a new competition. Showcasing the sort of can-do dynamism with which it would become synonymous, the FA launched the Challenge Cup a mere eight years later.

Some things are worth waiting for. The new silver trophy was purchased from Messrs Martin, Hall & Co. of Sheffield. It cost a mere £20, and at this point it is worth pointing out that the FA was formed for the love of the game alone, a totally amateur organisation.

They were totally amateur, all right. The first staging of the FA Cup, in 1871-72, was a widescreen fiasco. Queen's

**“The Cup is the only survivor today of the early years of heroism and farce”**

Park of Glasgow were favourites, and no wonder: since their formation in 1867, they'd yet to concede a goal. That record remained intact by the end of the competition, but that didn't mean they'd won it, or even reached the final. Having been given a bye to the semis, they drew 0-0 with Wanderers at the Oval cricket ground. A replay was mooted, but Queen's Park couldn't afford another night in a London hotel, and were forced to withdraw.

Nobody seems to have raised the possibility of the replay being staged in Scotland, even though FA secretary



**Right**  
The Football Association  
Challenge Cup, awarded 1896-1910  
Vaughton & Sons, Birmingham, 1895  
Estimate: £700,000 - 900,000  
(\$900,000 - 1,100,000)





# The little tin idol

The present Cup offered for sale was contested on 15 occasions before being retired and presented to the Right Hon. Lord Kinnaird in 1911. First-time winners of this trophy include Manchester City, Manchester United, Everton, Newcastle and Tottenham Hotspur, to name but a few. The finals took place at Crystal Palace – with the exception of the replays of 1901 (Burnden Park, Bolton) and 1910 (Goodison Park, Liverpool)



**1895-1896** Sheffield Wednesday, the first winners of the actual Cup offered at Bonhams, defeated Wolverhampton Wanderers 2-1 in front of 48,836 spectators. The match was heated. Two-goal hero Fred Spiksley, who on more than one occasion had confused his opponents by performing his infamous back-heel trick, was unceremoniously upended from behind by a frustrated Hill (aka Hillary) Griffiths. Despite such agricultural tactics, Wednesday were able to see out the match, securing their first major piece of silverware.

**1896-1897** Aston Villa defeated Everton 3-2. Villa became only the second team to win 'the Double' of the Cup and the Football League First Division Championship.

**1897-1898** Nottingham Forest defeated Derby County 3-1.

**1898-1899** Sheffield United beat Derby County 4-1.

**1899-1900** Bury trounced Southampton 4-0.

**1900-1901** Tottenham Hotspur made a meal of defeating Sheffield United, requiring a replay to achieve their first FA Cup final win – the first major trophy won by Spurs. The first match had ended in a 2-2 draw in front of 110,820 spectators – a record crowd – before Spurs prevailed 3-1 in the replay at Burnden Park, Bolton, in front of 20,470.

**1901-1902** Sheffield United defeated Derby County 2-1 in front of 33,068 spectators, after the first match ended in a 1-1 draw in front of 76,914.

**1902-1903** A spectacular goalfest, in which Bury defeated Derby County 6-0.

**1903-1904** Manchester City defeated Bolton Wanderers 1-0. The only goal (which Bolton claimed was offside) led to an over-exuberant City supporter invading the pitch – and being apprehended by the police.

**1904-1905** Aston Villa beat Newcastle United 2-0 in front of a crowd of 101,117 spectators.

**1905-1906** Everton squeezed past Newcastle United 1-0.

**1906-1907** Sheffield Wednesday – these were the glory years – defeated Everton 2-1 in front of 84,594 spectators.

**1907-1908** Wolverhampton Wanderers beat Newcastle United 3-1. Newcastle had appeared in three of the past four finals.

**1908-1909** Manchester United defeated Bristol City 1-0 in front of 71,401 spectators, the first FA Cup Final win by the club.

**1909-1910** Newcastle United defeated Barnsley 2-0 in the replay at Goodison Park, Liverpool, in front of 69,000 spectators, after the first match had ended in 1-1 draw. Newcastle were the last club to win the 'little tin idol'.

Charles Alcock, the man who came up with the idea of the Cup in the first place, happened to be in attendance... as captain of Wanderers. Alcock's side saw off Royal Engineers in the final, Morton Betts (Harrow) slotting the only goal past Royal Engineers keeper Colonel William Merriman CIE. Alcock lifted the cup he had himself purchased a few months earlier.

For all the FA's foresight, this wasn't exactly the people's game quite yet. A genteel Victorian version of class war was inevitable, and it broke out when Blackburn ironworks owner Sidney Yates started to bankroll local club Olympic. He circumvented the FA's amateur-only rules by giving the hottest talent reputable jobs at his foundry. Or, failing that, bogus ones. They reached the 1883 final and, pre-dating Arsène Wenger's nutritional revolution at Arsenal by 113 years, prepared for the big match with a week-long, fully paid Blackpool beano. On the menu: porridge, haddock, mutton, oysters, port mixed with raw eggs, and a bracing stroll along the beach. The proudly proletarian northerners beat Old Etonians 1-0, becoming the first professional club to win the FA Cup.

Preston North End followed Olympic's blueprint to the letter, giving the best players absurdly overpaid work

**“The high point was a 26-0 first-round victory over Hyde (an English record that stands to this day)”**

at the cotton mill run by manager William Sudell. The FA disqualified them from the 1884 FA Cup, but Sudell called their bluff, telling them that if professionalism wasn't legalised, the newly powerful northern clubs would break away and form their own organisation. The FA buckled, though the clubs did their own thing anyway, with the Football League arriving four years later.

The Cup was still the most prestigious prize, though. Preston went into the 1888 final against West Bromwich Albion on a 42-game winning run, the high point of which was a 26-0 first-round victory over Hyde (an English record that stands to this day). Before kick-off, they requested their picture be taken with the cup, so their pristine white shirts would be caught for posterity. “Hadn't you better win it first?”, sniffed referee Colonel Sir Francis Arthur Marindin KCMG (Eton). As FA president, Marindin presumably enjoyed it when Preston were shocked by a late West Brom winner.

But the jig was up for the amateurs, their last win – courtesy of the Old Etonians – was in 1882. Preston simply returned to claim the Cup the following year, trouncing Wolverhampton Wanderers 3-0. Aston Villa then emerged as the first truly dominant force in English football, winning five of the fancy new League titles in the 1890s. The FA Cup was more glamorous, though, and when they won it in 1895, they proudly displayed it in the shop window of local cobbler William Shillcock.

It was a foolhardy decision: the Cup was stolen, never to be returned. The mystery was never officially solved, though the uncorroborated 1958 confession of 83-year-old Harry Burge is the best we have. Burge, who spent a total of 42 years in jail during a life as a career criminal,





1st Royal Engineers, one of the strongest sides of the 1870s, winners of the 1875 Cup and finalists in three of the first four seasons.



The Aston Villa Double winners of 1896-1897, with the First Division Championship trophy and the FA Cup.



In 1894, Notts County became the first team from outside the top flight to win the FA Cup.



1884 FA Cup Final winners Blackburn Rovers Football Club. The year before, their deadly rivals Blackburn Olympic had lifted the Cup.



Victory in the 1904 final gave Manchester City their first major honour.



The Wednesday players posing with the FA Cup they won in 1896.

told the *Sunday Pictorial* he and two friends had swiped the cup, boots, cash and all, after jemmying open the back door. The trophy was melted down for counterfeit half-crowns, several of which were then spent in a pub frequented by Villa players, who unknowingly pocketed change made from the very cup they had won a few months earlier.

Villa were fined £25, and the FA made a second version of their 'little tin idol'. That was only possible because 1893 winners Wolves had made copies for their players and had a cast to hand. A precedent was established, and over the years the market quickly flooded with copies. The FA, realising in 1910 that they didn't have copyright on their own cup, commissioned a new design, the one familiar today.

The 1895 FA Cup – the trophy to be offered in the Sporting Trophies sale at Bonhams on 29 September – was withdrawn and appropriately awarded to FA chairman Lord Kinnaid. 'Arthur' to his team-mates, Kinnaid had been unquestionably the superstar of the FA Cup's amateur era, winning it three times with Wanderers and twice with Old Etonians. He played in every position on the pitch, including goalkeeper for Wanderers in 1877, when he accidentally carried the ball over his goal-line, scoring football's first-ever own goal. A footballer first, a gentleman second, should any game descend into the roughhouse,

he was usually found in the thick of the mêlée. His nine final appearances remain an all-time record, the amateurs leaving an indelible mark on the competition they created.

Meanwhile, the new design would go on to suffer various indignities of its own. Jack Tinn, boss of 1939 winners Portsmouth, hid the Cup in a dusty box under his bed for the entirety of the Second World War. Jimmy Seed, who led Charlton to victory in 1947, dropped it, breaking off the top, coincidentally after taking receipt of a large case of whisky from a happy supporter; a south London garage mechanic fixed it with a soldering iron. And many a player has celebrated victory by wearing the lid as a hat. In sending the Cup clanking across the Wembley turf when trying to lift it this year, Arsenal captain Pierre-Emerick Aubameyang was unwittingly keeping alive a long tradition.

*Scott Murray writes for The Guardian. He is author of The Title: The Story of the First Division.*

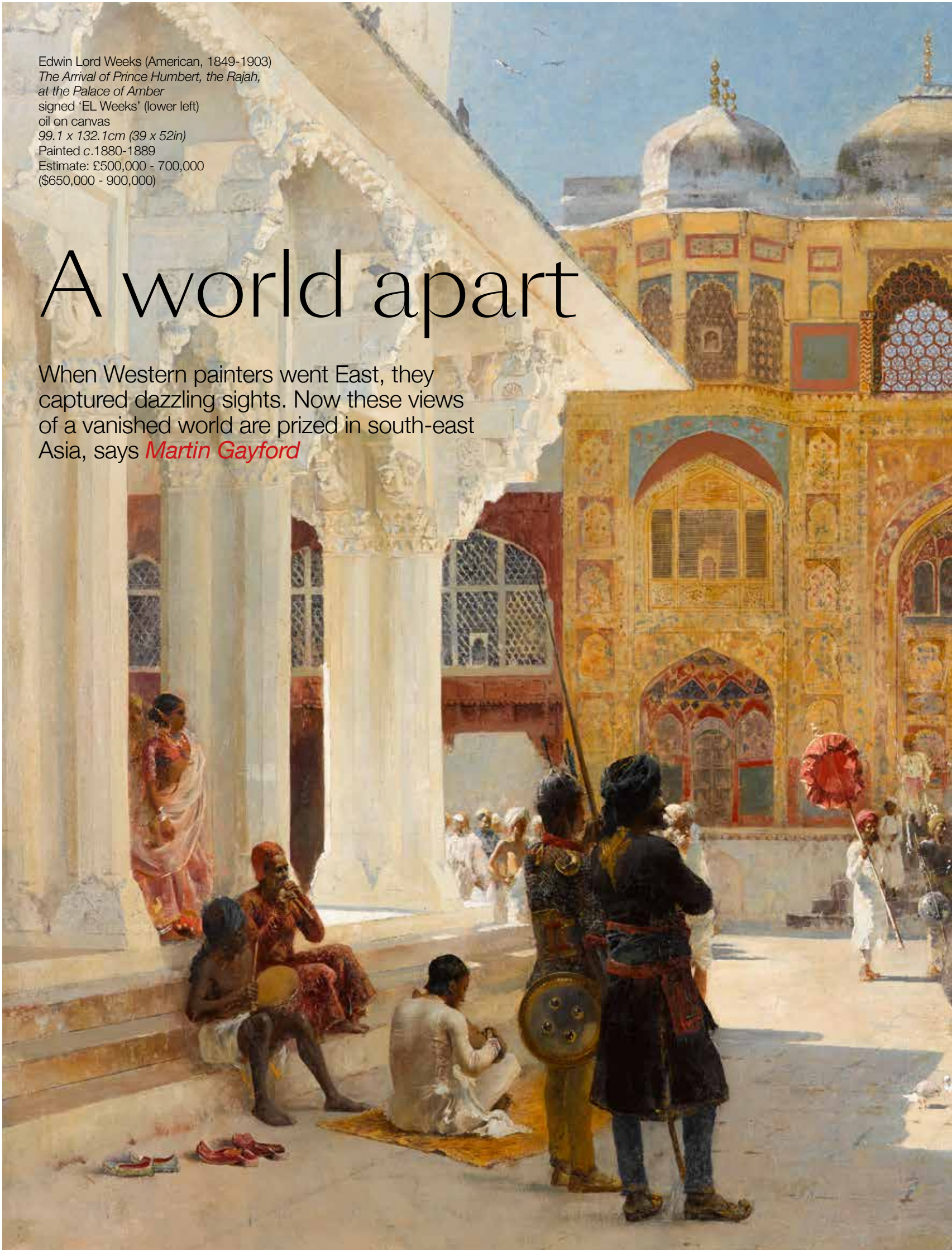
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Edwin Lord Weeks (American, 1849-1903)  
*The Arrival of Prince Humbert, the Rajah,  
at the Palace of Amber*  
signed 'EL Weeks' (lower left)  
oil on canvas  
99.1 x 132.1cm (39 x 52in)  
Painted c.1880-1889  
Estimate: £500,000 - 700,000  
(\$650,000 - 900,000)

# A world apart

When Western painters went East, they captured dazzling sights. Now these views of a vanished world are prized in south-east Asia, says *Martin Gayford*





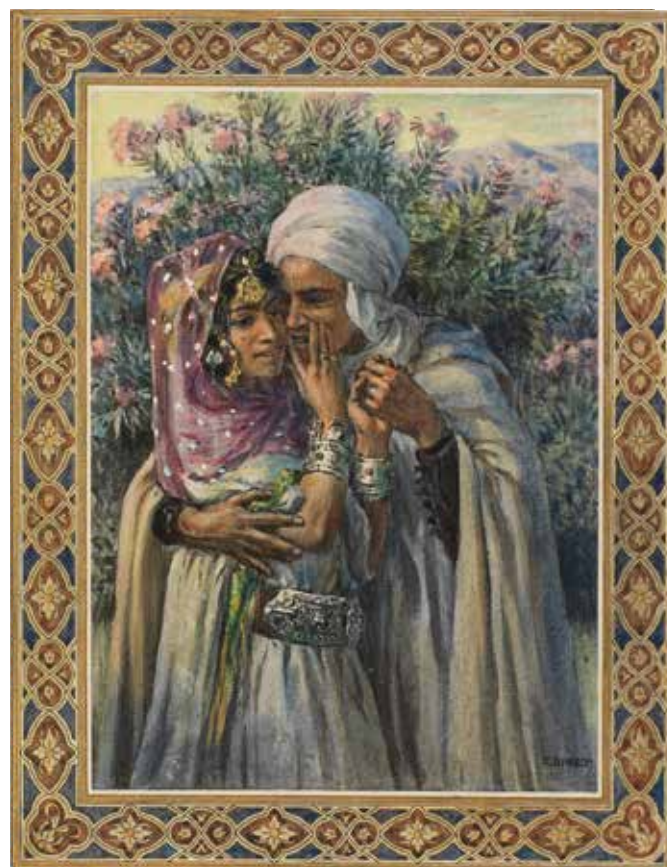






#### Above

Ludwig Deutsch (Austrian, 1855-1935)  
*A Dealer in Artefacts*  
 signed, inscribed and dated  
 'L. Deutsch PARIS 1887' (upper left)  
 oil on panel  
 40.6 x 28.3cm (16 x 11in)  
 Estimate: £200,000 - 300,000  
 (\$260,000 - 390,000)



#### Above right

Alphonse-Étienne Dinet (French, 1861-1929)  
 One of 51 original watercolours from *Rabiâ el Kouloub ou Le Printemps des coeurs, Légendes sahariennes recueillies par Sliman-Ben-Ibrahim, traduites et illustrées par E. Dinet* [Piazza]  
 L'Edition d'art, 1902  
 Sold for £162,562

#### Opposite

Osman Hamdi Bey (Turkish, 1842-1910)  
*Young Woman Reading*  
 Sold for £6,690,362

In 1892, the American artist Edwin Lord Weeks travelled overland to India, with his companion, a journalist named Theodore Child. He arrived in Jaipur (or Jeypore, as he spelt it) and made his way to the Amber Fort. He described the view in his book *From the Black Sea through Persia and India*. "As we stand in front of it, an open, many pillared hall rises on our left, with heavy sculptured brackets adorning the capitals," while the "great gateway of the palace, elaborately painted with... plaques of alabaster inlaid with symbolic figures in enamel and gold, has the rich tone of a faded cashmere shawl." For Weeks, the Amber Fort had the "sentiment of repose" and "completely embodies the Arabian idea of the kingly retreat".

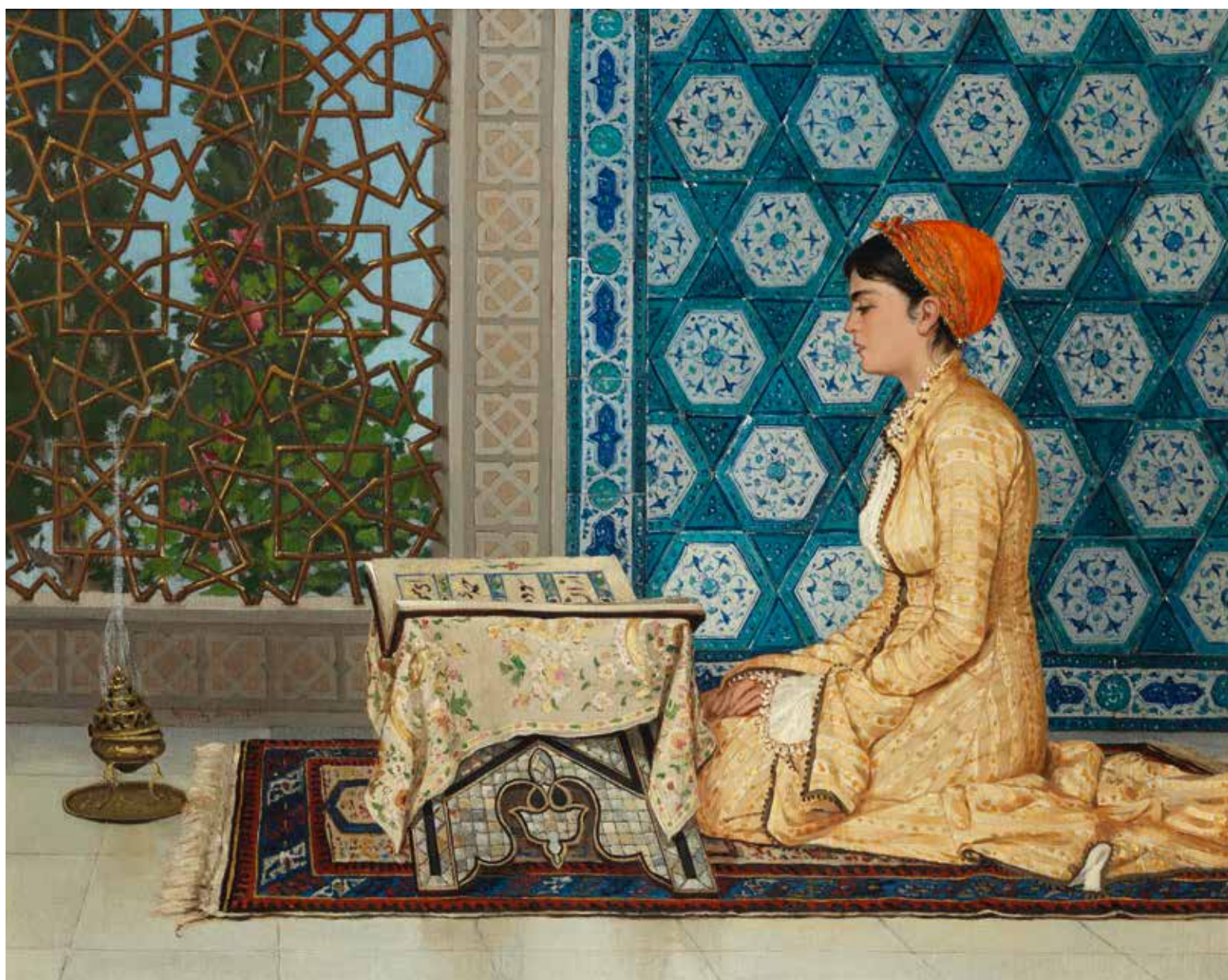
Weeks (1849-1903) was an artist-writer-adventurer: a combination of roles not unknown in the 19th century. Boston-born and Paris-trained, he had been to Iran in 1870, and India in 1882-83, where he had witnessed scenes of courtly life depicted in works such as *The Arrival of Prince Humbert, the Rajah, at the Palace of Amber* (c.1880-89) – to be offered at Bonhams' Orientalist Art Sale in October – and *The Rajah Starting*

*on a Hunt* (c.1885) in the collection of the Metropolitan Museum, New York. The topographical precision of his writing and his painting captures his wonderment at what he called "the appearance of unreality". It was, for him, almost too good to be true.

Weeks – and his older British contemporary, Edward Lear, another inveterate traveller (who added nonsense poetry to his portfolio of accomplishments) – also qualified for another category that has become much more equivocal, if not downright negative: 'Orientalist'.

Since Edward Said's hugely influential book *Orientalism*, published in 1978, this term is widely understood as Said characterised it: as a "subtle and persistent Eurocentric prejudice against Arab-Islamic peoples and their culture". He argued this applied even to scholars, artists and writers who were deeply knowledgeable about the cultures of the Middle East plus southern Asia. This vast area, Said wrote, "is not only adjacent to Europe; it is also the place of Europe's greatest and richest and oldest colonies, the source of its civilisations and languages, its cultural contestant, and one of its deepest and most recurring images of the other".





All that is true, but it is part of a larger and more complicated truth. One of the complications is suggested by the sale at Bonhams last year of *Young Woman Reading* by Osman Hamdi Bey to the Islamic Arts

**“It’s a detailed and precise catalogue of vanished people and things”**

Museum, Kuala Lumpur, for a world-record price of £6.69 million. It is intriguing that an institution, itself located in what Edwin Weeks would have thought of as ‘the Orient’, should be accumulating Orientalist pictures so enthusiastically. An exhibition of works from this museum was held at the British Museum earlier this year. Along with earlier works, it included both Western ‘Orientalist paintings’ and pictures by Turkish and Iranian artists who adopted Western ways of making pictures.

Hamdi Bey is the best known of the latter group. And his career itself demonstrated the ironies and complexities of this question. His father, Ibrahim Edhem

Pasha, was born of Greek parents on the island of Chios, had been orphaned in the massacre of the Christian population by Ottoman troops during the Greek War of Independence in 1822 (which was the subject of a celebrated painting by Delacroix, perhaps the greatest of all ‘Orientalist’ painters). The boy was sold into slavery, but then adopted by an Ottoman admiral and rose to become Grand Vizier.

Hamdi Bey himself was therefore brought up in the Ottoman ruling class, and travelled to study law in Paris, subsequently switching to become a student of the French painters Gustave Boulanger and Jean-Léon Gérôme, both noted Orientalists (a few years later Edwin Weeks also became a pupil of Gérôme). Returning to the Ottoman Empire with a French wife, having exhibited at the Paris Exposition of 1867, Hamdi Bey eventually became the director of the Imperial Museum in Istanbul and also Director of the Academy of Fine Arts.

In more than one way, Hamdi Bey crossed the intellectual and cultural boundaries between East and West, carrying out the first scientific archaeological excavations carried out by a Turkish team, and – in





#### Left

Charles Robertson, RWS  
(British, 1844-1891)  
*The Street of the Ghoreeyah, Cairo*  
signed with monogram and  
dated '1878'  
oil on canvas  
154 x 107.5cm (60 7/8 x 42 1/2 in)  
Estimate: £120,000 - 180,000  
(\$160,000 - 230,000)

#### Below

Alberto Pasini (Italian, 1826-1899)  
*Ingresso di bazar*  
signed and dated 'A. Pasini 1874.'  
(lower left)  
oil on canvas  
28 x 22.8cm (11 x 9 in).  
Estimate: £30,000 - 50,000  
(\$40,000 - 65,000)



a remarkable anticipation of current debates about restitution – framed a law forbidding the smuggling of antiquities out of Ottoman territory. His *Young Woman Reading* is certainly in an idiom that would have been recognisable to Gérôme or Weeks. But it also, no doubt accidentally, echoes the beautiful *Seated Scribe* by Gentile Bellini of 1479-81.

Mehmed the Conqueror, one of the greatest Ottoman rulers, had requested that the Venetian government send him “a good painter” as a diplomatic favour. In response, they dispatched Bellini, who spent a couple of years at Mehmed’s court painting portraits of the Sultan and other works, before returning to the lagoon loaded with honours and gifts. The moral is that an enthusiasm for Western ways of making pictures is nothing new in the Islamic world.

The West imported many things from the East, but one commodity that was lacking outside Europe was naturalistic art in the idioms we associate with the Renaissance. That remained the case for many

centuries, indeed right up to the era of Hamdi Bey.

One consequence is that, if people from those cultures want to look at depictions of their own past such as interiors, street scenes or landscapes, the only place to find them is in Western Orientalist painting. In works such as *A Dealer in Artefacts*, by the Austrian artist Ludwig Deutsch, there is a detailed and precise catalogue of vanished people and things – tilework; *da misbaha*, or strings of prayer beads; a man’s narrow-sleeved coat, known as a *qumbaz*; a shawl with metallic thread, which was probably from Kerdasa, a village outside Cairo. This is a historical document in visible form.

Such pictures were produced in large quantities, and not only in Paris but, as the works in this sale demonstrate, also in the German-speaking world of Deutsch, the Britain of Charles Robertson and the Italy of Alberto Pasini. Said was quite right to claim that this long-lasting vogue was an aspect of the Western fascination with the ‘other’ – and is to be found not only in the visual arts, but also in literature, drama and music.



**Left**

Ludwig Deutsch  
(Austrian, 1855-1935)  
*The Woodworker*  
signed and dated 'L. Deutsch 1884'  
oil on panel  
40.8 x 28.6cm (16 x 11in)  
Estimate: £100,000 - 150,000  
(\$130,000 - 195,000)

**Above**

Ludwig Deutsch  
(Austrian, 1855-1935)  
*The Goza Smoker*  
signed, inscribed and dated  
'L. Deutsch 1884' (upper right)  
oil on panel  
40.6 x 30cm (16 x 12in)  
Sold at Bonhams for £1,143,000

There were numerous Orientalist operas, for example, including some of the most celebrated in the repertoire, whether set in the remote past like Verdi's *Aida* (1871) and Massenet's *Le Roi de Lahore*, or in the present as was Delibes's *Lakmé* (1883), the action of which takes

**“This long-lasting vogue was an aspect of the Western fascination with the ‘other’ ”**

place in the India of the British Raj. Philippe Chaperon's designs for *Le Roi de Lahore* from 1877 were in very much the same vein as Weeks's Indian compositions such as *The Arrival of Prince Humbert*.

The operas, plays, pictures and poems, with their dramatic clashes between thwarted lovers and the forces of repressive social convention – often represented musically by a villainous bass-baritone – were obviously escapist fantasies. But they were also

a way for 19th-century Europeans to look at themselves in a distant mirror. Those villainous basses playing priests and patriarchs were their own priests and politicians in disguise.

On the other hand, Orientalist paintings also offer a unique perspective – even if inevitably a distorted one – to 21st-century inhabitants of many non-European places: a view of their own traditional but fast-disappearing ways of life. They too might well be fascinated by such sights as those Weeks described with his painter's eye when he first glimpsed the Amber Fort, “with its garden courts, its fountains and rills of clear water rippling through channels of inlaid marble and halls adorned with gilding and Persian mirror-work”. A world remote from “the work-a-day world of coal and iron”.

*Martin Gayford's most recent book is The Pursuit of Art (2019).*

Sale: Orientalist Art  
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“From everything I’ve been told about my father, he was very obsessed with how things looked, and so to me the Phantom makes sense and very much feels like Ian Curtis’s guitar”

- Natalie Curtis, 2020





**Opposite**

Ian Curtis of Joy Division with his Vox Phantom guitar.  
Photograph by Anton Corbijn

Joy Division: The Vox Phantom VI Special Guitar Owned By Ian Curtis And Played In The Video For 'Love Will Tear Us Apart', 1967/68, Estimate: £60,000 - 80,000 (\$80,000 - 100,000)

**Right**

The original 12" cover for the single 'Love Will Tear Us Apart'



# Love tore them apart

As combustible as they were brilliant, Joy Division were just breaking through when it all broke down, says **Jon Savage**

**T**he music starts: some skittering drums, and repeated guitar chords. The video shows a door opening and closing and reopening, into a brick-walled, empty rehearsal space. The synthesiser comes in, and the camera pulls out to reveal Bernard Sumner. After 20 seconds, there is a shot of the whole group, Joy Division: to the left, Sumner on synth; to the right, Peter Hook on bass; and at the back, Stephen Morris on drums. In front is lead singer Ian Curtis, and he is holding – strapped up high – a very distinctive guitar.

This late April 1980 video shoot for 'Love Will Tear Us Apart', Joy Division's best-known song, was the last documented group activity. Three weeks later, Ian Curtis

**“If you press the buttons... it makes this strange twittering sound. It is a pretty wacky guitar”**

committed suicide, arresting the band's momentum: their fame was building and they had an album and single ready to go. After Ian's death, 'Love Will Tear Us Apart' made the top 20 and *Closer* went to number 6. Their success came after their end, but they have had a long afterlife.

But back to the guitar: this white, pentagonal Phantom VI Special – to be offered by Bonhams in September's Entertainment Memorabilia Sale – had been bought by manager Rob Gretton for the princely sum of £120. Although the group instrumentation was fairly fixed – guitar, bass, drums and voice – Joy Division had begun to add keyboards and noise generators in early 1979. Once guitarist Bernard Sumner began playing a Bontempi organ and, later, an ARP Solina synthesiser on stage, an extra instrument was needed to fill the sound.

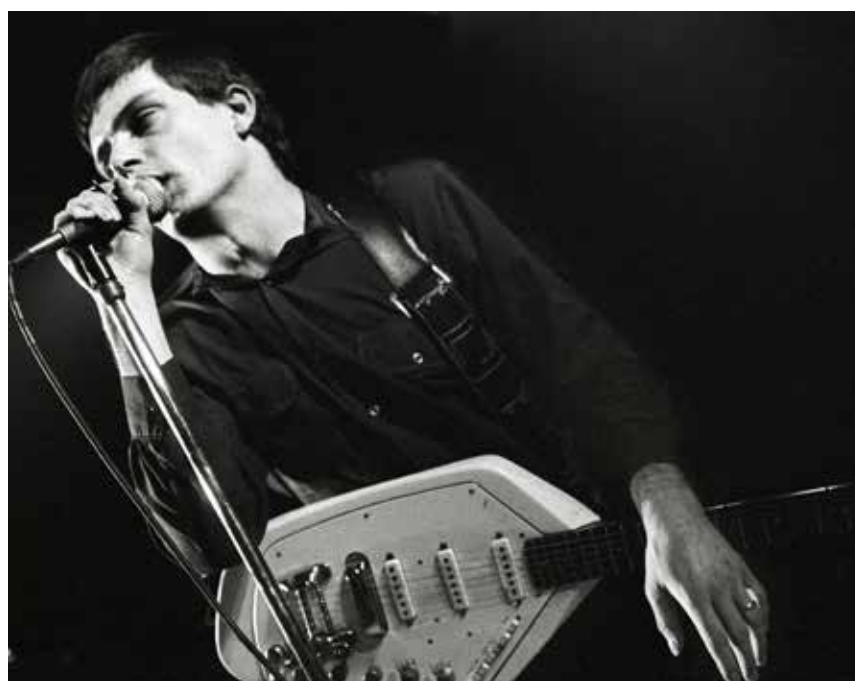
It was decided that they would add a guitar, played by Curtis – who would have to quickly learn the instrument. The Phantom was a very unusually shaped guitar from the 1960s, used by Sterling Morrison from the Velvet Underground and Tony Hicks from the Hollies – a factor that might well have shaped the choice. This Special model featured an array of battery-powered effects, to be found below the whammy bar, and which, in Ian Curtis's hands, resulted in a trebly, piercing tone.

“Ian really liked this guitar,” Bernard Sumner told Pat Graham for the book, *Instrument*. “The Phantom had tons of effects built into it... It had a pause button, and a thing called the ‘replat’. When we got the guitar, half the effects didn't work, and we were thinking, ‘What the hell is the replat?’ We got the guitar repaired and it turned out that ‘replat’ is actually ‘repeat’ – it was just a misprint. The guitar has a battery in it, and if you press the buttons in the wrong combination it will go into self-oscillate mode and start to make this strange twittering sound that Ian liked very much. It is a pretty wacky guitar.”

The first documented evidence of Ian Curtis playing the Phantom Special VI comes in the video shot at Joy Division's first concert outside the UK, at Plan K in Brussels in October 1979. In this rare film, he slashes out D chord drones with his back to the audience. It is the first live performance of 'Love Will Tear Us Apart'.

“Ian didn't really want to play a guitar but for some reason we wanted him to play it,” Sumner told Graham. “It sounded like some of the thinner guitars on the Velvet Underground tracks, clean and jangly. I do remember Ian used to play just one chord, which was D. We showed him how to play D and we wrote a song. I wonder if that's why we wrote 'Love Will Tear Us Apart', so you could drone a D through it. I think he played it live because I was playing keyboards. On the record, I played a 12-string Echo guitar.”





© Photo by Rob Verhoren/Redlens/Getty Images

#### Left

Joy Division: The Vox Phantom VI Special Guitar, 1967/68, owned by Ian Curtis and played in the video for 'Love Will Tear Us Apart', Estimate: £60,000 - 80,000 (\$80,000 - 100,000)

#### Above

Ian Curtis performing at the Lantaren in Rotterdam

In the early footage of Curtis with the white instrument, he holds it like an unwanted encumbrance: the heavy guitar restricting his body movement, preventing him from letting go. As the singer and the frontman of the group, Curtis was the most physical of performers in concert, dancing like a man possessed, so having to hold and play a guitar was a major change – focusing attention on his vocals and the song's emotional message.

But then, 'Love Will Tear Us Apart' was in itself a major change and a kind of breakthrough. Joy Division had formed in early 1977, after Salfordians Bernard Sumner

**“The video, featuring Ian and the Vox Phantom VI, has 63m views on YouTube. It’s a 20th-century classic”**

and Peter Hook had seen the Sex Pistols at the Lesser Free Trade Hall in Manchester. Inspired by that energy, they decided to form a group called Warsaw. They added Ian Curtis from Macclesfield as the singer in early 1977. After a couple of try-outs, drummer Stephen Morris – also from Macclesfield – joined in autumn 1977, around the time that Warsaw changed their name to Joy Division.

The group played the usual punk circuit when they could, but it wasn't until they encountered two slightly older men that their career began to take off: Rob Gretton, who became their manager in June 1978, and Tony Wilson – then a star presenter at Granada Television – who eventually got them on television and recorded them for the first record on his Factory label. When the time came for Joy Division to record an album, they decided to stay with Factory rather than go to London.



**Right**

Joy Division rehearsing in Manchester in 1979.  
Photograph by Kevin Cummins

**Below**

Peaks and troughs: a promotional poster for Joy Division's album, *Unknown Pleasures*



On its release in June 1979, Joy Division's first album, *Unknown Pleasures*, was an instant classic. It reflected the atmosphere and geography of Manchester at that time: a depressed, post-industrial city with empty acres of urban space. The group's ferocious work rate continued, with several recording sessions and dozens of concerts, mainly in Manchester, until autumn 1979 they supported punk act Buzzcocks, which took them around the country.

It was at that point that 'Love Will Tear Us Apart' was debuted. Originally conceived, as Sumner remembers, as a "fast dancey number", it was partly inspired by an exchange between Curtis and Steve Morris. "I'd got this bootleg by the Tubes and it's got a weird cover of 'Love Will Keep Us Together' by Captain & Tennille, and I said 'Well, wouldn't it be better if they did something really nasty to it, instead of like being a twee pop song – love will rip us to shreds or something like that?' Anyway, it ended up being 'Love Will Tear Us Apart'."

The appeal of 'Love Will Tear Us Apart' lies in its arrangement, performance and message. It begins with a bass pulse: the guitar arrives with a dramatic flourish and the drums clatter, before they resolve into a syncopated drum beat and a memorable synthesiser melody. It is an old analogue synth, which conveys warmth and alienation at the same time: the melody is at once uplifting and wistful. Curtis's voice has lost its previous punk bark: it is more nuanced, almost crooned – an echo of the Frank Sinatra record supplied by Tony Wilson as a stylistic guide.

The arrangement is light and airy, but the sentiments are not. The vocal is mixed up high: it is more a solo rather than a rock vocal, and this forces attention on the lyrics. There are three verses. The first states the situation that gives rise to the chorus – "and we're changing our ways, taking different roads" – while the next two plunge you

into the roiling emotions at the end of a relationship: "Why is the bedroom so cold? You've turned away on your side."

Curtis kept on returning to themes of blame, shame and guilt throughout his lyrics, but here he applies them to a readily identifiable human predicament: "You cry out in your sleep, all my failings exposed./And there's a taste in my mouth as desperation takes hold". At the song's core is the paradox that love and intimacy can destroy as well as lift up. And, as the lyric insists, it will continue to do that as long as two people fail to find a resolution. There is a tiny glimmer of hope, but, by the end, it has been extinguished.

Released one month after Ian Curtis's death, 'Love Will Tear Us Apart' went to number 13 in the UK charts, a major achievement for an independent label. In the intervening 40 years, it has been covered dozens of times and regularly heads the 'Best of' lists. The official video, featuring Ian and the Vox Phantom VI, has 63 million views on YouTube. It is a 20th-century classic.

And the guitar? It passed to Sumner, who used it in the early years of New Order – in particular on 'Everything Gone's Green', which features a D chord – and in the group Electronic, which he formed in 1988 with Johnny Marr. After featuring on all the Electronic albums, the guitar was left with Marr, who returned it after 15 years or so. Sumner then gave it to Ian Curtis's daughter, Natalie, on her coming of age. Pretty good provenance.

*Jon Savage is an award-winning author of This Searing Light: The Oral History of Joy Division (2019)*

Sale: Entertainment Memorabilia  
Knightsbridge, London  
Enquiries: Claire Tole-Moir +44 (0) 20 7393 3984  
claire.tolemoir@bonhams.com  
bonhams.com/entertainment







## Left

Fabienne Verdier with her work  
*Palpito e tremo senza saper.*  
“When you hear Mozart, something  
in your body begins to move.”

# Good vibrations

The French artist, Fabienne Verdier, talks to *Lucinda Bredin* about how learning to breathe changed her work

Photograph by Benjamin McMahon

In 2014, Fabienne Verdier was invited to the Juilliard School of Music in New York to investigate the connection between art and music, and whether the forcefield of sound could have a dialogue with painting. The filmmaker Mark Kidel followed the French artist while she painted alongside jazz and classical musicians. In some of the clips, we see Verdier responding rhythmically to the music with pixelated stabbing motions, almost attempting to write the score in paint; in others, she uses more sweeping gestures to capture the lyricism of a piece.

But perhaps the most fascinating encounter is between Verdier and Edith Wiens, the renowned teacher of voice. The film shows Edith grasping Verdier from behind to make the artist focus on her breath leaving her body. It had a profound effect. As she says, “Attending Edith’s classes, I came to understand that the voice needed to rise out of the whole body, and to be sung outward, expanding in space. It seemed to me that the dynamic phrasings of the voice were launched like a whirlwind.”

Fast forward six years and Verdier is about to have an exhibition at Waddington Custot in London of works that are a distillation of that time at the Juilliard. We are standing in her studio, which has been built in her (extensive) garden in a rural village to the north of Paris. A tall, barn-like structure, it has two levels, with an upper floor that functions as a walkway, with a steel girder spanning the gap. On the lower floor, known to

Photo Benjamin McMahon. All Images Courtesy of Waddington Custot



**Below**  
Verdier in her library

**Bottom left**  
*Deh, vieni alla finestra miei non sente*

**Bottom right**  
*Se de' tormenti suoi, se de' sospiri*

**Right**  
Verdier's brushes, waiting  
to create a whirlwind

**Opposite**  
Fabienne Verdier 'dances'  
as she steers the brush in  
expansive sweeps'



Photo Benjamin McMahon. All Images Courtesy of Waddington Custot



Verdier as 'the pit', there are rows of oversized brushes neatly arranged on the wall, as if they are primed for a giant with a penchant for calligraphy. It is an eclectic group of tools, but they are for one purpose only – the production of her paintings.

On a platform in the middle of the floor is a work with looping white strokes. "I always paint on the ground," explains Verdier. "I first create the background, then the second stage is painting with a big brush to create the vortex, and then I use a glaze to marry the form and the background." The brushes hang from a pulley system, are steeped in paint and steered by a contraption with handlebars borrowed

from a bicycle, an invention crafted by Fabienne's husband, Ghislain. Verdier says that when she paints, she wants to feel as if she is floating. Videos show her doing just that – she almost dances as she steers the brush in expansive sweeps over the support, in what amounts to a performance.

At first glance, Verdier's large canvases appear to struggle to contain huge swirling forcefields, or vortexes. But they are the culmination of her research that began at the Juilliard. She begins each morning of painting by singing. "When you hear Mozart, something in your

body begins to move and creates an inner dynamism. It pushes an inner desire and has a physical effect. Immediately I feel vivid, and it makes an impact on my mind." Snatches of arias are written on the back of her paintings and double as the titles of her works.

It has taken quite some time for these ideas to gestate. Verdier's other studio, her first – also in the garden – is now her library, and this mental laboratory is where her ideas start to germinate. Along with some 2,000 books, the table is piled with references taken from sources ranging from medieval manuscripts to philosophical tracts, with a series of detailed mind maps that are the structure behind each work. Verdier





clearly doesn't rush into anything. She agrees. "It's taken a long time to be confident. These ideas have to cook inside." She laughs. "I'm great friends with [the chef] Guy Savoy and he's asked me to talk on his TV show about how I cook my painting and how he paints his dishes. Like me, he is obsessed with structure and how to open a new sensory pathway."

A glance at Fabienne Verdier's CV bears out her love of structure and research. She certainly knows how to play the long game. For ten years, she immersed herself in China, ostensibly learning about

**"It's taken a long time to be confident. My ideas have to cook inside"**

calligraphy, but in fact mastering a way of being. "I am quite timid, and I felt I wasn't in harmony with society, but I want to transmit something to help other people and to connect with them." As a child, she wanted to be a musician. "I played the piano, and my teacher wanted me to do the *concours*. But the first time I played in public, I couldn't do it," she says, still shuddering at the memory. "I was hypersensitive. My teacher said I had the talent, but was perhaps too fragile to be a star." Verdier then searched for another creative outlet and enrolled at art college in Toulouse. This wasn't a natural fit either. "I was horrified, embarrassed by the teaching there. It seemed to

be very male and based around the ego." Her tutor suggested that if she was interested in "fluidity and the natural expression of life", she should go to Asia. So she did.

It was a very different approach. As Verdier says, "When I was in China, it required me to leave all ego, to be very ascetic, not to channel emotion. But, at the start, I was *en colère*. I was angry with my family, with politics, with everyone... it took a long time to understand the power of silence. I had to lose myself in my practice, and wash all my emotions and sadness away. I had to learn humility – and I probably couldn't have done that in Europe."

It is interesting, I say, that Western artists are encouraged to harness their anger to make an impact. Rage and emotion are often viewed as positive attributes. Verdier says that one of the great lessons she learnt at the Juilliard was to have a more vibrant presence. "The musicians said I was too ascetic. I should express more... but I also saw how composers created a language that conveyed their feelings in a subtle way – a suggestion of sadness is more powerful than loud wailing. It's more powerful because it is not melodramatic, but you try to express in a universal way rather than a personal way. I think this is beginning to work towards reconnecting the two cultures."

*Lucinda Bredin is Editor of Bonhams Magazine.*

Fabienne Verdier's exhibition *Vortex* is at Waddington Custot, 11-12 Cork Street, W1, from 6 October to 17 November. [waddingtoncustot.com/artists/fabienne-verdier/](http://waddingtoncustot.com/artists/fabienne-verdier/)



# King of the road

Royalty around the world have one thing in common: they know a good motor car when they see it, says *Simon de Burton*





**Left**

King Baudouin of Belgium  
1955 Aston Martin DB2/4  
3.0-litre sports saloon  
Estimate: €250,000 - 300,000  
£220,000 - 270,000

**Below**

King Baudouin and his brother  
the future King Albert II of  
Belgium setting off from the  
hotel Baur-au-Lac in Zürich



**H**is Majesty King Baudouin of Belgium couldn't be described as the most extrovert of the country's rulers, but he did appreciate the thrill to be had from a fast car. As a result, the royal motor house became home to a string of Maseratis and even an example of Porsche's road-going racer, the giant-killing 550 Spyder.

But perhaps a more appropriate carriage for the Flemish monarch was the supremely elegant Aston

**“The fastest car in the world  
capable of carrying two people  
with a month's luggage”**

Martin DB2/4 that is set to cross the block at Bonhams sale in the chic Belgian resort of Zoute on 9 October.

King Baudouin took delivery of the car in February 1955, having displayed impeccable taste in specifying the suitably blue-blooded paint colour of Regal Crimson ('maroon' in common parlance) with an interior trimmed in contrasting beige Connolly leather.

Although supplied by Mannès, the Aston Martin concessionaire in Belgium, the car was delivered to the Belgian embassy in Paris for security reasons and registered on diplomatic number plates before arriving at the official royal residence, the Palace of Laeken, a few miles north of Brussels.

The two-plus-two DB2/4, which had been introduced in late 1953, was aimed at 'the sports car enthusiast with a family' – although Baudouin remained childless as a result of his wife, Queen Fabiola, suffering five miscarriages.

But then the vehicle also made a superb grand tourer for two, thanks to its avant-garde 'hatchback' body and occasional rear seats that could be folded flat to create a capacious load platform.

The practical configuration prompted a reviewer for *The Motor* magazine to credit the 120mph DB2/4 as being "the fastest car in the world capable of carrying two people with a month's luggage" – admittedly, he probably didn't mean a month's luggage for a king and queen. The writer went on to describe the DB2/4 as "an expensive car designed to cater for the connoisseur... who is not limited by financial considerations".

At the time, the DB2/4 did indeed carry a reasonably hefty price tag of around £2,700 – but King Baudouin's car, which was impeccably restored to its original specification between 2001 and 2008, is now estimated at £250,000 to £300,000.

Another car with a royal background offered at Zoute will be a 1959 BMW 507 Roadster first owned by ex-King Constantine II of Greece – his elevated status meant it originally carried the minimalist registration mark '36'.

In its day, the 3.2-litre, V8-engined 507 was highly sought after by the rich and famous – not least because few ordinary folk were able to shoulder the weighty \$9,000 price tag. Alain Delon, Ursula Andress, Elvis



#### Right

Sold new to ex-King Constantine II of Greece, 1959 BMW 507 Series II Roadster  
Estimate:  
€1,900,000 - 2,300,000  
(£1,700,000 - 2,100,000)

#### Below

King Constantine with his wife, Queen Anne-Marie. The king ordered his convertible with a Becker Mexico radio and state-of-the-art electric aerial



Presley and the Aga Khan were among the model's notable owners.

King Constantine ordered his 507 with a dark silver paint finish and the options of a Nardi steering wheel and a Becker Mexico radio – complete with state-of-the-art electric aerial. The fate of the car during the two decades that followed the king's exile from Greece as a result of the coup of 1967 is unknown – but, judging by the poor state in which it was discovered by the current owner in 1989, it had suffered from a distinct lack of care.

A three-year, six-figure restoration during the early 1990s saw the car returned to showroom condition, complete with a fresh coat of 'Federweiss' ('feather white') paint instead of the original dark silver.

Since then, the king's 507 has become a familiar sight on the international classic car scene, having taken part in numerous events, including the Mille Miglia four times, the Ennstal-Classic twice and the Tour Auto twice. Perhaps most importantly, however, it has appeared at no fewer than eight BMW 507 gatherings, including 2005's 60th anniversary celebration of the model, of which a mere 252 examples were built.

## Stately rides

The two motor cars at Zoute are the latest royal cars consigned to Bonhams, past examples of which have included models for private use, for state occasions and even one that played a part in a scandalous abdication.

#### **1936 Buick Limousine. Sold in London, 2007, £100,500**

During the year preceding his brief spell as King Edward VIII, the Prince of Wales arrived unannounced at the Mayfair showrooms of motor-dealer Lendrum &

**“It was equipped with drinks and jewellery cabinets, and a drawer for London phonebooks”**

Hartman to commission a car 'designed for giving two passengers luxury and privacy' and equipped with, among other features, drinks, smoking and jewellery cabinets,





‘correspondence facilities’, and a drawer in which to store London phonebooks. The unusual specifications were conveyed to the Buick plant in Ontario, Canada, which incorporated them into a one-off Series 90 limousine.

Once shipped to England in February 1936 and delivered by the trusted Captain Hartman – co-founder of the Lendrum & Hartman business – the car was seen darting around London with Edward (now King of England following the death of George V the previous month) and American divorcee Wallis Simpson aboard.

But on 10 December 1936, it made a journey of far greater import when it was used to convey the reluctant monarch to 10 Downing Street, where Edward delivered the news to Prime Minister Stanley Baldwin of his intention to abdicate in order to marry Simpson.

The couple took the car with them when they moved to France immediately after the abdication speech, keeping it for a further three years. It was sold by Bonhams complete with many of its bespoke fittings, including a pair of silver-gilt cigarette boxes, two posy holders and a front-mounted blue light. It was also accompanied by its original buff logbook, stating the first owner to be ‘H.M. The King’. Does provenance come better than that?



Above  
Formerly the property  
of H.M. King Edward VIII,  
1936 Buick Limited Series 90  
Eight Limousine





**Above left & left**  
The Maharajah's motor  
car: 1924 Vauxhall  
30/98hp OE Velox Tourer

**Above**  
1955 Rolls-Royce  
Phantom IV State  
Landaulette

### **1924 Vauxhall 30/98 Velox Tourer. Sold in London, 2018, £437,000**

The enthusiasm among India's Maharajahs for buying fine motor cars during the time of colonial rule is legendary, with the Rolls-Royce marque proving especially popular.

But Hari Singh, the last ruling Maharajah of Jammu and Kashmir, displayed a more sporting character in ordering this 1924 Vauxhall 30/98, a model that had established a solid reputation as a successful racing car with wins at Grand Prix and Tourist Trophy events. It was also one of the nimblest road cars of its day.

## **“In Maharajah style, Hari Singh demanded bespoke”**

In typical Maharajah style, Hari Singh demanded bespoke features – but, even by the standards of his peers, his requirements were unusual: the car had to be entirely symmetrical, so it was fitted with a non-functioning handbrake on the passenger side and a fake door on the normally solid driver's side. He also ordered the scuttle to be fitted with twin, matching ‘ship's ventilators’ and required the windscreen to be ‘split’ (evenly, of course).

The Maharajah covered fewer than 7,000 miles in the car during the next 23 years, before it was sold to a Lieutenant Colonel Byrne for £150 in 1947, the year of partition. Unable subsequently to return to the country, the colonel is said to have sold the car to a Pakistani artist, who left it on blocks in a garage until it was bought by an American who exported it to Boston.

### **1955 Rolls-Royce Phantom IV State Landaulette. Sold at Goodwood, 2018, £800,000**

Today's high-end marques often make a thing of ‘inviting’ favoured customers to buy their special models, but few cars have proved as difficult to obtain as Rolls-Royce's imperious landaulette limousines – they were only ever made available new to royalty and heads of state.

The 1955 example sold two years ago by Bonhams was one of just 18 built, its inspiration purportedly coming from His Royal Highness the Duke of Edinburgh who, having driven a one-off Bentley powered by a 6.3-litre straight-eight engine, suggested the mighty motor might be well suited to a limo.

With a majestic 12-foot one-inch wheelbase, the Phantom IV certainly needed something punchy beneath its bonnet, and its combination of opulence and power led to examples of the model being bought by rulers including the Shah of Iran (two cars), General Franco (three) and the Aga Khan (just the one).

The British Royal Family, however, owned five in succession, the one sold by Bonhams – chassis 4BP5 – being the Queen's second.

The Hooper-bodied car was completed in 1955, and was initially loaned to the Royal Household when required, before being fully handed over in January 1959. It subsequently provided more than 40 years of sterling service, before being returned to the Rolls-Royce factory, in keeping with a long-standing condition that such limousines were not to be sold by their original owners – regardless of who they are.





**Left & below left**  
The 1968 Land Rover Series IIA adapted for the Queen's Silver Jubilee Tour of Northern Ireland in 1977

**Below**  
Delivered new to H.R.H. the Prince of Wales: the 1994 Aston Martin Virage Volante 6.3-litre

Just add sugar



## “Dignified exits were assured by the addition of fold-down steps”

**1968 Land Rover Series IIA. Sold at Goodwood, 2017, £34,500**

British royalty's love of the Land Rover is well known, with various of the company's models used both to convey family members on public highways and for 'estate duties' in locations such as Balmoral and Sandringham.

But this Series IIA was specifically modified to carry the Queen and the Duke of Edinburgh around Northern Ireland during the Silver Jubilee tour of 1977.

Although Land Rovers are famously utilitarian in standard form, this one was enhanced for its special role by the workshops of the Royal Electrical and Mechanical Engineers (REME). Upgrades included chromed bumpers and wheel trims, and forward and backward-facing seats in the rear load bay – protected from the elements by a speedboat-style wraparound cockpit screen.

Dignified exits were assured by the addition of fold-down steps, while a three-button panel enabled the passengers to communicate the commands 'stop', 'start' and 'slow' to the driver by a system of coloured lights.

*Simon de Burton writes about motoring for How To Spend It.*

Sale: The Zoute Sale  
Knokke-Heist, Belgium  
Sunday 11 October at 2pm  
Enquiries: Philip Kantor, [philip.kantor@bonhams.com](mailto:philip.kantor@bonhams.com)  
[bonhams.com/eurocars](http://bonhams.com/eurocars)

**1994 Aston Martin Virage Volante. Sold in London 2019, £235,750**

H.R.H. the Prince of Wales has long been loyal to Aston Martin, having owned and driven its cars since he was given a DB6 Volante for his 21st birthday in 1969.

During the late 1980s, however, the Prince unwittingly set a trend for a very specific type of Aston, after being offered a Vantage Volante by the Emir of Bahrain. The higher performance Vantage model officially came with more muscular-looking flared wheel arches and aerodynamic spoilers – but the Prince asked for his car to feature the powerful Vantage engine clothed in standard, less ostentatious bodywork. He also specified a manual gearbox, a particular shade of British Racing Green and, between the seats, a leather-covered jar in which to store sugar cubes for his polo ponies.

The combination of features came to be known as the 'P o W Specification', and 22 further right-hand-drive Vantage Volantes were completed in the same style.

The original, 1987 car was sold by the Prince in 1995, with the £100,000 proceeds going to his charitable trust – but, by then, he had replaced it with this more modern Virage model, again tailored to taste (including the sugar dispenser).





**Above**  
Arthur Frank Mathews (1860-1945)  
*Monterey*  
oil on canvas  
38 x 50in (97 x 127cm)  
Estimate: \$300,000 - 500,000  
(£230,000 - 385,000)





# California gold

When gold was found in California in 1848, it transformed America. Yet just as precious, says **Matthew Wilcox**, was the art the Golden State inspired

**B**efore the United States took possession of California in 1848, the population comprised a mere 7,000 ranchers of Mexican and Spanish descent, a few hundred assorted foreigners and perhaps 100,000 Native Americans.

The discovery of gold changed everything. Within two days, San Francisco stood empty: so complete was the decampment, that newspaperman Sam Brannan was unable to gather enough people to publish news of the discovery.

Nevertheless, the news did spread – to every corner of the planet. Preachers walked away from their congregations, shepherds abandoned their flocks, mothers their children. The world descended on California. Gold fever had struck: within a year, the population of the territory had doubled; within three years, it had doubled again. This was the largest migration in American history. Unlike the earlier Spanish search for El Dorado, California's riches were no chimeric fantasy. An astonishing amount of gold

## “Within two days, San Francisco stood empty”

was washed from the hillsides: \$10 million in 1849, \$41 million in 1850, \$75 million in 1851, and \$81 million in 1852 (approaching \$3 billion in today's money).

As people and capital flooded into San Francisco, the city boomed. A mansion-building frenzy erupted. In these newly built palaces, an embryonic Western taste first coalesced: frontier accoutrements were paired with Chinese porcelain, stained glass placed alongside Native American textiles, and Turkish carpets with Shaker furniture – anything went. But more desired than anything else were paintings.

The Scottish painter William Keith, who arrived in San Francisco in 1859, later wrote, “The people had money, had more of it than they needed, so they bought artworks generously... men who could mix



**Below**

Armin Carl Hansen (1886-1957)  
*Tug Alongside*  
 25 x 30in (64 x 76cm)  
 Estimate: \$150,000 - 250,000  
 (£110,000 - 190,000)

**Right**

Edgar Payne (1883-1947)  
*Home of the Golden Trout*  
 37 x 37in (94 x 94cm)  
 Estimate: \$35,000 - 55,000  
 (£25,000 - 40,000)



colours and put colours on canvas had no trouble in selling the finished canvas. Some of those who sold pictures here in those days could do more than mix colours, and some few could even paint pictures that were deservedly ranked as works of art... the country was young then and men could see the poetry and romance and the art that lay at their own doors..."

Pioneer painters such as Jules Tavernier, Charles Christian Nahl, Ernest Narjot, Albert Bierstadt and Thomas Ayres began to turn out oils and watercolours with a focus on local scenes: the magnificence of the rugged Sierra Nevada, the towering sequoia, Yosemite, the windswept pines of the Monterey peninsula. The incomparably beautiful California landscape was packaged and presented as an exotic, unspoiled Eden – at the very moment it was being ravaged by prospectors.

As the customer base gradually established a comfortable distance from the wild frontier past, painting in California began to progress from grand vistas to more intimate views. A second generation of Californian landscape artists emerged, preoccupied with recording the colour, atmosphere, and feelings that the landscape provoked in them.

Among these was the self-taught artist William Wendt (1865-1946), who was born in Bentzen, Germany, and emigrated to Chicago at the age of 15. After working as a commercial artist, Wendt made his first trip to California in 1894, looking for new landscapes to paint. He settled in Los Angeles with his wife, sculptor Julia Bracken, in 1906. Already a successful painter, he quickly

became a leading member of the southern California art community that included other leading painters such as Edgar Payne, best known for his plein-air landscapes of the Sierra Nevada mountains (above right).

The new 'California Decorative Style' typified by these artists was brought to perfection in the brooding compositions of Arthur Mathews (1860-1945), whose work *Monterey* will be offered in Bonhams Los Angeles Sale of California and Western Art in October.

It was Mathews who – based at the Mark Hopkins Institute of Art – trained many of the artists who would come to define California art in the early 20th

**“The California landscape was packaged and presented as an exotic, unspoiled Eden”**

century. Among them were Granville Redmond, E. Charlton Fortune, Clarence Hinkle, Ralph Stackpole, Maynard Dixon and Armin Hansen. Employing painterly brushwork, these new California Impressionists depicted the landscape around them in a style that was increasingly subjective and contemplative, and which attracted widespread popular acclaim.

Following the devastation of the 1906 earthquake, and working with William Keith, Mathews set up a series of regular showings for this cohort at the Hotel Del



**Below**

Frederic Remington (1861-1909)  
*Punchers Saddling in the Patio*, 1893  
 28 x 38in (71 x 97cm)  
 Estimate: \$70,000 - 100,000  
 (£50,000 - 75,000)



Monte in Monterey. These wildly successful exhibitions succeeded in bringing what had been primarily regional art to a broader international audience. Wendt, Fortune, Hansen, Anne Bremer and Clark Hobart all went on to win awards at the 1915 Panama-Pacific International Exposition, the world's fair hosted in San Francisco.

California Impressionism reached its peak in the years before the Great Depression of 1929, when the market collapsed along with the rest of the economy. The psychotrauma of the Second World War that followed meant that – for a time – the simple focus on beauty epitomised by this school felt out of step with the times.

Gradually, however, interest in California Impressionism began to grow again, especially following the revival of the Arts and Crafts Movement in the 1970s. In 1980, Butterfields began a new series of sales dedicated to this California and Western art. Then Bonhams acquired the West Coast auction house in 2002, and with it the priceless connections to the state's pioneer history. For nearly 40 years now, the department has consistently led the market for California and Western art, promoting it beyond a regional collecting category and establishing its place within the larger context of American art history.

Of course, these paintings are extraordinarily beautiful in themselves, but perhaps part of the appeal of the art of California and the West is the continuity it offers in a region that continues to be defined by the dizzying pace of change. Whatever the vagaries of time and fashion, the allure and sheer magnificence of the landscape persists, undimmed.

There is still gold in them hills.

*Matthew Wilcox is a freelance journalist and filmmaker.*

Sale: California and Western Art  
 Los Angeles  
 Tuesday 13 October at 10am  
 Enquiries: Scot Levitt +1 323 436 5425  
 scot.levitt@bonhams.com

## Best of the West at Bonhams



Painted 1916, William Wendt's *Old Coast Road* sold for \$1,565,000 in 2015



Last year, *The Taos Twins* by Ernest Martin Hennings (1886-1956) sold for \$1,032,500



*Indian Entertainer* by Walter Ufer (1876-1936) achieved \$1,025,000 in 2015

Fortune's *The Señora's Garden* (c.1918) sold for \$722,500 in 2013



Sold for \$796,000 in 2009: *Roses* by Franz A. Bischoff (1864-1929)

*Yellow Trees, Giverny* by Guy Rose (1867-1925) sold for \$626,000 in 2007



*Late Afternoon, Monterey*, painted by E. Charlton Fortune, sold for \$1,830,000 in 2007

*High Hills of Tehachapi* (1936) by Maynard Dixon (1875-1946) achieved \$996,250 in 2006



*Acoma in New Mexico* by Thomas Moran (1837-1926) sold in 2002 for \$772,875



Frederic Remington's sculpture *Mountain Man (No.5)* sold in June 2000 for \$862,500





**Left**  
Three pioneers:  
Keith Haring, Andy Warhol  
and Jean-Michel Basquiat

**Below**  
Keith Haring (1958-1990)  
*Untitled*, from *Free South Africa*  
lithograph in colours, 1985,  
on BFK Rives paper, signed,  
dated and numbered 34/60  
Estimate: £7,000 - 10,000  
(\$9,000 - 13,000)

**Opposite**  
Banksy (born 1975)  
*Oh My God*, 2006,  
tagged; signed and dated  
21 July 2006 on the reverse  
spray paint and emulsion  
on found metal  
129.5 x 91.5cm (51 x 36in)  
Estimate: £700,000 - 1,000,000  
(\$930,000 - 1,300,000)

To be offered at the Post-War  
& Contemporary Art sale on  
22 October in London



# Art of the deal

How Street Art sprayed on Pop.  
**Adrian Dannatt** files a report from the sidewalk

**T**he last time I saw Andy Warhol (clang! as the name hits the pavement), he was standing dazed outside Keith Haring's Pop Shop in downtown Manhattan, staring in disbelief at its dazzling display of prime merchandise. "Gee, it's great, isn't it?", he said. I cheekily asked why he'd never thought of his own store to sell his art. "Gee yes, such a great idea."

Haring's shop may have been tiny, but its influence was huge. It was the first time an artist dared market their work through a range of affordable accessories, from T-shirts to sneakers, and also, arguably, the very origin of what today is termed 'street art'. Haring opened his shop in April 1986, aged only 27, and personally painted the floor, ceiling and walls in a 20-hour frenzy. It proved an enormous success, and in selling every sort of trademark 'merch', declared a new frontier for artists, and a logical extension of Warhol's dictum that "Being good in business is the most fascinating kind of art."

Haring was directly influenced by his close friend Andy, but equally by the subversive rawness of punk rock and the anarchic hedonism of nightclub culture. His bold marketing of his own work was both an example of 'wild style' capitalism and a radical break with the traditional market and its assumption that art must be expensive and alien to the majority of the population.

By the time the Pop Shop closed in 2005 (at almost 20 years, surviving far longer than most fashionable New York boutiques), there was another contender on the

block. Quite literally, as a hundred yards down Lafayette Street, the original Supreme store opened its doors in 1994 to immediate and vast queues.

Like the Pop Shop – and especially Pop Shop's second version in Tokyo – Supreme understood the truly global potential for such products, not least in the Asian market. To paraphrase Marx, the youth of the world united, regardless of their backgrounds, to buy the same brands, a single ravenous demographic oblivious to geography or ethnicity, sharing a hunger for the hip and their parents' credit cards.

Supreme cleverly combined skate subculture with cool graphics, most notably as derived from the political artist Barbara Kruger, whose slogan 'I Shop Therefore I Am', created in 1987, might be posited as one of the first contemporary 'street art' works.

They may share a typeface, but there is a key difference between Kruger's knowing irony and Supreme's global marketing genius. At the heart of street art, there is an ambiguous complicity with the consumer, at the same time a critique and celebration of 'late' capitalism, a brand laughing at the very notion of branding, nibbling the cuticles of the hand which feeds it – of which Banksy is, of course, the savviest proponent.

This ambiguity was inherent to Pop Art, simultaneously subverting and glorifying its all-American images. Warhol's stated intention was to make everything more or less the same, flattened – even when he used potentially





*Oh my God, that's so cute  
The way you just draw on stuff and  
think about yourself all the time*





#### Above

Robert Indiana (1928-2018)  
*The Book of Love*, 1996  
 set of 12 screenprints  
 in colours with the  
 accompanying 12 poems  
 each screenprint signed,  
 dated and numbered 17/200  
 in pencil, each poem initialled  
 and dated in pencil  
 Sheets 610 x 510mm  
 Estimate: £90,000 - 120,000  
 (\$120,000 - 160,000)

#### Top right

Keith Haring (1958-1990)  
*Untitled (The Church  
 of the Ascension Grace  
 House Mural)*  
 c.1983/84  
 Sold for US\$3,860,075  
 (£2,898,474) at Bonhams  
 New York in 2019

#### Right

*Night Fever: Designing  
 Club Culture* at the Vitra  
 Design Museum in 2018



‘political’ images, as in *Race Riot* of 1964 or portraits of Muhammad Ali and Native American activist Leonard Peltier. Warhol neutralises any anger, the anaesthetic-aesthetic of his portraits of Mao, like his picture of Nixon, suggesting that all politicians, all people, are just a blank canvas to be filled in brightly.

Warhol is crucial to street art, for introducing genuinely ‘popular’ iconography, for his abiding love of glamour, publicity, entertainment and celebrity. He was also a mentor and friend to the graffiti-generation, and his concept of the ‘Factory’, and the way in which he created and controlled his output, led to Banksy’s *Pest Control* and Damien Hirst’s *Other Criteria*. Warhol was a regular clubber with both Basquiat and Haring, and was the presiding spirit behind the pair’s fabled 1985 Palladium murals. If these iconic works had not been destroyed, they would have come to auction in the same way as Haring’s 1983-84 Grace House mural, which achieved a massive \$3,860,075 at Bonhams in November last year.

Classic American Pop remains the mix from which street art draws its heady brew. Look at Banksy’s *Oh My God* next to Roy Lichtenstein’s two famous paintings of

1964 *Oh, Jeff...I Love You* and *Ohhh...Alright...*. Though the phone has been removed from the girl’s right hand, the compositions are very similar – and all begin ‘Oh’. The subject matter, a self-critique of the narcissistic artist, is very close as well to Lichtenstein’s *Why, Brad darling, this painting is a masterpiece!* of 1962. While Banksy’s prices head ever upwards into the stratosphere, Lichtenstein’s aforementioned masterpiece sold in 2017 for \$165 million, its owner Agnes Gund donating the money to the Art for Justice fund for criminal reform, a very Banksy gesture.

Robert Indiana, another of the original Pop artists, is another clear contender for Street Art Grandpa, using bold graphic design and bright colour to carry the composition and embody the message. Indiana was one of the very first to use stencil text, with upper-case words as images, things, signs-as-symbols, as in his famous *LOVE* and overtly political paintings such as *The Confederacy: Alabama*, *The Golden Future of America* and *A Divorced Man Has Never Been The President*.

Ronnie Cutrone is another artist who acts as a direct link between Pop and Street, having worked as Warhol’s assistant for a decade. His use of outrageously gaudy





**Top right**  
Power to the people:  
*Mao Zedong* by Erró

**Right**  
Andy Warhol (1928-1987)  
*Mao*  
screenprint in colours, 1972,  
on wove paper  
signed and stamped 233/250  
on the reverse  
914 x 914mm (36 x 36in)  
Estimate: £22,000 - 32,000  
(\$30,000 - 40,000)



cartoon iconography and scandalously brash colour pushes art even further into brazenly commercial territory – an obvious influence on the likes of Seen and Donguy.

Perhaps the political and satirical elements of street art make it less like the Pop Art that originated in North America than the varieties that followed elsewhere – a truly pan-international style, as demonstrated by the

## “Peter Blake’s famous *Sgt. Pepper* cover is pure street art”

Tate’s seminal 2015 exhibition *The World Goes Pop*. Street seems closer to Latin American Pop when one looks at the Cuban propaganda posters of Raúl Martínez, heroic images of Che Guevara and comic riffs on Coca-Cola and other ‘capitalist’ icons. There was also the inherently subversive Pop of the ‘Capital Realism’ movement that Gerhard Richter helped create in early 1960s Germany, as well as the self-styled ‘Political Pop’ of early 1990s China.

Certainly, as a Englishman, Banksy’s concerns are close to British Pop (which technically pre-dates American

Pop). The critical-yet-loving revelling in popular culture was displayed by the Independent Group at their famous 1956 show, *This Is Tomorrow*. Richard Hamilton, a founder of that group, was deeply political. His works, *Shock and Awe*, depicting Tony Blair as a gung-ho cowboy, and *War Games*, showing a TV leaking blood, now look Banksyan.

Likewise, Peter Blake’s famous cover for *Sgt. Pepper* is pure street avant la lettre, and a direct link could easily be made between the celebrated Eduardo Paolozzi murals at Tottenham Court Road tube station and subsequent mosaic tiles of the French artist Invader.

For it is, perhaps, the French who are closest of all to the Pop–Street matrix, having been always particularly astute in fusing popular imagery with radical content, the bastard children of agitprop armed with baguettes. Erró created images of Mao at the same time as Warhol, but filled with political punch, while figurative painters like Henri Cueco and Hervé Télémaque actually carried their canvases into the battles of May ’68. The ground-breaking techniques of that urban revolution proved central to street art practice: the posters of the Atelier Populaire were created with the cheapest stencils, while





**Left**  
Supreme skateboards  
Estimates vary

**Right**  
Banksy (born 1975)  
*Girl with Balloon*  
screenprint in colours, 2004,  
on wove paper, signed, dated  
and numbered 82/150 in  
pencil, inscribed AP/DN  
23% x 19%in (60 x 50cm)  
Estimate: £100,000 - 150,000  
(\$130,000 - 200,000)



**Below**  
Russell Young (born 1959)  
*Marilyn Crying (Triptych)*, 2011  
silkscreen, enamel and diamond  
dust on canvas  
157.5 x 358.5cm (62 x 141%in)  
Estimate: £50,000 - 70,000  
(\$60,000 - 90,000)



the witty puns of the Situationists were sprayed directly on to walls with aerosol cans.

Not surprisingly, many street artists celebrated this anniversary in 2018. Gallic stars such as JR, the feminist Miss.Tic and Invader (with a pixelated clenched fist) were joined by Banksy, who posted on his Instagram: “Fifty years since the uprising in Paris 1968. The birthplace of modern stencil art.”

The very anonymity of those original Paris protests – there’s no firm attribution for these posters or slogans – remains fundamental to Banksy’s own strategy. In the era of the celebrity brand, political resistance is inherent to the decision to remain anonymous, as if the artist were some medieval craftsman or cathedral-builder of the kind beloved of William Morris, or one of those multiple-use names, ‘open pop stars’, such as Monty Cantsin and Luther Blissett, or even today’s QAnon conspiracy theory.

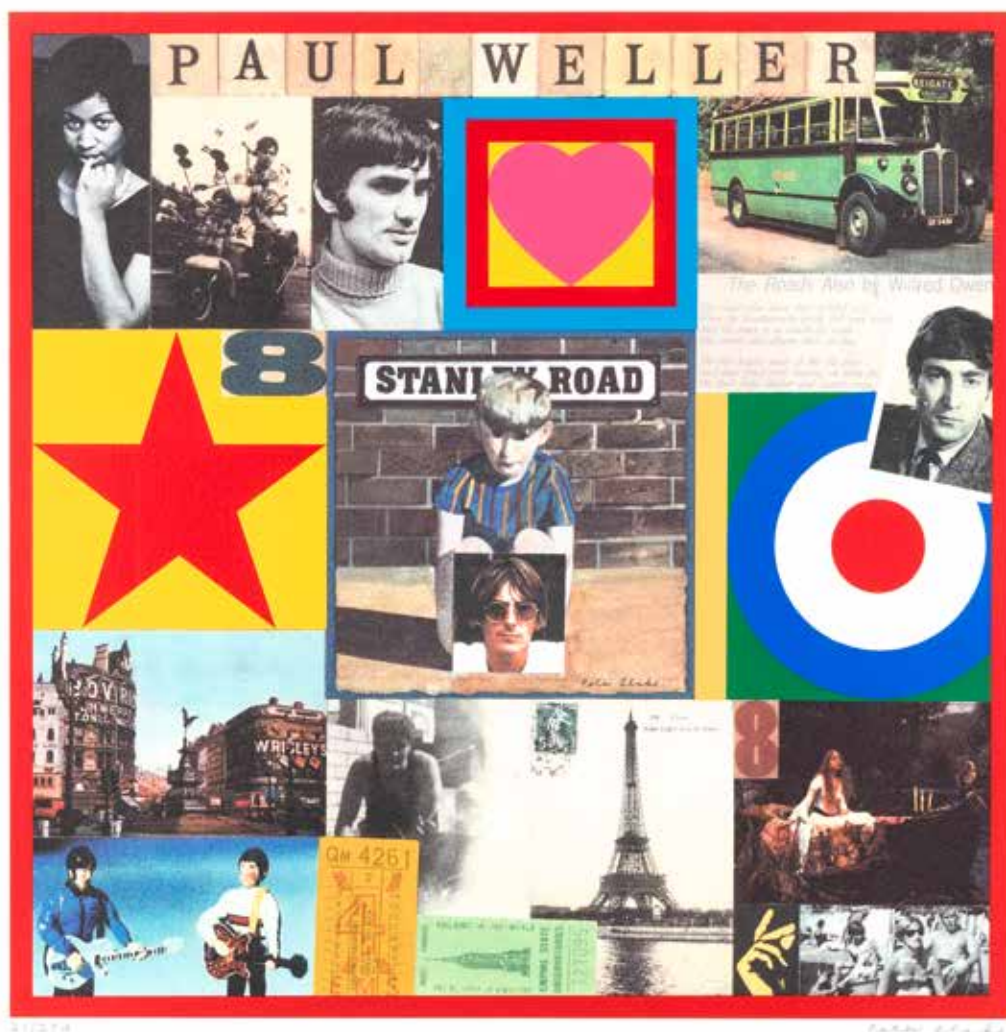
Meanwhile, in New York these same aerosol cans were beginning to be used to spray entirely non-political messages, as with TAKI 183 who, around 1969, began ‘tagging’ his distinctive name, breaking into the mainstream with a *New York Times* profile in 1971. By the mid-1970s, graffiti ‘writers’ were all over the city, ‘bombing’ the subways and slums, as an entire subculture came into being, allied to the emergent hip-hop music.

Interestingly, this was at the same time as the earliest punk broke in the city at clubs like Max’s and CBGB, a direct lineage from the slogans of May ’68 through the Sex Pistol graphics of designer Jamie Reid (himself a Situationist) to the ripped-and-torn aesthetic of bankrupt Manhattan. There were numerous collaborations between rappers and New Wave punks, not least after the film-maker Michael Holman took Malcolm McLaren to meet the breakdancers and rappers of Afrika Bambaataa’s Zulu Nation up in the south Bronx.

**“Graffiti was all over the city, as an entire subculture came into being”**

Graffiti became a short-lived boom market, a somewhat exploitative bubble that, when it burst, left behind many genuine pioneers, among them Futura, Fab 5 Freddy and Rammellzee. Another such pioneer was John Fekner, who began stencilling political slogans in the Bronx in 1976, and two years later curated *The Detective Show* outdoors in Queens, using the term ‘street museum’ on the invitation. In 1982, Fekner created an entire installation based around the *Space Invaders* arcade game, and his innovative work has long been overlooked



**Above**

Paul Weller/Peter Blake  
*Stanley Road*  
 limited edition 21/250  
 Estimate: £4,000 - 6,000  
 (\$5,000 - 8,000)

**Right**

Red Hot Chili Peppers/Damien Hirst  
 a custom-made 'Flea' black and  
 white spin bass guitar, 2011/12  
 Estimate: £12,000 - 15,000  
 (\$16,000 - 20,000)



in the annals of street art, as has that of his exact contemporary, the French anarchist Blek le Rat.

Meanwhile, Basquiat – who gained public attention as SAMO, spraying cryptic phrases on walls throughout Manhattan – soon progressed to a studio-based painting practice. One might mention, regarding this pleasing Franco-Yankee entente, that the designer agnès b bought her first Basquiat from the man himself in 1983 and, a decade later, was the first to buy paintings by JonOne, from his self-hung show at the Hôpital Éphémère squat in Paris, where he had moved from his native New York.

Yes, of course 'street art' is a catch-all category, wider and richer than this crude historical lineage can capture, and it has a resonance that will outlive its mere commercial usage. Among its many achievements, street art has managed to rescue the reputations – and, indeed, estates – of many artists whose work previously did not fit into any movement: here we should consider the wall figures of Richard Hambleton, for instance. Indeed, who knows exactly why the term 'graffiti art' proved a commercial kiss of death, while, by contrast, that magic word 'street' proved irresistibly remunerative for everyone concerned. Just as Leonardo da Vinci proves easier to boost at a Contemporary sale rather than among those dreaded 'Old Masters', everything from rock memorabilia

to Outsider Art, custom cars to pinball machines, bondage trousers to skateboards will fly from the rostrum when tagged as 'street'. And why not? They are all happily part of the many pleasures of our very modern world. Or, as our Godparent Andy put it so presciently, "Pop Art is a way of liking things."

*Adrian Dannatt is author of Robert Indiana: Hard Edge.*

Sale: Post-War & Contemporary Art  
 London  
 Thursday 22 October at 5pm  
 Enquiries: Ralph Taylor +44 (0) 20 7447 7403  
 ralph.taylor@bonhams.com

Pop x Culture  
 London  
 Thursday 8 October at 4pm  
 Enquiries: Cassi Young +44 (0) 20 7468 5815  
 cassi.young@bonhams.com

Prints & Multiples  
 Los Angeles  
 Tuesday 29 September at 10am  
 Enquiries: Morisa Rosenberg +1 323 436 5435  
 morisa.rosenberg@bonhams.com



**Right**

Attributed to Louis Comfort Tiffany  
for Associated Artists  
Important sofa for the salon  
of Kemp House, New York, c.1879  
holly inlaid with mother-of-pearl,  
original tufted olive velvet upholstery  
43¼ x 70 x 31in (110 x 178 x 79cm)  
Estimate: \$200,000 - 400,000  
(£150,000 - 300,000)

**Opposite**

The opulent salon  
of Kemp House  
in New York



# Seat of power

The Robber Barons of the Gilded Age wanted the finest in everything. So they called on a group of designers to create shimmering interiors, underpinned by superlative craftsmanship, says *David Walker*

John D. Rockefeller, J.P. Morgan, William H. Vanderbilt, Andrew Carnegie, Jay Gould. Just five names of many that conjure an era of extraordinary wealth in America during the last third of the 19th century, an age that saw the emergence of arguably the richest and most powerful businessmen of all time. Eclipsing in today's dollars even the vast fortunes of Bezos, Gates and Buffet, the patronage of these newly minted Americans enabled some of the most ambitious, artistic and beautiful domestic interiors to be created in the United States.

One such interior was a series of rooms designed for New York pharmaceutical magnate George Kemp, who had a large mansion at the corner of Fifth Avenue and 56th Street. Kemp hired a young Louis Comfort Tiffany (son of Charles L. Tiffany, founder of the eponymous jewellery and silver firm) to design the rooms. It was Louis Tiffany's first major documented interior design project, undertaken between 1879 and 1881, more than 20 years before the creation of Tiffany Studios. The Kemp commission was an early opportunity for Tiffany to showcase his artistic ideals, developed through his formal training as a painter and his formative travels through Europe and North Africa. The salon – designed in a Middle Eastern style, with hanging mosque lamps, colourful

Syrian tiles, and Oriental carpets – was conceived as an entire design scheme: the windows, walls, furniture, floor, and textile effects all combined to create an overall atmosphere of shimmering lightness. As a contemporary noted of the room, “Wherever he stands, the diverse beauties of this shimmering expanse attract his eye and fascinate his fancy... the diversified splendour is beautiful beyond description.”

The Kemp salon not only included fine examples of Tiffany stained glass, but also a small but extraordinary group of furniture he designed specifically for it. Two of these pieces form highlights of the Martin Cohen Collection. By a poetic twist of fate, these works will be offered in October at the Bonhams New York saleroom, a mere 200 metres from the site of their original home – Kemp's Fifth Avenue mansion is now the site of the Armani store. Tiffany's unique and astoundingly modern-looking sofa is one of his most progressive furniture designs – with the tufted button-back upholstery the only immediate clue that it was made in 1879 and not a century later. The bold, iridescent, geometric mother-of-pearl inlay all over the sofa is influenced by Islamic tile shapes and architectural patterns that Tiffany encountered on his travels and that also appeared as motifs elsewhere in





“The salon, with its hanging mosque lamps, colourful Syrian tiles, and Oriental carpets, was conceived as an entire design scheme”





**Right**

Attributed to Louis C. Tiffany  
for Associated Artists  
Important armchair from the salon  
of Kemp House, New York, c.1879  
carved holly inlaid with other woods,  
silk upholstery  
42 x 24 x 27in (107 x 61 x 69cm)  
Estimate: \$100,000 - 200,000  
(£75,000 - 150,000)

**Above**

A selection of 19th-century  
glass by Salviati & Co., Artisti  
Barovier and Fratelli Toso

**Opposite**

Martin Cohen has an eye for  
excellence. A selection from  
his collection will be offered  
at Bonhams in October

**Below**

Herter Brothers (1864-1906)  
Important pair of andirons,  
c.1878, from Marshall Field  
House's library, Chicago  
brass, iron  
25½ x 12 x 20¾in  
(65 x 30 x 53cm)  
Estimate: \$80,000 - 120,000  
(£60,000 - 90,000)

the room. The themes of lightness and iridescence were ones in which Tiffany was profoundly interested and they would figure prominently throughout his career. Around 15 years later, Tiffany patented his 'Favrile glass', a type of glass he used for windows, lamps and enormously popular small decorative objects. Thus we see in the Kemp sofa Tiffany's early experiments with precisely those aspects of design for which he would later become so famous.

A carved and inlaid armchair, also from the Kemp salon, is one of only two such pieces that are known. The design is firmly attributed to Tiffany, and it incorporates stylistic influences – Japanese and Indian – that were absolutely central to the prevailing Aesthetic taste at the time, one which prized harmony of ornamentation over any individual historical style.

The Kemp salon launched Tiffany's career as interior decorator. His various partnerships – notably with the Associated Artists, as Lockwood de Forest, Candace Wheeler and others were known – gave Tiffany the opportunity to complete more interior design projects, including in 1881 a house for Mark Twain (who, coincidentally, coined the term 'Gilded Age') and several rooms of the White House for President Chester Alan Arthur in 1882. As it turned out, the partnerships were short-lived and very few of these interiors now remain. One of the most celebrated is the recently restored Veterans Room of the Park Avenue Armory in New York.

One of the best-known partnerships Tiffany maintained during his decorating career was with de Forest, himself a painter, designer, and importer of Indian and Middle Eastern crafts and antiques.

De Forest had known Tiffany for some time, and it is he who probably supplied some of the Islamic details, such as the hanging mosque lamps and antique Syrian tiles, for Tiffany's Kemp salon. De Forest's travels throughout India on his honeymoon led him to meet John Lockwood Kipling, father of Rudyard and principal of the Mayo School of Arts in Lahore. Lockwood de Forest was fascinated by the Indian Craft Revival championed by Kipling, and saw commercial possibilities in importing fine Indian carvings to New York to be incorporated by

**“We see in the Kemp sofa,  
Tiffany's early experiments  
with light and iridescence”**

Tiffany and him into various interior design projects. In 1881, de Forest established a workshop in Ahmedabad, western India, precisely for this purpose, and designed numerous items of furniture, carved panels and other elements that were carved in Ahmedabad then shipped to New York. An excellent example of Lockwood de Forest's Ahmedabad carving is a large chimneypiece in the Cohen Collection, incorporating several important and well-known designs he made from temples, mosques and architectural features he encountered in India.

One of the other major cabinet-making firms that furnished the interiors of the Gilded Age in New York was Herter Brothers. Gustave and Christian Herter's clients were a who's who of New York society at the time







– Vanderbilt, Morgan, Gould and Ogden Mills, as well as Marshall Field in Chicago, were all loyal customers. Herter Brothers supplied single objects or decorated entire mansions, including furniture, textiles and all interior finishes, always in the latest taste. At the height of their influence in the 1870s and '80s, their receipts for one interior design project – for the New York mansion of banker Darius Ogden Mills at 634 Fifth Avenue (now the site of the Rockefeller Center) – came to a sizeable \$450,000, equivalent to more than \$11 million today. A gilt armchair Herter Brothers supplied to Darius Ogden Mills, possibly for this very commission, is another important piece in the Cohen Collection. Its Neoclassical form, with low profile and linear angles, could be inspired by ancient Pompeii and Greco-Roman antiquity, but is a distinctly modern and innovative design for the period. It was a popular one, too – in 1882, an identical chair was supplied to Jay Gould down the street at 579 Fifth Avenue.

Design influence from non-Western countries, especially Japan, is one of the predominant features of the American Aesthetic Movement, the artistic period in America concurrent with the Gilded Age. Herter Brothers embraced the forms and influence of the Aesthetic Movement, popularised in England by designers such as E.W. Godwin and Christopher Dresser. Their stylistic innovations were viewed with tremendous interest at the Philadelphia Centennial Exhibition of 1876 – by which time the Aesthetic Movement was fully international. Some of Herter Brothers' most successful and important furniture was made in the Japonesque style. By drawing on Aesthetic influences, they designed and created beautiful and finely made pieces of furniture

that were distinctly American – an excellent example is an ebonised chair in the Cohen Collection, identical to one supplied around 1882 for Jay Gould at his Gothic Revival country mansion Lyndhurst, on the Hudson River. Another important example of Herter Aesthetic Movement designs is an incredibly rare pair of brass andirons they supplied for the library of chain department-store owner Marshall Field's Chicago mansion. Identical to a pair supplied later to William H. Vanderbilt for one of his New York mansions (and now in the Metropolitan Museum of Art, New York), the andirons are in the form of sunflowers, one of the symbols of the Aesthetic Movement, repeated throughout Herter's work.

Very few of interiors have survived from New York's Gilded Age, though some of the buildings that once housed them can occasionally be seen, if one looks carefully between skyscrapers around the avenues of Manhattan. Fortunately, in the collection of Martin Cohen, alongside his exceptional and important collections of Italian glass and Chinese textiles, there are exceptional pieces of 19th-century design that survive from those interiors, affording us a rare glimpse of the lives of America's highest society during the Gilded Age.

*David Walker is an independent decorative arts specialist.*

Sale: The Cohen Collection  
New York  
Tuesday 6 October at 11am  
Enquiries: [design.us@bonhams.com](mailto:design.us@bonhams.com)  
+1 212 644 9001  
[bonhams.com/cohencollection](http://bonhams.com/cohencollection)







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# Brave new world

**Alastair Smart** talks to the museum directors facing up to the realities of public art in the teeth of a pandemic

It is the middle of July and, with a mixture of trepidation and excitement, I have arranged to meet Caroline Campbell, Director of Collections and Research at London's National Gallery. After 111 days closed, the National has recently reopened its doors, and Campbell is giving me a tour.

This is my first visit to any museum or gallery since March – hence the trepidation and excitement. Needless to say, the experience is different from before. I'm wearing a face covering, for a start. So is Campbell, whom I barely recognise, and all the staff.

The flooring is much changed too: there are arrows all over, directing visitors around the Gallery via a choice of three prescribed routes, and clockwise within each room. "We encourage people to linger in front of paintings they like," says Campbell. "They aren't against the clock. They can spend as much time here as they wish."

The reason this is possible is because the National is limiting its number of visitors. One has to book a time-slot online in advance. "The days of just dropping in off the street to see a few paintings are, for now, sadly over," Campbell says.

As has become standard at museums worldwide, I had to join a socially distanced queue outside the building before being invited in at my allotted time.

The National Gallery used to get 15,000 visitors a day. The figure this summer has been 25 per cent of that. It is a similar story elsewhere, with the Prado in Madrid seeing 15 per cent of its usual footfall, the Louvre 25 per cent and Tate Modern 30 per cent.

"The bright side is that visitors can now see their favourite artworks in greater calm," says Campbell. She points out a young woman looking closely at one of Rembrandt's self-portraits. "Those have probably



**Above left**  
Titian's *Diana and Actaeon*  
(1556-59)  
in the National Gallery in  
London

**Above**  
Caroline Campbell, Director  
of Collections and Research  
at the National Gallery





© The National Gallery, London



Photo: Hugo Glendinning, 2016

**Above**  
Frances Morris, Director,  
Tate Modern

**Right**  
Kara Walker's Tate installation  
*Fons Americanus*, 2019

**Left**  
The National's refurbished Room 32



© Tate (Matt Greenwood)

been the most stopped-at works since we reopened. I've noticed many people enjoying a quiet one-to-one with Mr Rembrandt, in a way that wouldn't have been possible before."

Less agreeable, however, are the prescribed routes and arrows on the floor. These are an understandable means of managing the flow of people, but they also make for a straitjacketed experience: seeing art in a way you are told to and not being able to go back on yourself and compare, say, the Gainsborough you are enjoying now with a Rubens you saw earlier.

It is worth rewinding briefly to March this year. Museums from Sharjah to Santiago were being forced to close their doors as COVID-19 swept the globe. It was an unprecedented and unwelcome move – but that was an unprecedented and unwelcome time.

Art-lovers were forced online, with virtual museum tours becoming the norm. Clearly there was merit in being able to log on to the Vatican website and have a remote look around the Sistine Chapel – but, equally clearly, this never compared to the awe of savouring the real thing.

At different stages over the summer, museums started to reopen. With the worst of this coronavirus (hopefully) behind us, governments decided that certain indoor gatherings were now safe – meaning we could be reunited with much-missed friends, such as *Mona Lisa* in the Louvre and *Girl with a Pearl Earring* in the Mauritshuis. All the museum directors that I spoke to had one thing in common – their own unique set of problems.

**“They had one thing in common – their own unique set of problems”**

“Every museum or gallery is different,” says Frances Morris, Director of Tate Modern. “Each one has its own collection, displayed in its own building, which means we’ve all had different challenges in reopening.”

Tate Modern’s building was originally a power station, and its vast turbine hall nowadays serves as a venue for art installations. On view currently is Kara Walker’s faux-Victorian fountain, *Fons Americanus*. As was the case before lockdown, visitors are allowed to walk around it, and take selfies beside it, as often as they please. They can even sit on its edges.

“We don’t want to limit people’s experience any more than is necessary,” Morris says. The sheer size of the Turbine Hall (35,000 sq ft) means COVID-19 is likely





**Left**  
Dr Tristram Hunt,  
Director of the V&A

**Above & right**  
Rooms to roam:  
the galleries of the V&A



© Victoria and Albert Museum, London



to be less threatening there than in a tiny room, so visitor regulations are not deemed crucial.

Ticket-holders do have to follow one of two set routes around the rest of Tate Modern, though: up the main building and back down the 2016 Blavatnik extension, or vice versa.

Things are more relaxed at the V&A. True, there is an abundance of hand-sanitiser stations and an absence of cloakroom facilities – which is customary at all museums now. Visitors, however, can take whatever path they want.

“We’re keen not to prescribe what to see,” says the V&A’s director, Tristram Hunt. “During lockdown, it felt like the algorithms had taken over free will. People had months of going online and being fed [content]. With reopening, I want to counter that – so if someone wants to walk straight from the Korean Gallery to the Cast Courts, they can’.

The huge variety of offerings at the V&A means visitors generally gravitate towards different parts of the museum, depending on their interests. A dreaded

concentration of people in one place thus should be avoided.

Hunt is anything but gung-ho, however. On reopening in early August, the V&A was offering entry to the ground-floor galleries only, 11am to 3pm Thursday to Sunday.

**“It felt like the algorithms had taken over free will”**

“This is going to a marathon, not a sprint,” Hunt says. “As long as government advice to office workers is to work from home and avoid public transport, it doesn’t make sense to have a complete reopening. This will be a case of seeing how things go, seeing what works, and gradually rebuilding confidence as things evolve.”

Though wearing a mask was only recommended in English and French museums at first, it has since become mandatory. Other areas in which policy is evolving is in response to scientific discoveries about COVID-19.



Photo: The Day Newspaper, Kyiv



**Left**  
Peter Doroshenko, Executive Director  
of Dallas Contemporary

**Below left**  
Jose Dávila's 2019 installation  
*Directional Energies*



Photo Kevin Todora. Courtesy of the artist and Dallas Contemporary



Photo: © Frank van den Burg

**Top right**  
The eyes have it: Van Gogh  
watches over display cabinets  
at the Van Gogh Museum

**Right**  
The exterior of the popular  
Amsterdam tourist attraction

**Far right**  
Emilie Gordenker, Director of  
the Van Gogh Museum



Some museums are now considering installing toilets with automatically shutting lids, for example, after it was learned flushing without a lid on can help the virus spread.

Finances are also a concern. At many institutions, they are in a dire state: due to the revenue-loss from extended closure during lockdown and the reduced footfall since.

“Emergency funding from government helps, of course,” says Emilie Gordenker, Director of Amsterdam’s Van Gogh Museum. “But that won’t be sustainable for long. These really are dark days.”

The Van Gogh Museum is a victim of its own success. Its international reputation is so high that around 1.8 million of its 2.1 million visitors annually come from abroad. Not ideal in a period of drastically reduced global travel.

“I think you’ll see many museums now cut back on blockbuster exhibitions with lots of expensive loans,” Gordenker says.

The situation is slightly different at Dallas Contemporary. The vast majority of its funds come from the philanthropy of local individuals and businesses

– “who’ve stayed loyal to us during the current crisis,” says the museum’s Executive Director, Peter Doroshenko.

Dallas has been something of a hotspot for the coronavirus, and – thanks partly to its financial wherewithal – the museum has been able to postpone reopening to spring 2021. “The health of our visitors and staff is paramount,” Doroshenko says. “This is a tough puzzle, and museum directors everywhere are just trying to put the pieces together as best they can.”

Whether we are reaching the beginning of the end of the pandemic, or simply the end of the beginning, remains to be seen – and depends on factors far beyond the art world. What we can say for sure is that visiting a museum today is like at no other time in history. Great art speaks to us through thick and thin, though. Regardless of the onerous measures currently in place, we are lucky to have access to it.

*Alastair Smart is an art critic for, among other publications, The Telegraph, The Independent and The Mail on Sunday. He is writing a book on Raphael.*





#### Left

A rare Stormbreaker axe prop used by Thor in *Avengers: Infinity War*. Marvel Studios, 2018  
Estimate: £15,000 - 20,000 (\$20,000 - 25,000)

#### Opposite

Caught in the act: the sale will also include the pyjamas worn by Jodie Comer for her role as Villanelle in *Killing Eve*  
Estimate: £1,000 - 1,500 (\$1,300 - 1,900)

#### Opposite below

A signed script page from the film *Love Actually: Working Title*, 2003. This section describes the famous scene in which Mark (Andrew Lincoln) professes his love for his best friend's wife, Juliet (Keira Knightley), at her door. Signed and annotated by writer and director Richard Curtis. This is offered together with an original cell from the film reel, which features Bill Nighy singing 'Christmas Is All Around', mounted in a modern glass frame with a note signed by Curtis  
Estimate: £300 - 500 (\$400 - 650)

# Prop up

Ever watched a film and wanted to own the axe?  
Now is your chance, says **Sasha Thomas**

**H**ave you ever yearned to own Thor's legendary Stormbreaker axe? Of course you have. It was described as "the greatest weapon ever made" by Joe and Anthony Russo, directors of *Avengers: Infinity War*, in which it was wielded to such devastating effect. Just as deadly, but in a different way, are the pyjamas worn by Jodie Comer as Villanelle in the critically acclaimed drama series *Killing Eve*. For Star Wars fanatics, a rare Sith Trooper Helmet from the 2019 film *Star Wars: The Rise of Skywalker* is seeking a new home, too.

All of these iconic props take centre stage in the Entertainment Memorabilia sale in Knightsbridge. They and many other wonderful things – including the (guaranteed unwashed) football shirt worn by Paul Mescal as Connell Waldron in the hit of the year *Normal People* – have been donated by studios and the actors themselves to support The British Academy of Film and Television Arts' *Illuminating BAFTA* campaign, expanding its learning and new talent programme. As BAFTA's Chief Executive, Amanda Berry OBE, explains; "We know that talent is everywhere, but opportunity is not. All funds raised in the auction at Bonhams will go towards BAFTA's year-round learning and talent development programmes, which exist to give talented individuals from all parts of our society every chance to flourish and ensure our industries are open to all."

Sale: Entertainment Memorabilia  
Knightsbridge, London  
Enquiries: Claire Tole-Moir  
+44 (0) 20 7393 3984  
claire.tolemoir@bonhams.com

**"The pyjamas worn by Jodie Comer as Villanelle are also deadly, but in a different way"**



#### Above

A poster for *Absolutely Fabulous (The Movie)*, signed by Joanna Lumley and Jennifer Saunders. Accompanied by a notecard from Joanna Lumley regarding the provenance. BBC Films, 2016  
40in x 30in (102cm x 76cm)  
Estimate: £150 - 200 (\$200 - 260)

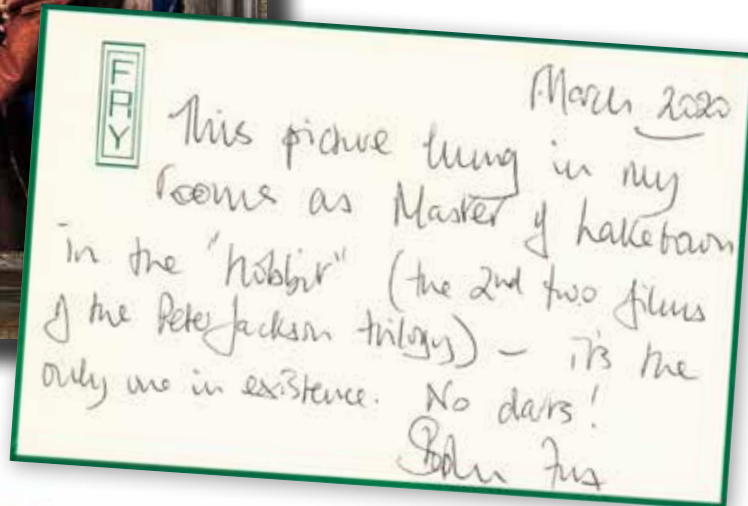




© Sid Gentle Films 2019



© WingNut Films/Warner Bros. 2013



**Left**  
A prop portrait of Stephen Fry as the Master of Lake-town from *The Hobbit: The Desolation of Smaug*. WingNut Films/Warner Bros, 2013. Accompanied by a notecard from Stephen Fry on its cast-iron provenance  
55in x 67in (139.5cm x 170cm)  
Estimate: £200 - 300 (\$260 - 400)



© Working Title, 2003



© Lucasfilm, 2019

**Left**  
A production-used Sith Trooper Helmet from *Star Wars: The Rise of Skywalker*. Lucasfilm, 2019  
Estimate: £20,000 - 30,000 (\$25,000 - 40,000)



**Right**  
Beyond the normal: a signed script and signed football shirt, as worn by Paul Mescal for his role as Connell in *Normal People*. Element Pictures, 2020  
Estimate: £300 - 400 (\$400 - 520)

© Element Pictures, 2020



© Pathe/Film4, 2015

**Above**  
One to watch: a sash and medal worn by Carey Mulligan in her role as Maud Watts in the film *Suffragette*. A medal worn by Helena Bonham Carter in her role as Edith Ellyn will also be offered. Pathe/Film4, 2015  
Estimate: £800 - 1,200 (\$1,000 - 1,500)



# Modern & Contemporary African Art

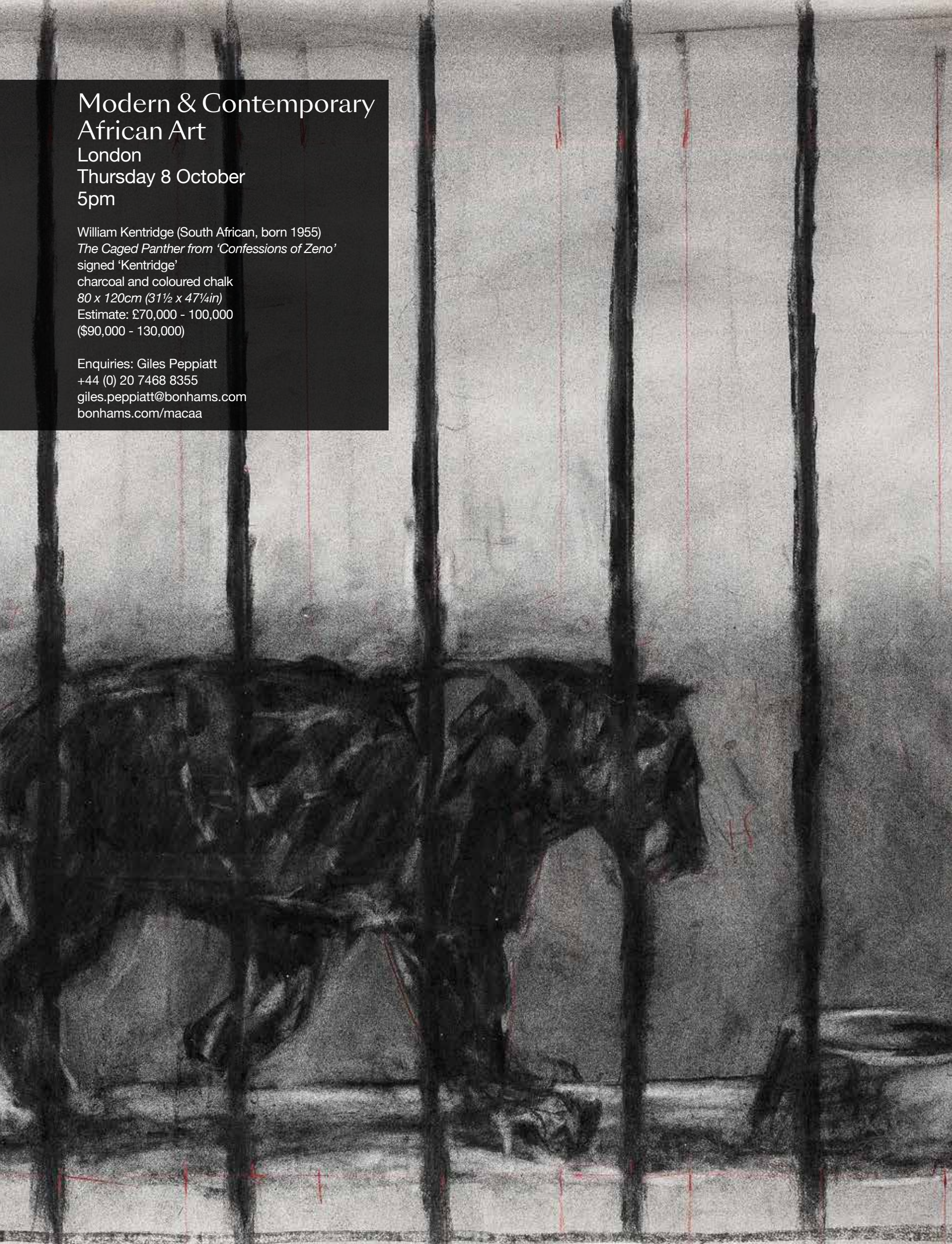
London

Thursday 8 October

5pm

William Kentridge (South African, born 1955)  
*The Caged Panther from 'Confessions of Zeno'*  
signed 'Kentridge'  
charcoal and coloured chalk  
80 x 120cm (31½ x 47¼in)  
Estimate: £70,000 - 100,000  
(\$90,000 - 130,000)

Enquiries: Giles Peppiatt  
+44 (0) 20 7468 8355  
giles.peppiatt@bonhams.com  
bonhams.com/macaa





# Cape crusaders

The wine map of South Africa has been transformed, says **Tim Atkin**

Visit one of the more-famous wine farms in the Cape – Groot Constantia, Meerlust or Vergelegen, perhaps – and history is in the air, echoing back to the late 17th century. Don't mention it to the Australians, but South Africa has been making wine since 1659, long before the First Fleet set out for Botany Bay.

And yet, for all those centuries of pruning, picking and fermentation, all that undeniable Cape Dutch heritage, South Africa is a very young winemaking country. In fact, it's arguably changed faster and more excitingly than any other New World producer in the last 25 years. Many of the most-celebrated names didn't exist in 1994, when the first fully democratic elections were held and the apartheid era came to an end.

The New Wave that people in wine circles talk about with such enthusiasm, all beards and surfboards and T-shirts, is barely a decade old. Any list of the best wineries in the Cape – from Alheit Vineyards to AA Badenhorst, Sadie Family to Savage, Rall to Restless River – will be dominated by names that are comparative newcomers to the scene.

The same applies to wine regions. Because of a quota system that effectively prevented producers from planting in new areas until 1992, the Cape stuck to places that had a distinguished track record. Some were great – Stellenbosch and Constantia, for example – others were not.

Since the restrictions were lifted, new, cooler-climate regions, such as Ceres, Elgin, Elim and the Hemel-en-Aarde Valley, have emerged and helped

to transform the wine map of South Africa, while some traditional ones, such as the Swartland, Citrusdal Mountain and the Breede-kloof, have been revolutionised. South Africa's terroirs, located on some of the oldest vineyard soils on earth, have never been more diverse or geographically distant from one another.

Youthful energy characterises the South African wine industry. Even after one of the more difficult years in its history – it was illegal to sell wine locally for months – that remains true. It's not just the actual, physical age of many of the winemakers, it's also a state of mind.

**“It's changed faster and more excitingly than any other New World producer”**

The can-do approach and collegiate spirit remind me a lot of Australia in the 1990s, when wines from Down Under conquered the world.

Which wines styles does South Africa do best? With its range of climates – tempered, in some cases, by altitude and proximity to the country's two oceans – it can turn its hand to anything: still, sparkling, red, white, fortified or sweet.

But there are a few styles at which the Cape excels. Chenin Blanc, the country's most-planted grape, grown in all of its regions and capable of an array of styles, is top of the whites. The best producers are Alheit Vineyards, David & Nadia and Sadie Family. But also look out for Chardonnay (Ataraxia, Hamilton Russell, Leeu Passant and Uva Mira), Sauvignon Blanc (Diemersdal and

Reyneke), Semillon (Boekenhoutskloof and Thorne & Daughters) and, most underrated of all, white blends. The best bets here are BLANKbottle, Cape Point, Lourens Family and Vergelegen.

And the reds? The most-famous region in the Cape, as well as the one that attracts the most wine tourists, is Stellenbosch. And the Cabernet Sauvignons and Bordeaux-style red blends from this area are some of the country's finest and most collectable wines. Look out for those from Delaire Graff, Kanonkop, Miles Mossop and Stark-Condé. But I think South Africa's Syrahs are every bit as good. Top tips here are Boschkloof, Lismore, Mullineux and Van Loggerenberg.

I'd also recommend the increasingly impressive Pinot Noirs (watch out Burgundy) from Creation, Crystallum, Newton Johnson and Storm, and, for the adventurous, Pinotage (Beeslaar and Spioenkop) and Cinsault (Blackwater, Natte Valleij, Rall and Savage) – one

a native invention, the other a grape with a long history in these parts.

I've been tasting and writing about Cape wine for 30 years, and publishing an annual report on the country for the last eight. And I can say with conviction that there has never been a better time to drink South African. The prices – for now – are still very affordable, and the quality is at an all-time high.

*Tim Atkin MW publishes an extensive annual report on South African wines on [timatkin.com](http://timatkin.com). The 2020 edition is published on 10 September.*

Sale: The 2020 Nedbank Cape Winemakers Guild Auction  
London  
Saturday 3 October at 12pm  
Enquiries: Richard Harvey +44 (0) 20 7468 5811  
[richard.harvey@bonhams.com](mailto:richard.harvey@bonhams.com)  
[bonhams.com/finewine](http://bonhams.com/finewine)







## Prints & Multiples

Los Angeles

Tuesday 29 September

10am

Andy Warhol (1928-1987)

*Muhammad Ali (F. & S. II. 179-182), 1978*

The complete portfolio, comprising 4 screenprints in colours on Strathmore Bristol paper, each signed and numbered 2/150

40 x 30in (101.6 x 76.2cm)

Estimate: \$180,000 - 250,000

(£130,000 - 190,000)

Enquiries: Morisa Rosenberg

+1 323 436 5435

[morisa.rosenberg@bonhams.com](mailto:morisa.rosenberg@bonhams.com)

[bonhams.com/prints](http://bonhams.com/prints)



# Around the Globe

**Andrew Currie** highlights a  
selection of Bonhams sales worldwide



## Switzerland Bonhams in Bonmont

Following 2019's successful inaugural Bonmont Sale, which achieved a world record for a Lamborghini sold at auction, Bonhams returns to the Bonmont Golf and Country Club in Switzerland on 20 September. The world's finest classic and collectors' motor cars, representing the most glamorous, sporting and luxurious automotive marques, will be displayed against the picturesque backdrop of Lake Geneva, while the deconsecrated 12th-century abbey will again provide an atmospheric venue for the Bonhams saleroom. Already confirmed to the sale is a brace of Bugatti Veyrons: one a 16.4 Super Sport Coupé, the other a 16.4 Grand Sport Vitesse. This French supercar set the benchmark for the category when launched in 2005. Both cars have covered fewer than 700km from new and are offered with an estimate each of CHF 1.6 million to 2.1 million. The duo is part of a 12-strong supercar collection in the sale, which also includes a Ferrari 599 SA Aperta and a sporting pair of Mercedes AMG SLS 'Black Series' Coupés. A supercar from another era is the Maserati Mistral 'gran turismo', which was unveiled to the world at the 1963 Turin Motor Show. Bonhams is offering a 1964 Spyder, one of only 125 convertibles produced. Delivered new to Switzerland, this example has been owned by the same family since 1971.

**Image:** 2010 Bugatti Veyron 16.4  
Super Sport Coupé  
**Estimate:** €1,485,000 - 1,950,000  
**Sale:** Bonmont Sale  
Chésereux, Switzerland, 20 September  
**Enquiries:** Paul Darvill  
+44 (0) 7526 254 630  
paul.darvill@bonhams.com

## London In the spotlight

The German submarine and air attack on the Royal Navy base at Scapa Flow in the Orkneys in 1939 is notorious for exposing the deficiencies of the UK's defences. Less well known is a later German raid in March 1940, on the same target, that had a consequence of a different, but very far-reaching kind. Until that point in the war, the role of the RAF had been limited to attacking ships at sea. It had refrained from bombing military targets on land because of fears of causing civilian casualties. The 1940 German attack on Scapa Flow also hit, on purpose, a nearby town, killing one civilian. The RAF retaliated by launching an aerial attack on the German seaplane base on the island of Sylt. This minor but highly significant skirmish is captured beautifully in *Raid on Sylt 1940* by marine artist Norman Wilkinson (who also invented dazzle paint to protect merchant shipping in WWI). The raid proved decisive in another respect. Although the RAF crew were hailed as heroes, poor navigation and bombing accuracy limited the effectiveness of the strike, thus encouraging the rapid development of new bombing techniques that would prove invaluable during the long, difficult years ahead.

**Image:** *Raid on Sylt 1940* by Norman Wilkinson  
**Estimate:** £30,000 - 50,000  
**Sale:** The Marine Sale  
Knightsbridge, 11 November  
**Enquiries:** Rhyanon Demery  
+44 (0) 20 7393 3865  
rhyanon.demery@bonhams.com







## New York *Dress it up*

To kick off Asia Week, Bonhams will be offering *Elegant Embellishments*, an auction of 62 lots that features no fewer than 50 lots from the RenLu Collection, formed by the well-known and beloved designer Robert Kuo of Los Angeles. Kuo formed his collection with a discerning eye for objects that span all eras of design and aesthetic appeal right across the major eras of Chinese history. The collection offered includes both pieces from antiquity and modern representations of classic designs in jewellery and adornments.

**Image:** A selection of gold accessories

**Sale:** *Elegant Embellishments*, New York, 21 September

**Enquiries:** Dessa Goddard

+1 415 503 3333

[desa.goddard@bonhams.com](mailto:desa.goddard@bonhams.com)



## Hong Kong *The sceptre of death*

Death comes to us all. For Buddhists, Yama Dharmaraja is a deity on whom you can lean to quell any fearful thoughts. Yama Dharmaraja, who subdues Death, has several powerful 'weapons' that help terrify all demons and vicious spirits. One of them is a sceptre famously held in Yama Dharmaraja's raised right hand. Named *kapala danda*, which literally means 'a skull bowl sceptre', it is a rare, ritual implement symbolising the triumph over Death. Similar examples can be found in the British Museum and the Metropolitan Museum, New York, but this one is offered in the Hong Kong sale of *Images of Devotion* on 5 October. The New York sale of *Indian, Himalayan & South-east Asian Art*, which takes place on 23 September, also has a fine collection of devotional objects.

**Image:** A gold and silver damascened *kapala danda*, eastern Tibet, 15th century

**Estimate:** HK\$300,000 - 500,000

**Sale:** *Images of Devotion*, Hong Kong, 5 October

**Enquiries:** Edward Wilkinson +852 2918 4321  
[edward.wilkinson@bonhams.com](mailto:edward.wilkinson@bonhams.com)



## New York *Tipping the balance*

The life of the German photographer Werner Rohde (1906-1990) was a bit of a mystery – no bad thing for an artist, perhaps. That he took up photography in 1927 while an art student in Berlin is certain, as is the influence of the Hungarian painter, photographer and Bauhaus professor László Moholy-Nagy. Under the latter's encouragement, Rohde began to experiment with unorthodox techniques – double-exposures, unusual camera angles and lighting – to such effect that his work was selected for the seminal 1929 *Film und Foto* exhibition in Stuttgart. His marriage to fashion designer Renata Bracksieck – herself a talented photographer whose astonishing *Self Portrait* was sold at Bonhams Stonewall@50 sale in 2019 – took him to Paris where he threw himself into fashion photography. After the war, Rohde joined the family glass-painting business, and nothing more seems to have been heard of him. Which leaves us with the images – and what images they are. *On the Umbrella's Point*, which features in the *Photographs* sale in New York in October, dates from his breakthrough year



of 1929 and is extremely rare. It is a trademark work: dramatic light and shadow define the picture's limits, hinting at some meaning just beyond the viewer's grasp. A little like the life of Werner Rohde himself.

**Image:** *On the Umbrella's Point* by Werner Rohde

**Estimate:** \$15,000 - 25,000

**Sale:** *Photographs*, New York, 2 October

**Enquiries:** Laura Paterson +1 917 206 1653  
[laura.paterson@bonhams.com](mailto:laura.paterson@bonhams.com)



# The Zoute Sale

Knokke-Heist, CWART  
Sunday 11 October  
2pm

*Ferrari Classiche certified*

1963 Ferrari 250GT Berlinetta Lusso

Estimate: €1,600,000 - 1,800,000

(£1,200,000 - 1,400,000)

Enquiries: Philip Kantor

+32 476 879 471

[philip.kantor@bonhams.com](mailto:philip.kantor@bonhams.com)

[bonhams.com/zoute](https://bonhams.com/zoute)







The Marine Sale  
London  
Wednesday 11 November  
2pm

Montague Dawson (British, 1890-1973)  
*Rounding the Buoy (detail)*  
signed 'MONTAGUE DAWSON'  
oil on canvas  
50.8 x 76.2cm (20 x 30in)  
Estimate: £20,000 - 30,000  
(\$30,000 - 40,000)

Enquiries: Rhyanon Demery  
+44 (0) 20 7393 3865  
[rhyanon.demery@bonhams.com](mailto:rhyanon.demery@bonhams.com)  
[bonhams.com/marine](http://bonhams.com/marine)





## Los Angeles *Just flagging it*

In many ways, William T. Wiley is a quintessential California contemporary artist. Born in Indiana and coming to California for art school, he was steeped in the experimental post-war art scene in San Francisco. The university town of Davis, outside the city, also played a part – it would become well known for its radical art department and as the birthplace of Bay Area Funk. Wiley's interests are wide-ranging, from environmentalism to Zen Buddhism, as are his influences, from Marcel Duchamp to Jasper Johns. Wiley seamlessly weaves ideas and themes into his paintings, sculptures, works on paper and art of nearly every conceivable media, building layers of reference that are dense with meaning and creating a vocabulary all his own. *Who Waves – The Flag* is a spectacular example of Wiley's particular language and the hypnotic effect it can have on a viewer. It is a wild, riotous jumble of a painting, exploring the idea of America – the landscape and its flawed idealism – with the humorous critique that typifies his best works.



**Image:** *Who Waves – The Flag* by William T. Wiley  
**Estimate:** \$15,000 - 20,000  
**Sale:** Post-War & Contemporary Art  
 X Made in California, Los Angeles, 16 September  
**Enquiries:** Sonja Moro, sonja.moro@bonhams.com



## Edinburgh *Scotch corner*

Edinburgh's annual Scottish sale leads with a fascinating and historically important painting, *Taymouth Castle and Estate, including Loch Tay from the South*, by the mid-18th-century British artist John Sanger. It is one of a number of pieces associated with the castle in the sale. As ever, the Scottish Colourists are well represented, with *Paris Street Scene* by Duncan Fergusson being the stand-out picture. In the years before World War I, Fergusson lived in Paris, and he painted the city tirelessly, producing wonderfully evocative images of the cafés and streets near his studio in Montparnasse. And who could resist a Medieval weapon with a Romantic past? The Oakeshott Type XIIb sword dates from the late 13th/early 14th century and, it is believed, was recovered from the River Forth

in 1879. They say it belonged to a warrior fighting under William Wallace and Andrew Moray during the famous victory over the army of Edward I at the Battle of Stirling Bridge, in September 1297. It was this incident from the First War of Scottish Independence that was immortalised, with a little artistic licence, in the 1995 film *Braveheart*.

**Image:** *Taymouth Castle and Estate, including Loch Tay from the South* by John Sanger  
**Estimate:** £80,000 - 12,000  
**Sale:** The Scottish Sale  
 Edinburgh, 14 October  
**Enquiries:** Charles Graham-Campbell  
 +44 (0) 131 240 2294  
 charles.grahamcampbell@bonhams.com



## Brussels *New representative*

The team in Belgian and Luxembourg received a boost earlier in the year when Constance Carakehian joined as Deputy Representative. Based in the Brussels office, she is working alongside the company's Benelux Representative, Christine de Schaetzen. Constance was previously the VIP Relations and Operations Coordinator for Frieze, based in London. Fluent in English, French and Spanish, she has a degree in Economics and Management from the University of Bristol in the UK, and a master's degree from the IE Business School in Madrid.

**Enquiries:**  
 constance.carakehian@bonhams.com



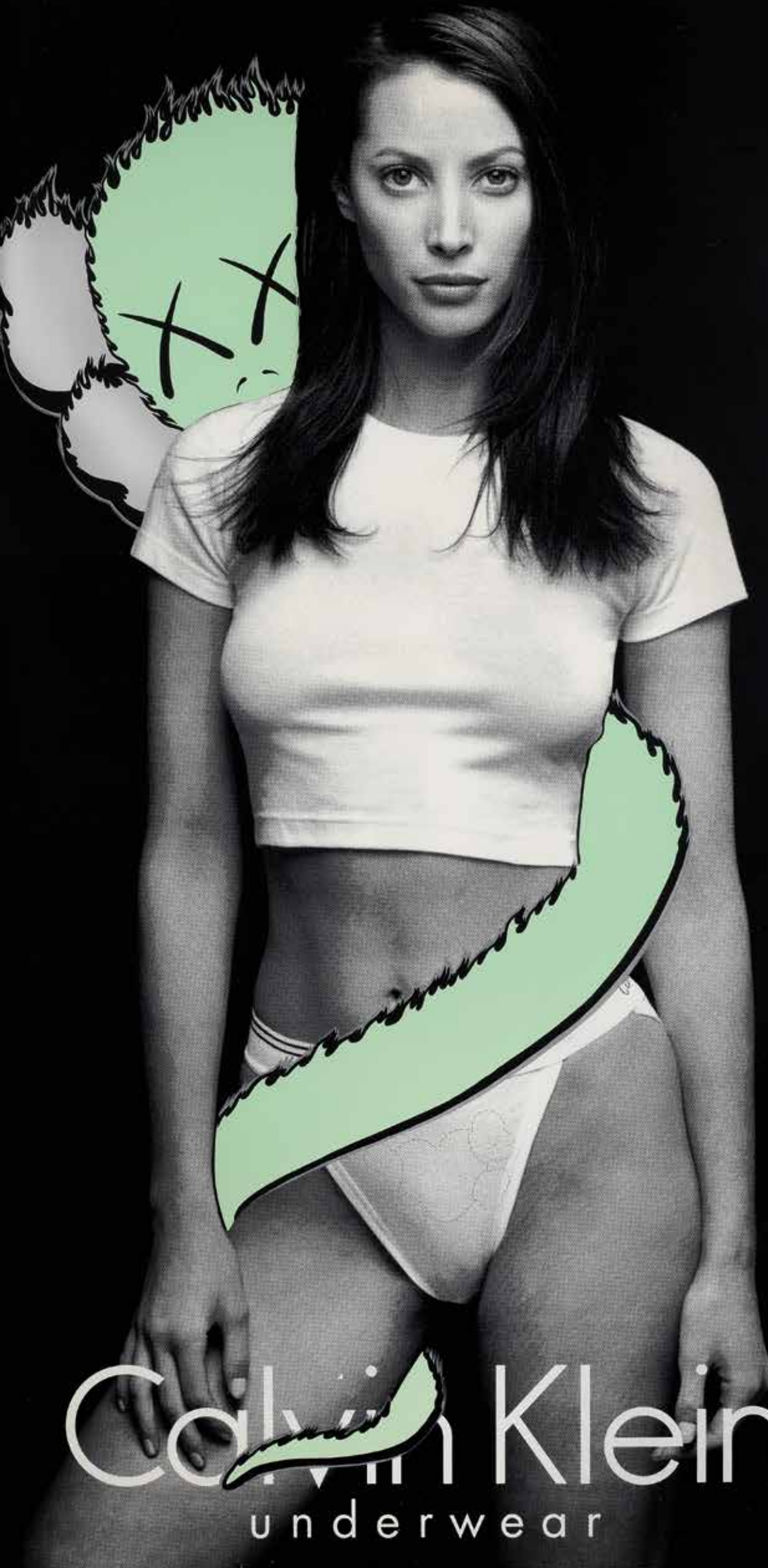


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Please note:  
  
All sale dates are subject to change. Readers are advised to contact the department concerned for exact details.  
  
For information and details of sale





Pop x Culture  
London  
Thursday 8 October  
2pm

KAWS (American, born 1974)  
*Untitled (Calvin Klein)*, 1999  
signed and numbered 'KAWS 11/14' (lower right)  
silkscreen on mylar  
124.5 x 66cm (49 x 26in)  
Estimate: £80,000 - 120,000  
(\$100,000 - 150,000)

Enquiries: Cassi Young  
+44 (0) 20 7468 5815  
cassi.young@bonhams.com  
bonhams.com/popxculture

Calvin Klein  
underwear

KAWS 11/14





© Sylvain Delau

## Sokari Douglas Camp on how her works arrived at St Paul's

**T**he Canon of St Paul's rang me in 2014 and asked if I would like to show my sculpture, *All the World is Now Richer*. It is a series of six figures, a saga if you like, each of which represents a facet of black experience, and each has their rallying cry.

The occasion was to mark the 50th anniversary of Martin Luther King's speech in the cathedral, but in the end the works were on display for six months, and the whole world saw them. The fact that my figures had to enter through doors that are opened only for the ruling monarch was icing on the cake. When they were in place, it was as if they were in dialogue with the whispering gallery in Christopher Wren's dome. It was also as if they had been invited into the pantheon of heroes resting in St Paul's, alongside the Duke of Wellington and Nelson. It's the epicentre of the British Empire, and my figures were making their presence felt.

My sculpture relates to where I come from. I'm from the Kalabari tribe, a tiny minority living in the Niger Delta, where my father was a chieftain. My life changed, aged five, when I was sent to live with my sister, who had married an English anthropologist. When she died in childbirth, her husband – my guardian – was desperate to remain connected to our family, so he asked for me to stay with him. It meant that I grew up in an extraordinary household, listening to the Nigerian cultural elite discussing what this freshly independent country could

## My Favourite Room



© Innaa Camp

become. It was so inspiring, all the possibilities. My guardian decided I should have the best education the world could offer, so – aged eight – I was sent to boarding school in England.

After an experience like that, you either become a lawyer or an artist... I went to Central School of Art, then the Royal College of Art. But early on, I had a deep-seated desire to walk into a gallery and feel excitement, perhaps even fear: the sensations I had had at our festivals in Nigeria. And that's what I wanted to inject into these quiet cultural mausoleums, with works that incorporated music, sound, movement – to bring my village to London.

My sculptures are on display in the British Museum, I've been shown at the Venice Biennale, but somehow having my works at St Paul's was the culmination of all I had been trying to do. It was... epic.

*Sokari Douglas Camp has works on display in the Africa Galleries of the British Museum.*

*St Paul's Cathedral is open once more for sightseeing, but pre-booking tickets is advised. [stpauls.co.uk](http://stpauls.co.uk)*



Modern British & Irish Art  
London  
Wednesday 18 November  
3pm

Henry Moore O.M. (1898-1986)

*Reclining Figure*

bronze with a black patina

15.2cm (6in) width

Conceived in 1945

Estimate: £80,000 - 120,000

(\$100,000 - 150,000)

Enquiries: Matthew Bradbury

+44 (0) 20 7468 8295

[matthew.bradbury@bonhams.com](mailto:matthew.bradbury@bonhams.com)

[bonhams.com/modernbritish](http://bonhams.com/modernbritish)





**WILENSKY**  
EXQUISITE MINERALS

Underground Hues  
Fall 2020

