Bonhams

MAGAZINE | SUMMER 2018 ISSUE 55

Francis Drake
The pirate who saved England

Frank Auerbach
His bed sitters

The Outsider
How Dubuffet shook the world of art

and
Don McCullin
on his return to the ruins of Palmyra


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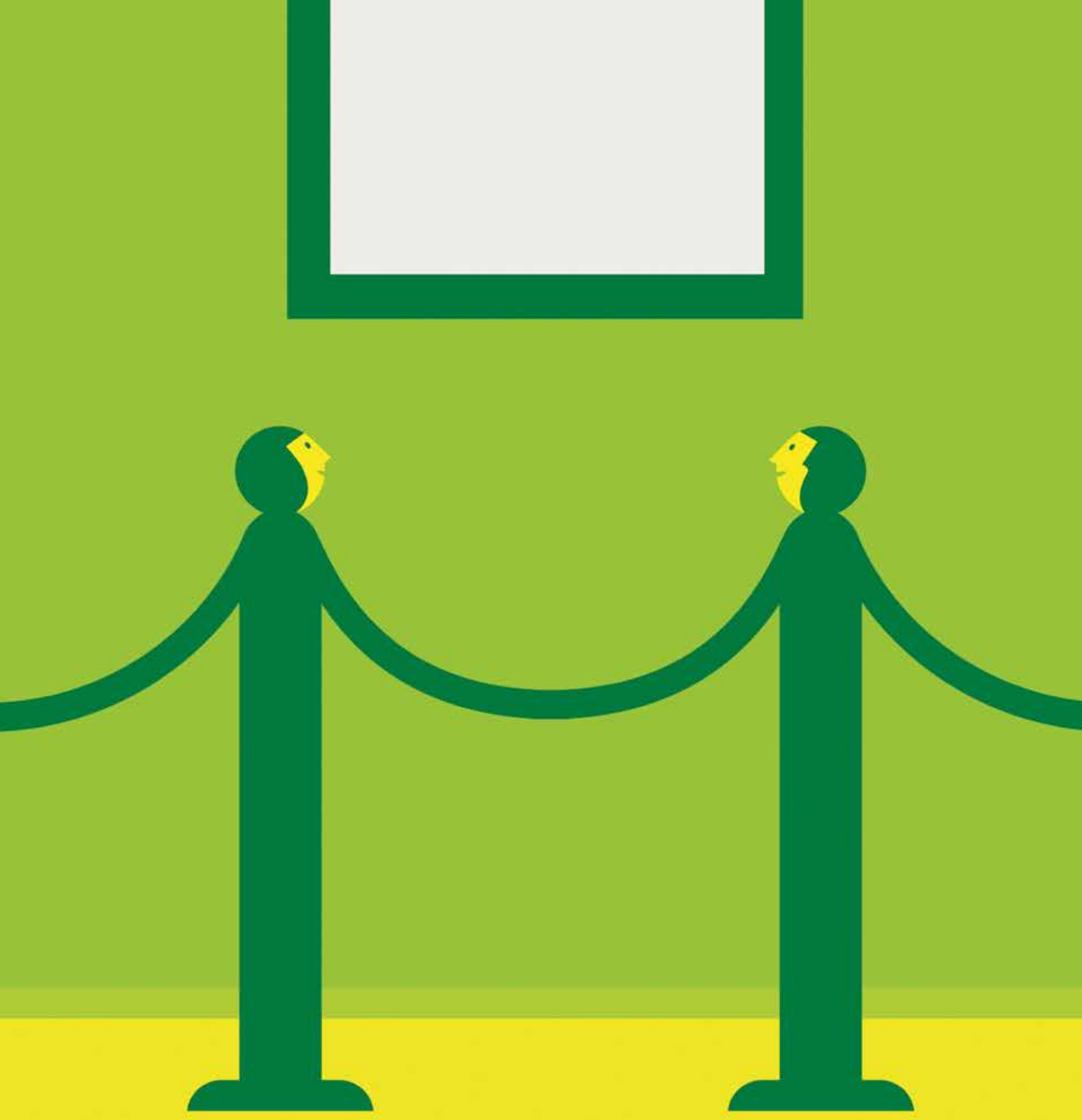


Editor's letter

Unlike James Dean, almost every rebel does have a cause. It's why they put their head above the parapet in the first place. But rebellion takes many forms – from those who make nonconformity their life's work to those who embark on a mission to stretch boundaries, whatever the cost. Then some fall out of society into trouble through a personality defect.

Take the case of swashbuckling National Treasure Sir Francis Drake. It seems plain as a pikestaff that the buccaneer's initial motive was straightforward greed. Had he followed in his father's footsteps, Drake would have led a quiet life as a gentleman farmer. However, led astray by his cousin John Hawkins, he spent his youth instead as a pirate, raiding Spanish galleons in the Caribbean and returning with booty worth more than £100,000 (perhaps £15 million in today's money).

But forget the slave-trading and smuggling: as naval historian Sam Willis points out on page 26, Drake's most egregious act of rebellion was in the way he polevaulted into the nobility. Drake's portrait, on offer in July's Old Masters sale, shows Drake as he saw himself: a gentleman of property, resplendent in armour and ruff, equipped to defeat foes on the foredeck – or at court.

Jean Dubuffet was in the family business as a wholesale wine merchant until, aged 41, he devoted himself to painting. Dubuffet didn't just rebel against his family – he rebelled against the entire canon of art. As Alastair Smart describes on page 32, Dubuffet wanted art to be a direct projection of a person's psyche, rather than observations of nature. The movement he founded, Art Brut, tapped into a longing for the raw, far removed from stultifyingly overcivilised elite art. Given the surge in the market for his work, Dubuffet's visceral passion still speaks to today's collectors.

Finally, do come to see our exhibition of Alexander Golovin's set designs for Stravinsky's *Le Rossignol*, one of the most revolutionary operas ever. It was deemed so shocking that it lasted only one performance in Russia, but Golovin's exquisite watercolours are reminders that rebels forge the path to progess.

Enjoy the issue.

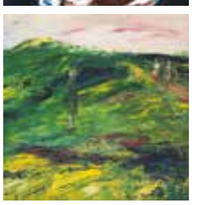
Contributors

© Rémy Contin

© Don McCullin, artist and Hauser & Wirth

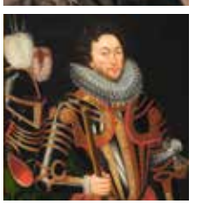
Don McCullin

Don McCullin began his career in 1959, when *The Observer* bought his picture of north London gang The Guv'nors. Since then, his work has included everything from piercing shots of the Vietnam War, to haunting Somerset landscapes. He was the first photographer to be made a CBE. On page 72 he makes a painful visit to Palmyra, his favourite place in the world.



Maev Kennedy

Maev Kennedy is the Arts and Heritage Correspondent for *The Guardian* and a regular on BBC Radio 4, on panels and presenting *Open Book*. Born in Dublin, the daughter of two novelists, Kennedy is steeped in Irish myth and history. Here, on page 22, she tells the story of Jack Butler Yeats and the grisly relic of one of Ireland's greatest boxers.

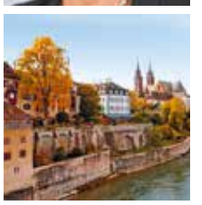


Sam Willis

Dr Sam Willis is an historian, archaeologist and broadcaster. A world authority on maritime and naval history, he has made more than ten TV series for the BBC and National Geographic. To celebrate the sale of a portrait of England's premier swashbuckler, on page 26 Willis tells how Drake defeated an armada and defined an era. Like Drake, Sam lives in Devon.

Margaret Rand

Margaret Rand is an award-winning wine writer for *World of Fine Wine*, *Decanter* and *Gourmet Traveller Wine*, and is general editor of *Hugh Johnson's Pocket Wine Book*. Her latest book, *101 Wines to Try Before You Die* (Octopus, £12), has just been published. On page 55, Rand explains how Super-Tuscans came to the rescue of Italian wine.



Georgina Adam

Georgina Adam has spent more than 30 years writing about the arts. She was editor-at-large of *The Art Newspaper* and wrote a weekly column for the *Financial Times*. Her most recent book, *Dark Side of the Boom: The Excesses of the Art Market in the 21st Century* was published this year to great acclaim. On page 56, she gives her guide to Basel.

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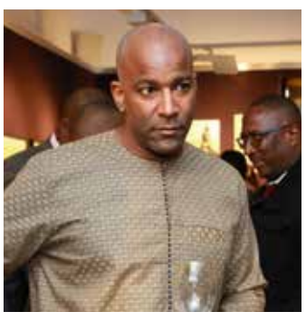
1768-2018

William Powell Frith, *A Private View at the Royal Academy, 1881* (detail), 1883. Oil on canvas, 102.9 × 195.6 cm. A Pope Family Trust, courtesy Martin Beisly

News

In and out of Bonhams' salerooms



Main image: R Yofi Grant and Giles Peppiatt
Middle: Mrs Rebecca Akufo-Addo, First Lady of Ghana, and Nana Oforiatta Ayim; Nick Hackworth and Touria El Glaoui
Bottom: Iain Walker, British High Commissioner to Ghana; Ayesha Feisal, Arlene Wandera and Enam Gbewonyo; Korieh Duodu

✳

Ghana party

On the occasion of the 2018 CHOGM (Commonwealth Heads of Government Meeting), Bonhams held a celebration of modern and contemporary Ghanaian art at the Knightsbridge saleroom. Hosted in partnership with international law firm Hogan Lovells, the UK-Ghana Chamber of Commerce, and art writer Nana Oforiatta Ayim, the event was an opportunity to view work by some of Ghana's most important artists, including El Anatsui and Ibrahim Mahama. Among the guests were Mrs Rebecca Akufo-Addo, First Lady of Ghana, His Excellency Iain Walker, the British High Commissioner to Ghana, Touria El Glaoui, the founder of 1-54 Contemporary African Art Fair and R.Yofi Grant, the CEO of GIPC.

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A great haul

It doesn't get much grander than the Painted Hall in Greenwich – where peerless Wren architecture combines with James Thornhill's gravity-defying ceiling painting that extols the Protestant Succession. And there are few more magnificent sights than the great room laid out for a banquet. Fifty-three of the splendid candelabra that lit such occasions from 1939 are to be offered at the Knightsbridge Home & Interiors sale in July. Commissioned when the hall became the Royal Naval College's dining room, each is engraved with George VI's monogram – he was then Admiral of the Fleet. Built in 1692 to provide accommodation for retired sailors, the complex of buildings is now under the stewardship of the Greenwich Foundation.

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Old Master Paintings

New Bond Street
Wednesday 4 July
2pm

Workshop of Jan Brueghel the Younger
(Antwerp 1601-1678)
Extensive Bouquet of Mixed Spring and Summer Flowers
oil on panel
103 x 72cm (40½ x 28¼in)
Estimate: £70,000 - 100,000
($100,000 - 140,000)

Enquiries: Poppy Harvey-Jones
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bonhams.com/oldmasters

News

The car's the star

There can be few cars of the silver screen more recognisable – or, indeed, desirable – than a James Bond Aston Martin. This glorious 1965 Aston Martin DB5 was used in the smash hit *GoldenEye*, driven in the film by Pierce Brosnan, the fifth actor to assume the career-defining role. The Aston Martin took part in one of the most thrilling car chases of cinema history, in which Bond's DB5 races through the hills above Monaco against the Ferrari F355 belonging to arch villainess Xena Onotopp (Famke Janssen). After filming, the car – extensively restored to remove any traces of its stunt-car past – was used widely to promote the film. Until recently, it was on display at the *Bond in Motion* exhibition at the London Film Museum in Covent Garden.

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The ex-EON Productions 1965 Aston Martin DB5 sports saloon, as featured in the film GoldenEye, *driven by Pierce Brosnan as James Bond*
Estimate: £1,200,000 – 1,600,000

Self-Portrait of a lady

It is Gwendolen Fairfax who says, in Oscar Wilde's *The Importance of Being Earnest*, "I never travel without my diary. One should always have something sensational to read in the train." This option was not, perhaps, open to the Russian artist Zinaida Serebriakova, who chose to chart the events of her life in paint rather than words. Her *Self-Portrait with Brushes*, which is offered in the Russian Art sale at New Bond Street in June, was one of the many self-portraits she painted to record her moods and changing appearance over the course of her life. The work was executed in Paris in 1945, immediately after World War II. Personally and professionally, it was a bleak period, but, characteristically, Serebriakova portrays herself with a wry smile.

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It's never too late

Monday 18 June is the second of the new series of Bonhams Lates – evening receptions for the collectors of tomorrow. The February launch attracted 250 people to Bonhams Knightsbridge. This June, New Bond Street will host an event – in partnership with the exclusive Mark's Club. There will be Sipsmith Gin cocktails and, of course, fabulous art on display, as well as previews of the Fine Watches sale. Entry is free, but definitely RSVP only.

Enquiries: lates@bonhams.com

Post-War
& Contemporary Art
London
Wednesday 27 June
5pm

Arnulf Rainer (Austrian, b.1929)
Kreuz, 1991-1992
oil on panel, in the original frame
187.3 x 129cm (73¾ x 50¾in)
Estimate: £100,000 - 150,000
($140,000 - 170,000)

Enquiries: Ralph Taylor
+44 (0) 20 7447 7403
ralph.taylor@bonhams.com
bonhams.com/contemporary

News

✳ **Making hay**

Among the most popular of Tate Britain's many masterpieces is a pair of oil paintings, *Reapers* and *Haymakers*. Painted in the early 1780s by George Stubbs, when the artist was seeking to broaden his appeal, they are, in fact, just two of a set of four paintings he made on a similar theme. Only one of them is in private hands, and it is now offered at the Old Master Paintings sale in New Bond Street in July. In *Harvesting*, from 1785, Stubbs demonstrates his lyrical realism, capturing the skill, of labourers loading hay onto a cart. To this work scene, he added two young girls gleaning the leftover corn – a telling illustration of the artist's empathy for the rural working class.

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andrew.mckenzie@bonhams.com

Above: George Stubbs (1724-1806)
Harvesting
oil on millboard
67.8 x 97.7cm (26¾ x 38½)
Estimate: £350,000 - 450,000
($550,000 x 625,000)

Left: Ahasuerus Fromanteel
Wall Clock, 1660

Below: Thomas Tompion
Selby Lowndes 3 Train Full Grande
Sonnerie No 21

✳

Nice timing

In early September, the chiming, whirring and ticking of more than 100 rare clocks will fill the salerooms at Bonhams New Bond Street in what will be one of the most important horological exhibitions ever mounted outside a museum. It will trace the story of the English clock during the second half of the 17th century – the Golden Age of clockmaking – with masterpieces on display by the greatest makers, among them Thomas Tompion, Edward East and the Fromanteel and Knibb families. Focused on the development of the pendulum – the crucial breakthrough of the period – the exhibition will follow its dramatic effect on the accuracy of timekeeping, while simultaneously exploring the social history of the clock as a luxury item. This ground-breaking exhibition, which runs from 3 to 14 September, has been made possible by the generosity of two private collectors, and is supported by loans from public institutions.

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✳

Surprise prize

The contest for the Sarah Siddons Award is the pivot on which turns Joseph L Mankiewicz's classic 1950 film *All About Eve*. The fictitious award – a statuette of the famous English actress – is the ultimate symbol of Broadway success, but trails jealousy and deceit in its wake. Bette Davis starred as Margo Channing, an ageing actress attempting to fend off a challenge for top spot from Ann Baxter's Eve Harrington. Davis kept the film's statuette for years, before giving it to film critic Robert Osborne. It is now offered in TCM Presents… a Celebration of Robert Osborne sale at Bonhams New York, along with film posters and other pieces of memorabilia.

Enquiries: Catherine Williamson
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catherine.williamson@bonhams.com

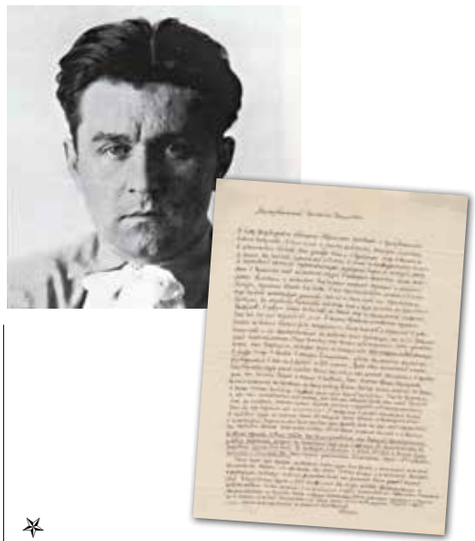
Modern Decorative Art + Design

New York
Thursday 7 June
2pm

Harry Bertoia (1915-1978)
Untitled (Bush Form), circa 1970
welded copper and bronze with applied patina
24½in (62cm) high
Estimate: $80,000 - 120,000
(£60,000 - 85,000)

Enquiries: Benjamin Walker
+1 212 710 1306
benjamin.walker@bonhams.com
bonhams.com/design

News



Revolutionary art

Ludwig van Beethoven and Kazimir Malevich worked a century apart, but shared an urge to turn convention on its head. Beethoven's 'Emperor' Concerto (his Piano Concerto No.5 in Eb major) opened with a solo piano rather than the whole orchestra – not the first time the composer had taken his audience by surprise. And when Malevich exhibited his *Black Square* at the Tretyakov Gallery in Moscow in 1915, he set the spark of another artistic revolution. Work by both men is offered by Bonhams in June. For Beethoven, handwritten musical sketches for the Emperor's 2nd and 3rd movements will be at New York's Fine Books & Manuscripts sale, while important Malevich correspondence with fellow artists and writers on life, love and art heads the Fine Books sale in London.

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Art lovers

An exhibition this summer at the RWA, Bristol's first art gallery, will explore the fascinating story of artist couples in the 20th century. Sponsored by Bonhams West Country HQ in Bath, *In Relation* presents the work of nine famous British artistic pairs and invites visitors to ask: were they lovers or teachers, muses or rivals? Laura and Harold Knight, Vanessa Bell and Duncan Grant, and Barbara Hepworth and Ben Nicholson are among the couples included in a wide-ranging and innovative look at how artists in intimate relationships inspire and influence each other. The exhibition runs from 16 June to 9 September, and complimentary tickets are available to readers of *Bonhams Magazine*.

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emma.sykes@bonhams.com

Polarised

In August, New Bond Street welcomes back the Friends of the Scott Polar Research Institute (SPRI) for an exhibition that brings together artworks by European and Arctic artists spanning 200 years. Oil paintings by 19th-century European explorers will sit alongside contemporary prints by Inuit artists and the fruits of the latest Friends of SPRI Artist-in-Residence programme, sponsored by Bonhams. Painter Nick Romeril travelled more than 3,500 miles on the Royal Navy's patrol ship HMS *Protector*, which brought him up close to some colossal icebergs. His remarkable paintings and drawings of the trip will be on show in London for the first time. The exhibition runs from 30 July to 17 August.

What happened next . . .

Monumental success

The white-glove Juffali Sale, which was held onsite at Bishopsgate House in February, featured sculptures by Fernando Botero. *Adam and Eve* achieved a record-breaking total of £2,048,750.

African queen

Recently discovered in a north London flat, Ben Enwonwu's masterpiece *Tutu* – described by Ben Okri as 'Africa's *Mona Lisa*' – set a new world record for the artist's work at auction making £1,205,000.

Emerald city

An historic collection of emeralds and diamonds by Hennell, one of Britain's oldest and most venerable jewellers, sold for a total of £1.9 million at the Fine Jewellery sale at Bonhams New Bond Street in April.

Whisky Sale

Hong Kong
Friday 17 August
6.30pm

山崎 Yamazaki 50 year old
1st edition, released in 2005
one of 50 bottles,
in wooden presentation case
Estimate: HK$1,800,000 - 2,400,000
(£170,000 - 225,000)

Enquiries: Daniel Lam
+852 2918 4321
daniel.lam@bonhams.com
bonhams.com/whisky

Cometh the hour

James Stratton, Head of Clocks, talks to ***Andrew Currie*** about how he wound up at Bonhams

Photograph by William Mees

Right The Time Lord: James Stratton, Director of Fine Clocks, with some of the treasures for his next sale

Below A sensational discovery: the Cupid Clock by 17th-century master clockmaker Ahasuerus Fromanteel, which sold at Bonhams in 2011 for £710,000

One Tuesday afternoon in May 2011, Bonhams Head of Clocks James Stratton opened an email from one of the company's European representatives. "The attached image was tiny and a little blurred," James recalls. "There was an ordinary suburban mantelpiece – a vase of flowers, some ornaments – and, in the centre, a clock. I stared at the screen and suddenly the hairs stood up on the back of my neck. I'd only ever seen one like it before: an incredibly rare and famous masterpiece by the 17th-century father of English clockmaking, Ahasuerus Fromanteel. I seemed to be looking at its twin. I couldn't be 100 per cent sure from a photograph, of course. So, trying to keep calm, I had the clock sent to London. When I opened the crate, I knew my instinct was right."

The discovery caused a sensation – it was the equivalent for the clock world of discovering not just a lost Rembrandt, but one that nobody knew he had painted. The Cupid Clock, as it became known, was a previously unrecorded work by the master clockmaker. Of immense historical importance, it sold later that year at Bonhams for £710,000, making it the most valuable clock James has ever handled.

James's passion for clocks – and it is a passion – began when he was young. As he says, "I was surrounded by antiques from a very early age. They were my parents' great love, and our family weekends were spent browsing in antiques shops and fairs. A lot of young boys might have found that boring, but I loved it."

In the school holidays, James worked for an auctioneer near Bury St Edmunds. "It was a real old-fashioned sell-everything company. One day I'd be lotting up pigs for the weekly farmer's market, and the next hanging pictures and lugging furniture. Then, during my gap year, I got a job at an antiques centre. Six days a week – first in each morning and last out at night. I learned such a lot."

A course in Fine Arts Valuation at Southampton followed, and in 1993 James landed a job at what was then Phillips auction house, based in New Bond Street, in the Clock and Watch Department. "Almost as soon as I started, I knew I'd arrived," he says. "Everything about clocks appealed to me. From the intricacies of the movements to the very sound of the striking hours – it's wonderful to think these same sounds have been heard by generations of people we'll never know, but with whom we have this in common."

James's search for the next great clock takes him all over the world. As he points out, over the centuries so many factors – wars, emigration, colonisation – have dispersed people and their possessions, that it is not unusual to find clocks thousands of miles from where they were made. As he points out, "Clocks can turn up in

the most unexpected places. I remember being called to a huge, grand but very run-down townhouse in Spain. We climbed the stairs into the ballroom, dodging cobwebs and the holes in the floor – very Miss Havisham. In a solitary dusty cupboard at the far end of the room was a clock. It was clearly French, and of exceptional quality. I took it back to London and embarked on what turned into many months of research, at the end of which we were able to show that it had been made specifically for Napoleon's great showcase exhibition, L'Exposition Publique des Produits de l'Industrie Française in 1801." The clock sold for £332,880.

"Like a violin that's never played, a clock is dead if it isn't used"

"Like a violin that's never played, a clock is dead if it isn't used. This clock had been moved round the house willy-nilly for two centuries, without anyone paying it much regard. It was immensely satisfying to bring it back to life."

It is not just the history behind particular clocks that captures James's imagination. He is also deeply immersed in the history of horology itself. "It is easy to forget that clockmaking was a very competitive business," he says. "At the high end of the market, clocks were luxury items, and there was intense rivalry to produce better, more accurate timepieces. There were, of course, eureka moments – the invention of the pendulum, for example – but advances in technology tended to be incremental. As with Formula One racing cars today, clockmakers were continuously making minor adjustments to enhance performance and gain the extra edge. Tracing these changes is part of the appeal." Visitors to Bonhams New Bond Street will have a chance to immerse themselves in the history of horology when an astonishing collection of English clocks will be exhibited from 3 to 14 September.

Above A late 17th-century ebony veneered quarter-repeating table clock by Thomas Tompion, London
Estimate: £200,000 - 300,000

Top right A French clock made for the 1801 Napoleonic exhibition that sold at Bonhams for £332,880 in 2011

But for now James is concentrating on his next sale in July. "I'm particularly excited by a late-17th-century table clock by one of the best-known makers of the time, Thomas Tompion. "Tompion's work is faultlessly designed, and his patrons, the crowned heads and nobility of Europe, were eager to buy the best clocks made anywhere in the world. This clock made in 1695 runs as well today as when new. Winding it each week, hearing its tick, is, for me, a direct connection back through the centuries."

Looking back over his journey from antique-crazy schoolboy to internationally respected expert, James reflects, "I discovered early on that with clocks, the more you know the more you realise how much there is to learn. Some days I feel I've only just begun. Clocks are endlessly fascinating, and I can't imagine my life without them now."

Andrew Currie is Deputy Director of Press.

Sale: Fine Clocks
London
Wednesday 11 July at 2pm
Enquiries: James Stratton +44 (0) 20 7468 8364
james.stratton@bonhams.com
bonhams.com/clocks

The Quail Lodge Sale

Carmel
Friday 24 August
12pm

Superb, award-winning restoration
Original body and drivetrain
1964 Shelby Cobra 289
Estimate: Refer Department

Enquiries: Jakob Greisen
+1 415 503 3284
jakob.greisen@bonhams.com
bonhams.com/quail

Driving force

John Surtees was World Champion both on motorcycles and in racing cars, but the vehicle closest to his heart was the rare BMW 507 Count Agusta bought him. ***Doug Nye*** explains

Photographs by Simon Clay

Left The ex-John Surtees 1957 BMW 507 Roadster
Estimate: Refer Department

Right John Surtees signed for Honda in 1966. He is pictured here with his Honda V12

The late, great John Surtees CBE was the most competitive man I have ever known – and, having been involved with motor racing for more than 50 years, I've known a few. He was intensely driven, and it was this dedication that made him the only man ever to win World Championships on both two wheels and four: he held seven World Championship titles on motorcycles, as well as winning the 1964 Formula One Drivers' Championship.

His story is extraordinary. Born in 1934, he was the son of a south London motorcycle dealer, who was also a successful grass-track racing competitor. John made his debut as passenger on father Jack's racing sidecar at

"John made his debut aged 14 and won… only to be disqualified"

the age of 14. They won, only to be disqualified when the officials learned John's age.

He entered his first solo race at 15, and at 16 began as an apprentice at Vincent Motorcycles. In 1951, he began to excel in minor level motorcycle racing. By 1955, Norton gave John his first works-team ride and he beat reigning World Champion Geoff Duke – twice.

The Italian industrialist Count Domenico Agusta then invited Surtees to join the MV Agusta works-team. John accepted. He was loved by Italian fans, who nicknamed him *figlio del vento* ('son of the wind') and *Il Grande John*.

In 1956, Surtees won the coveted 500cc Motorcycle World Championship for MV – the company's first. He

Left Surtees takes flight on a 350cc MV over the Ballaugh Bridge in the Junior TT

Below left The ex-John Surtees 1957 Roadster, parked at Aintree in 1959

Below The delivery at the BMW factory of Surtees' new Roadster

went on to add hat-tricks of World titles in 1958, 1959 and 1960, in both 350cc and 500cc classes. His 1958 season was staggering: he won 23 consecutive races. Surtees was duly invited to the BBC Sportsman of the Year event, where he sat beside Ferrari's new Formula One World Champion Driver, fellow Englishman Mike Hawthorn.

When I interviewed him, John said Mike had told him: "Four wheels stand up on their own better than two. Have a go!" He duly test-drove sports and Formula One Aston Martins and an ex-Moss F1 Vanwall at Goodwood.

For 1960, John was tied to MV Agusta for motorcycle racing, but Count Agusta would only enter the World Championship-qualifying events, so John was forbidden from riding other makes in between. "So I decided to try my hand at racing cars… the first motor race I ever watched from beginning to end I saw from the cockpit!"

He made a startling debut at Goodwood. After a race-long duel for the lead with Jim Clark's Team Lotus, Surtees explained, "I tried to go through a gap that was a bit too narrow, put two wheels on the grass, lost time and finished second…". But after only four races on four wheels, Lotus chief Colin Chapman gave him a Formula One drive. He finished second in the British GP at Silverstone and led the Portuguese GP at Oporto, setting the fastest lap time. John Surtees, Formula One star, had arrived.

In 1962, "Mr Ferrari invited me to visit Maranello, where he offered me a drive. I said 'It's too soon. I'm not ready yet.' His people sucked their teeth and said, 'Don't turn him down! You'll *never* get asked again!'". But, John continued, "the Old Man always liked racing motorcyclists because, he used to say, 'They have fire in the belly – I like my team to have fire in the belly'." Enzo

"Enzo declared that John could not possibly drive a German car while racing for his team: he must have a Ferrari instead"

came back the following year with another invitation. This time John said yes.

So *Il Grande John* returned to an Italian factory team, but the car that he was driving for his first trip to Maranello could have blown the deal. That car was John's BMW 507 V8, which is offered by Bonhams at the Goodwood Festival of Speed in July.

When he acquired the car as new in 1957, John had just won the 1956 500cc World title for MV Agusta. A few months later, at the Hockenheim circuit in Germany, he spotted the new BMW 507. He instantly fell in love with its voluptuous good looks – the classical styling of aristocratic industrial designer Albrecht Graf von Schlitz gennant von Goertz von Wrisberg. "[BMW's engineering director] Von Falkenhausen saw me looking at it, and said 'Try it!'. I came back thinking, 'That's rather nice.'"

Back in Italy, Count Agusta wanted to reward John for his World Championship success. "I thought I really would like one of those new BMWs. 'What's the price?', asked the old Count. I told him it was over £3,000 and he winced. We finally did a deal, went 50:50… and I went back to von Falkenhausen, did a little development work for BMW and got the car."

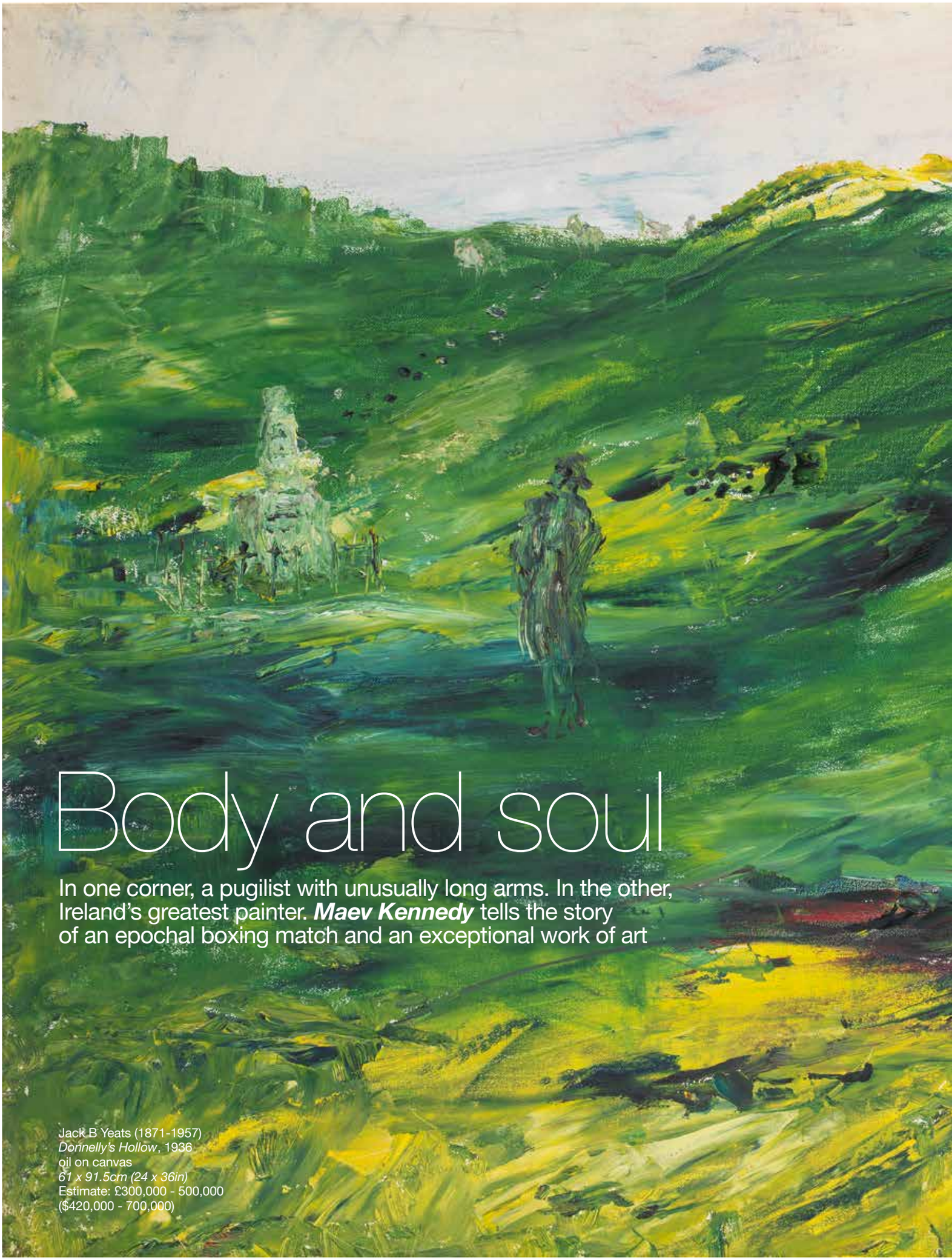
Surtees would maintain and adore the car until he died – aged 83 – on 10 March last year. He often drove his graceful Grand Tourer over the Brenner and Simplon Passes on his way from England to Italy. Early on, he had contacted BMW: his car did not feel quite as good as the one he had first tried – it was not going uphill as quickly as he would like, and went down the other side too fast! BMW "breathed on" his car's V8 engine and invited him to carry out brake testing in Birmingham with Dunlop, who duly fitted his car with four-wheel disc brakes.

When he signed for Ferrari in late 1962, Surtees arrived at the Maranello factory in this BMW. Enzo declared he could not possibly drive a German car while racing for him: he must have a Ferrari instead. Delivery was agreed and – Surtees chuckled at the memory – "I thought 'This is good', but when I got my first pay cheque, he had deducted the price from my fee!"

Today this one-owner-from-new BMW 507 is not only a beautiful example of the company's rarest and most-refined sports car, it is unique. It is a uniquely connected, single-owner beauty of a machine, now being offered for the first time at public auction, direct from the estate of one of the world's most-revered sportsmen. More than that, it is also the car that could conceivably have denied the Formula One World Champion his chance to drive for Ferrari…

Doug Nye has written more than 70 books about motor racing, including Goodwood Revival: The First Ten Years *(2008).*

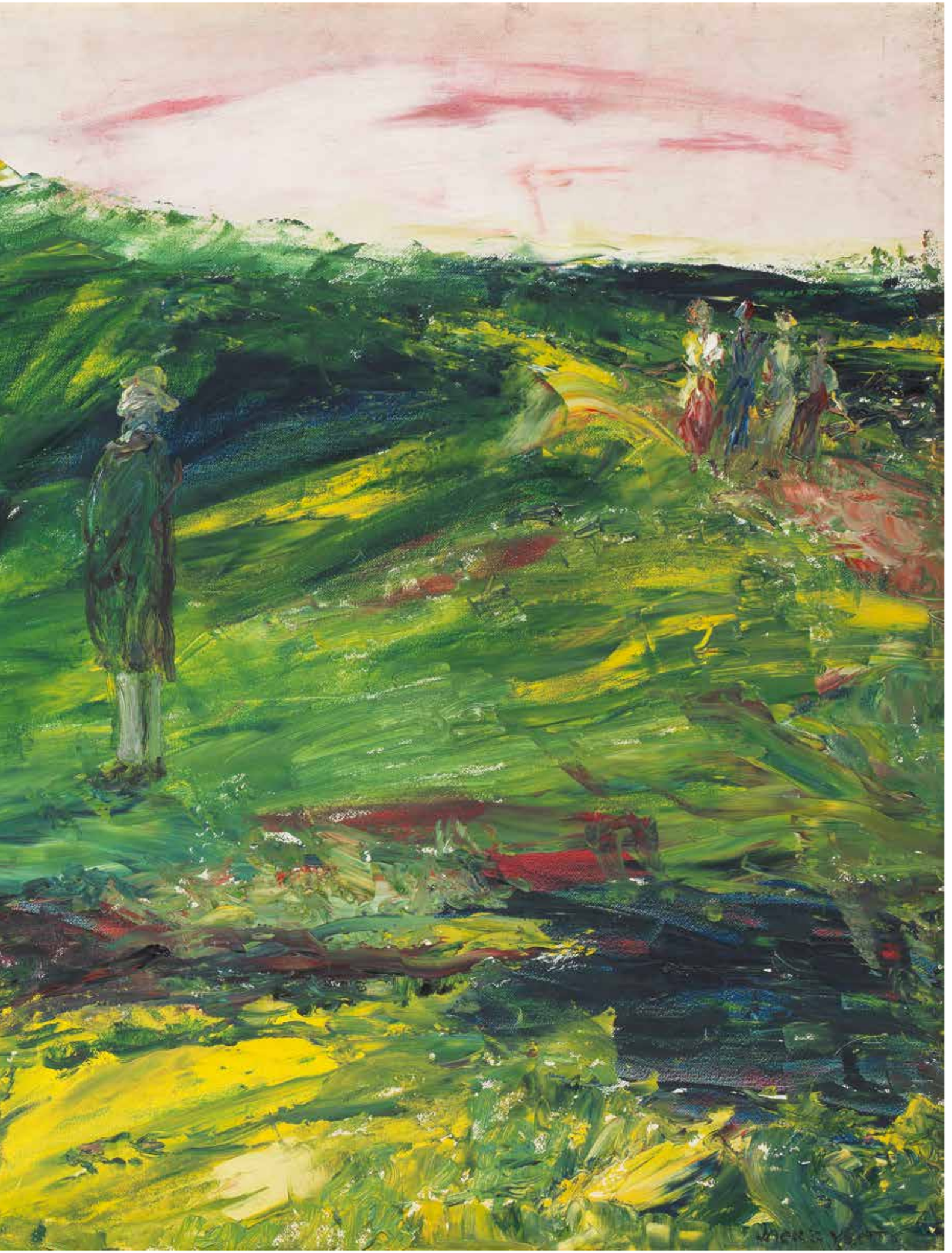
Sale: Festival of Speed
Goodwood
Friday 13 July
Enquiries: Malcolm Barber +44 (0) 20 7468 8238
malcolm.barber@bonhams.com
bonhams.com/motorcars



Body and soul

In one corner, a pugilist with unusually long arms. In the other, Ireland's greatest painter. ***Maev Kennedy*** tells the story of an epochal boxing match and an exceptional work of art

Jack B Yeats (1871-1957)
Donnelly's Hollow, 1936
oil on canvas
61 x 91.5cm (24 x 36in)
Estimate: £300,000 - 500,000
($420,000 - 700,000)



A life in brief

1871 Jack Butler Yeats born in London, youngest of the four children of Irish portrait painter John Butler Yeats. He grows up in Sligo with his grandparents

Finds work in London as an illustrator for *Boy's Own Paper* and Comic Cuts

1894 Marries Mary Cottenham and settles in Wicklow

1906 Begins painting in oils, showing an increasing interest in Expressionism

1916 Elected member of the Royal Hibernian Academy

Designs sets for Dublin's Abbey Theatre, where three of his own plays are produced

1924 Wins a silver at the Paris Olympics for *The Liffey Swim* – the year after his brother takes the Nobel for Literature

1936 Paints *Donnelly's Hollow* to be shown at the Royal Hibernian Academy

1957 Dies in Dublin

On some road-weary evening, driving back from a journalistic outing to the south-west and before hurling my little yellow Citroën Dyane into Dublin rush-hour traffic, I would often stop for a coffee at a pub on the edge of the Curragh. It was a nondescript pub in a nondescript crossroads village, and the coffee was dreadful – we are talking Ireland in the 1980s – but there would often be a scatter of tourist cars or even a tour bus parked outside, because the Hideout in Kilcullen held one of the most extraordinary objects of any pub in Ireland.

The artist Jack B Yeats probably sat many times just where I rested with my mug of instant coffee. He may even have come to see the glass case on the wall holding something resembling a walking stick, as dark and gnarled as a piece of bog oak. The regulars paid it no attention, but every day strangers came asking to see the right arm of the Georgian boxer 'Sir' Dan Donnelly, an arm so long he was said to have tied his shoe laces without bending down – unlikely, since he was all of six feet tall. The arm was mummified with its fist half clenched, one finger crooked as if in perpetual challenge.

The relic went when the pub was sold 20 years ago, but tourists still come looking for it. The arm was there from around 1949 and Yeats lived until 1957 – although, with his lifelong love of circuses, sideshows and boxing, he may well have encountered it years earlier, as it travelled far further than its original owner. It travels still, resurfacing in New York a few years ago in an exhibition provocatively titled *Fighting Irishmen: A Celebration of the Celtic Warrior.*

Yeats certainly knew the pub, the village and, within walking distance, the scene of Donnelly's triumph. He recorded in drawings and paintings the natural turf amphitheatre that would be known forever after the match as Donnelly's Hollow, the site of the brutal bare knuckle slugging contest that ended in a broken jaw for his English challenger, and a purse of sovereigns for Donnelly.

The 1936 painting offered at Bonhams in the Modern British and Irish Art sale in June shows the scene, but not the encounter. Like many of Yeats' later works, it has the atmosphere of eavesdropping on a moment in the telling of some not quite audible story. The livid green grass suggests it has been pouring rain, a very plausible suggestion in the Irish midlands, while the ominous pink glow of the sky intimates more to come and probably thunder with it. Two tall figures gaze down the turf slope: one probably the skinny figure of Yeats himself, and the other perhaps Donnelly, looking down on the monument behind its iron railings, erected more than half a century after Donnelly drank himself to death in 1820, aged just 32.

> "The Hideout held one of the most extraordinary objects of any pub in Ireland"

Further away a group of women hurries down the slope, possibly coming to persuade the artist to abandon his reverie and seek shelter. The painting doesn't show it, but they are walking in another of the haunted features of the real scene: the giant footprints scarring the slope.

The painter John Butler Yeats had four arty children. And if you were a betting man in the 19th century, you'd have put your money on Jack to be rich and famous. The two sisters would become renowned in the craft world, but the eldest son, Willie, was a dozy sort, yearning over unobtainable women and a sucker for any passing mystic. It was Jack who threw himself into steady work as a commercial illustrator, then an increasingly successful painter – he was the first Irish artist to sell for more than £1m, though far too long after his death to do him any good. He was also a novelist, playwright and poet. John

Opposite *Two Travellers*, 1942

Above *The Liffey Swim*, painted by Yeats in 1923 – for which he won Ireland's first Olympic medal

Right *A Soldier of Fortune*, sold at Bonhams for £56,250 in 2016

Far right Jack Butler Yeats, photographed in 1904

once boasted: "One day I will be remembered as the father of great poet – and that poet is Jack."

While his brother sighed over drawing room sirens, Jack relished the gaudy fringes of society: travellers, singers of street ballads, hucksters, jockeys, circus performers – and the boxers who abound in his sketchbooks. He would not, of course, be remembered as his family's great poet – his brother Willy, better known to the world as W.B. Yeats, carried off that accolade. However, by the time Jack painted himself contemplating Donnelly's triumph, he had become the first man in Ireland to win an Olympic medal – taking silver in 1924 for his painting *The Liffey Swim* in the days when art could be an Olympic sport.

It's no wonder that Yeats was drawn to Donnelly's own epic sporting triumph. Back in 1815, farm carts and gentry carriages had choked every road from Dublin to Kildare to see the fight, while thousands made their way on foot towards the hollow. In the late 19th-century, Irish newspapers recorded the death of one very old man, noteworthy only as the last living witness to Donnelly's most famous exploit.

Donnelly had been born in Dublin in 1788, ninth of 17 children of a poor labourer. A handy man in a pub brawl or backroom fight, he was taken up by Captain Kelly, a horse trainer and amateur boxer, who saw serious money might be made promoting the young man with the long arms. He organised the 1814 fight against Tom Hall, a boxer from the Isle of Wight. It was messy and inconclusive, with Donnelly awarded victory despite striking his opponent on the ground: the referee thought that Hall had dived rather than being knocked down.

The following year's match against George Cooper, a far better-known boxer, made Donnelly's fame: 20,000 spectators are said to have gathered. Cooper was more skilled, but Donnelly had his height, weight, and the famous long reach, and was awarded the purse after a blow in the 11th round broke Cooper's jaw.

Donnelly fought one more famous match in England, beating Tom Oliver in a gruesome 34 rounds. Greeted afterwards by the future George IV as "the best man in Ireland", Donnelly is said to have replied, "I'm not, but I'm the best man in England." Prinny, delighted with the joke tapped him on the shoulder and dubbed him 'Knight of the Fives'. Donnelly would style himself 'Sir Daniel' for the rest of his short life.

He was the best customer of his own Dublin pub, and died reputedly after downing 47 glasses of punch. Half of Dublin followed his funeral, but he would not rest in peace. At the height of the grave-robbing Resurrection Men era, medical students dug up Donnelly and sold his body to a surgeon called Hall. A deeply implausible legend says Hall recognised and "respectfully reburied" him, keeping only the arm as a souvenir. It is far more likely that whatever remained after dissection was dumped. Either way, the arm was used by Hall in anatomy lessons for years, before being sold to a travelling circus. In the 20th century, it passed, appropriately, through a bookmaker and a wine merchant before coming to the Byrne family of Kilcullen, owners of the Hideout.

Donnelly's withered arm, a relic for pilgrims through the generations, served – for a while – to preserve the memory of the greatest fight in Irish history, but it was Jack Butler Yeats' painting that immortalised the scene.

Maev Kennedy is the arts correspondent for The Guardian.

Sale: Modern British & Irish Art
London
Wednesday 13 June at 3pm
Enquiries: Penny Day +44 (0) 20 7468 8366
penny.day@bonhams.com
bonhams.com/irishart

Opposite
English School (late 16th century)
Portrait of Francis Drake
oil on canvas
Estimate: £300,000 - 500,000
($425,000 - 700,000)

Right
Sir Francis Drake
by Jacobus Houbraken, *c.*1720

Sailor of the century

Merchant, pirate and hero of the Armada, Sir Francis Drake was no mere man of his time. As ***Sam Willis*** argues, Drake defined the era

It is one of the great stories of British history and, sadly, one that sensible historians routinely disparage: that, as his nation faced existential peril at the hands of its mortal enemy, Sir Francis Drake (*c.*1540-1596) chose first to finish the game he was playing.

The tale is well known, but bears retelling. In 1588, Philip II of Spain launched an invasion fleet of 130 ships against England. Drake was one of a handful of leading captains who organised and led the naval defence of the country. The first sighting of the Armada from English soil, on 30 July, was momentous, but Drake was playing bowls on Plymouth Hoe. Once he had received the news, he continued to play, claiming there was "plenty of time" both to win the game and to defeat the Spanish.

> "There was 'plenty of time' both to win his game and to defeat the Spanish"

Many argue this is most unlikely: surely he would rather have rushed to the harbour and forced his ships out to sea rather than risk his fleet being trapped and destroyed in a lightning raid? The claim, however, that some 'Commanders and Captaines' (Drake not being named) 'were at bowles upon the hoe of Plimouth' first appeared in print as early as 1624 and is entirely convincing. The story, moreover, encapsulates so beautifully Drake's character – all wrath and charm – that it deserves to live on, just in case it is true.

This was a time of war. Elizabeth I was the Protestant daughter of Henry VIII and had assumed power after the death of her Catholic half-sister, Mary I. Mary had renewed the relationship with Rome after Henry VIII's split from the Catholic church in 1533, when he had made himself head of the church in England instead of the Pope.

But it was during Elizabeth's rule that the relationship between England and the continental Catholic powers disintegrated. The tension came to a head between Protestant England and Catholic Spain, ruled by the Habsburg king, Philip II. The Pope excommunicated Elizabeth in 1570, and war between Spain and England broke out in 1585, when Drake was 45. By then, Drake had already established an astonishing reputation.

He was the son of a farmer from Devon, who went on to become a merchant, pirate, sea captain, slave trader, explorer, circumnavigator, and English naval hero. Born seven years before the death of Henry VIII and dying seven years before the death of Elizabeth,

Drake lived almost his entire adult life in the reign of that great Tudor queen.

The Tudor period was culturally rich and vibrant, particularly under Elizabeth. It saw the flourishing of the creative arts and some of the greatest writers the English language has ever seen, among them Shakespeare and John Donne. It saw increasing levels of education and literacy in all ranks of society. Print flourished and books circulated in ever greater numbers spreading knowledge, ideas and news – and, of course, fame.

For this was also a time of great discovery. Equipped with better ships than ever before and a navy that had built on the strong foundations laid by Henry VII and Henry VIII, explorers such as Drake, John Hawkins, Walter Raleigh and John Cabot discovered new parts of the world and returned to bathe in the warm glow of Tudor celebrity. The new knowledge of the wider world that they were bringing back with them led to an interest in expanding English control overseas, a subsequent growth in empire and more reasons for conflict both at home and abroad.

Drake's earliest voyages, in his mid 20s, had been made with Hawkins – his cousin – who, in the 1560s, sailed on several occasions to the Caribbean via Africa. He is now believed to be the first example of an English merchant engaged in the maritime trade of African slaves. Hawkins was also a fighter: he attacked Portuguese towns and ships in Africa, and fought with Spanish ships in Mexico, all with Drake at his side.

These early experiences profoundly influenced Drake: he cultivated a vocal and calculating hatred of the Spanish that is only, perhaps, matched in English naval history by Horatio Nelson's vocal and calculating hatred of the French. And just as Hawkins made a fortune from slaving and plunder, and is known to have dressed well and lived in richly appointed quarters both at sea and on shore, so Drake too made significant, but unknown, sums of money in this period – as well as developing a taste for the finer things of Tudor life. Hawkins's influence in fine style and the trimmings of wealth can be clearly seen in the portrait that is offered by Bonhams at the Old Master Paintings sale in July.

It is believed that this portrait dates from the mid-1570s, which is a fascinating period in Drake's life that pre-dates his greatest exploits. He is shown wearing enormously expensive blackened and gilded half-armour, decorated with depictions of trophies of arms. He has a rapier and, beside him, a helmet of the type used for jousting. Around his neck is an exquisite lace ruff.

Drake had married in 1569 – his new wife, Mary Newman, was quite possibly the sister of one of his shipmates – but soon after resumed his career raiding Spanish ships and settlements in the Caribbean. A voyage in 1571 is believed to have made him and his crew around £100,000, a phenomenal amount at the time, perhaps a quarter of the annual income of the English crown.

"A voyage in 1571 made Drake and his crew around £100,000 – perhaps a quarter of the annual income of the English crown"

In 1572 Drake sailed again for the Caribbean, and the following year took the Spanish silver train in Panama: 14 mule-loads of gold and jewels. On his return to Plymouth, Drake bought a house, acquired a servant, and was listed as a 'merchant', a rather loose term considering his activities. He subsequently invested some of his money in an attack on Antrim

Above Drake (centre) pictured together with Thomas Cavendish (left) and Sir John Hawkins (right)

Opposite top Buckland Abbey, former Cistercian abbey and home of Sir Francis Drake

Opposite below Portrait miniature of Drake by Nicholas Hilliard, 1581

A life in brief

c.1540 Drake is born in Tavistock, Devon, the eldest of 12 sons of a farmer

1547 Death of Henry VIII. Henry was succeeded by Edward VI, then his elder daughter, Mary I

1558 Elizabeth I, Henry VIII's younger daughter, comes to the throne

1560s Drake sails to Africa and the Caribbean under his cousin, John Hawkins

1569 Marries Mary Newman

1571 Brings home £100,000 from a voyage in the Caribbean

1572 Captures the Spanish silver train in Panama

1575 Drake funds the attack by the Earl of Essex on Antrim, in what is now Northern Ireland

1577 Drake sets sail in the *Pelican* at the head of four ships, hoping to circumnavigate the globe

1578 Executes Thomas Doughty, a fellow commander, on board after a summary trial

On entering the Pacific, Drake renames the *Pelican* as the *Golden Hind* in honour of his investor Sir Christopher Hatton

Captures a Spanish treasure fleet, including the *Nuestra Señora de la Concepción*

1580 Rounds the Cape of Good Hope, returning to Plymouth with just the *Golden Hind* and 59 crew members

Purchases Buckland, a former Cistercian abbey

1581 Knighted by Elizabeth I at Deptford docks in London

1585 War declared between Spain and England: Drake takes 21 ships to attack Spain, the Cape Verde islands, Santo Domingo and Cartagena

1587 'Singes the King of Spain's beard' with a fireship raid on Cadiz

1588 Philip II of Spain sends the Armada to conquer the English. Drake is one of the leading admirals in its defeat

1588 Sent on further punitive raid, this accompanied by Sir John Norreys

1596 Dies of dysentery in Portobelo in Panama, aged 55. He is buried at sea – at his request, in full armour

in what is now Northern Ireland, led by the Earl of Essex. Through the Earl, Drake came into contact with Sir Francis Walsingham, who had recently become Elizabeth I's Principal Secretary, one of the most powerful men in the Elizabethan state, responsible for both foreign and domestic policy.

So, by the time this portrait was painted, Drake had made another 'big break'. By allying himself with Hawkins, he had risen from the clutches of a future as a Devon farmer; by succeeding as a maritime merchant and adventurer, he had made himself rich; now, by forging links with some of the most powerful men in the country, he was to take a step towards nobility. His subsequent adventures, however, were what made him a hero.

In the late 1570s, now with the support of the formidable scheming brain of Walsingham and sailing with the official backing of the Queen of England herself, Drake sailed from Plymouth to raid the Spanish settlements in the Pacific – not just the Caribbean, as had previously been the case, but the other side of the world – an entirely unprecedented proposal that would require outstanding maritime and military skill. Not only did Drake undertake this extraordinary feat, which was a remarkable thing even to attempt, but in doing so he met with exceptional success.

Drake was the first Englishman to sail around the world – and only the second man in history to do so.

"When he sailed around the world… navigation was mostly guesswork and no charts existed for most of his journey"

He achieved the feat at a time when navigation was mostly guesswork, no charts existed for most of his journey, and the most talented and experienced navigators were Spanish and Portuguese. Not only did Drake successfully circumnavigate the globe but, during his voyage, he captured a Spanish treasure galleon, the *Nuestra Señora de la Concepción*, which made him rich beyond imagining. On his return – and with the blessing of the Queen – Drake purchased Buckland

Opposite The Spanish fleet flounders at sea

Top "God blew and they were scattered": Elizabeth I's triumphal post-Armada portrait

Below Gheeraerts portrait of Drake, *c.*1590

Below left Putting his name on the map: few charts existed before Drake began his buccaneering career

Abbey, a former Cistercian monastery near Plymouth (the property is now maintained by the National Trust), where this portrait was exhibited in 2017.

Six years after his return, now knighted by his Queen and again sailing with her express blessing, Drake captured Santo Domingo and Cartagena, two of the most important Spanish cities in the West Indies. The Spanish empire funded itself with silver from South America. Drake's attacks, although having a limited effect on the Spanish economy, had a profound psychological effect on King Philip, who firmly set his eyes on England itself.

So it was that the Armada was assembled and dispatched. When Drake finally dusted off his game of bowls and made it to sea, he was instrumental in the running fight up the Channel (in which, ever the pirate, he took the time to capture a valuable ship) and also, the pinnacle of the campaign, the Battle of Gravelines. Fought off the coast of northern France, near Dunkirk, Gravelines finally broke the Spaniards' hopes of landing.

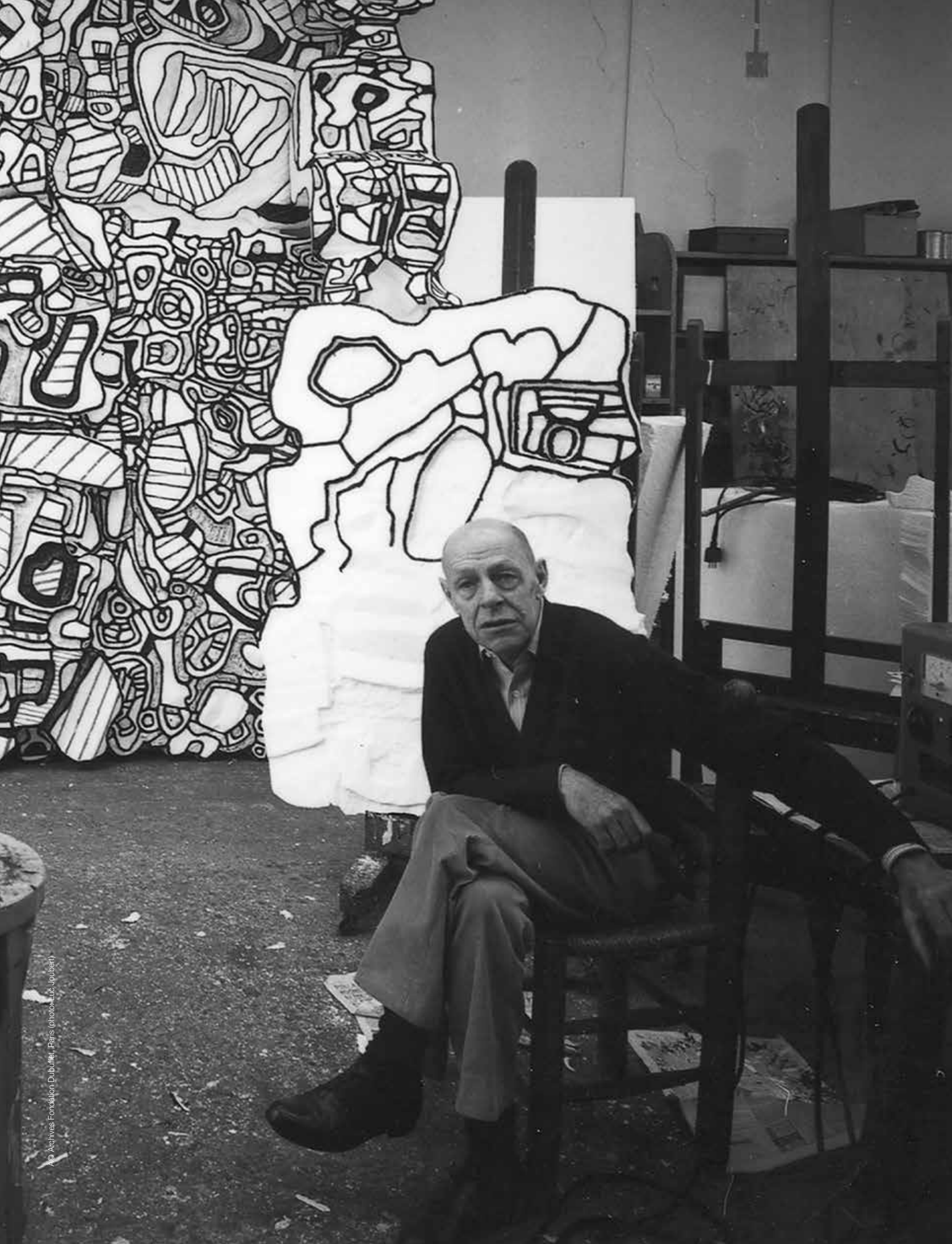
Which brings us neatly back to the Buckland Abbey portrait, where Drake – with the ruddy glow of the international seafarer – stands, famous and proud, in expensive armour, a man who was the product of a new era of Empire, an era that he had helped to create.

Sam Willis has published 14 books on naval history and, in 2017, presented the BBC4 documentary Sword, Musket and Machine Gun.

Sale: Old Master Paintings
London
Wednesday 4 July at 2pm
Enquiries: Andrew McKenzie +44 (0) 20 7468 8261
andrew.mckenzie@bonhams.com
bonhams.com/oldmasters

Brut strength

Dismissing establishment art, Jean Dubuffet was hailed as an aesthetic pioneer. ***Alastair Smart*** enjoys the provocations of the wine merchant who created Art Brut



Previous page Jean Dubuffet dans son atelier rue de Vaugirard devant le *Mur Bleu*, 1967

Left *Site domestique (au fusil espadon) avec tête d'Inca et petit fauteuil à droite,* 1966

Right Jean Dubuffet's *Corps de Dame,* 1950
ink on paper
27.3 x 21.3cm (10¾ x 8½in)
Estimate: £50,000 - 70,000
($70,000 - 100,000)

As the Second World War broke out, Jean Dubuffet was running a struggling wine merchants' business in the neighbourhood of Bercy, on Paris's Right Bank. He was 38 and following a family tradition; both his father and grandfather having been wine merchants before him.

Jean had studied briefly at the Académie Julian and long held aspirations of becoming an artist, but aspirations were what they remained. Real life – in the form of a wife, daughter, and numerous barrels of burgundy – meant painting was just a hobby.

In 1942, however, Dubuffet made a decision that would both change his life and transform Western art: handing over his business to a board of directors and taking up painting full-time. One suspects the move, at least in part, was a cathartic response to the Nazi occupation.

Whatever his reasoning, within two years – just a few weeks after the Liberation of Paris – Dubuffet was having a solo show at René Drouin Gallery, on fashionable Place Vendôme by the Ritz. The public was so intrigued that the gallery had to employ security guards to control numbers.

Who was this artist who had seemingly appeared from nowhere? And what on earth was he painting? For centuries, from Poussin onwards via Ingres, French civilisation had been predicated on the splendour and continuity of its fine-art tradition – but Dubuffet suddenly seemed intent on ending that.

In his first series, the crudely brushed *Métro*, he depicted garishly coloured Parisians on underground trains, their figures so simplified and stylised they looked to have come straight from comic books.

"The more banal a thing, the better it suits me," Dubuffet said. "In my paintings, I wish to recover the vision of an average and ordinary man."

From 1946, his preference for the ordinary extended to materials too. For a number of years, Dubuffet adopted a technique known as *haute pâte*, in which he turned his back on oil paints and used instead a thick ground made from a mixture of sand, gravel, tar, coals, asphalt, cement, pebbles and/or glass. Colour was all but absent, and rudimentary lines were created by incising the surface.

The human figures who populate the *haute pâte* images recall those in prehistoric cave art, and perhaps that is no coincidence. The Palaeolithic illustrations at Lascaux in southern France had only just been discovered (in 1940), and Dubuffet sought to create art equally as authentic.

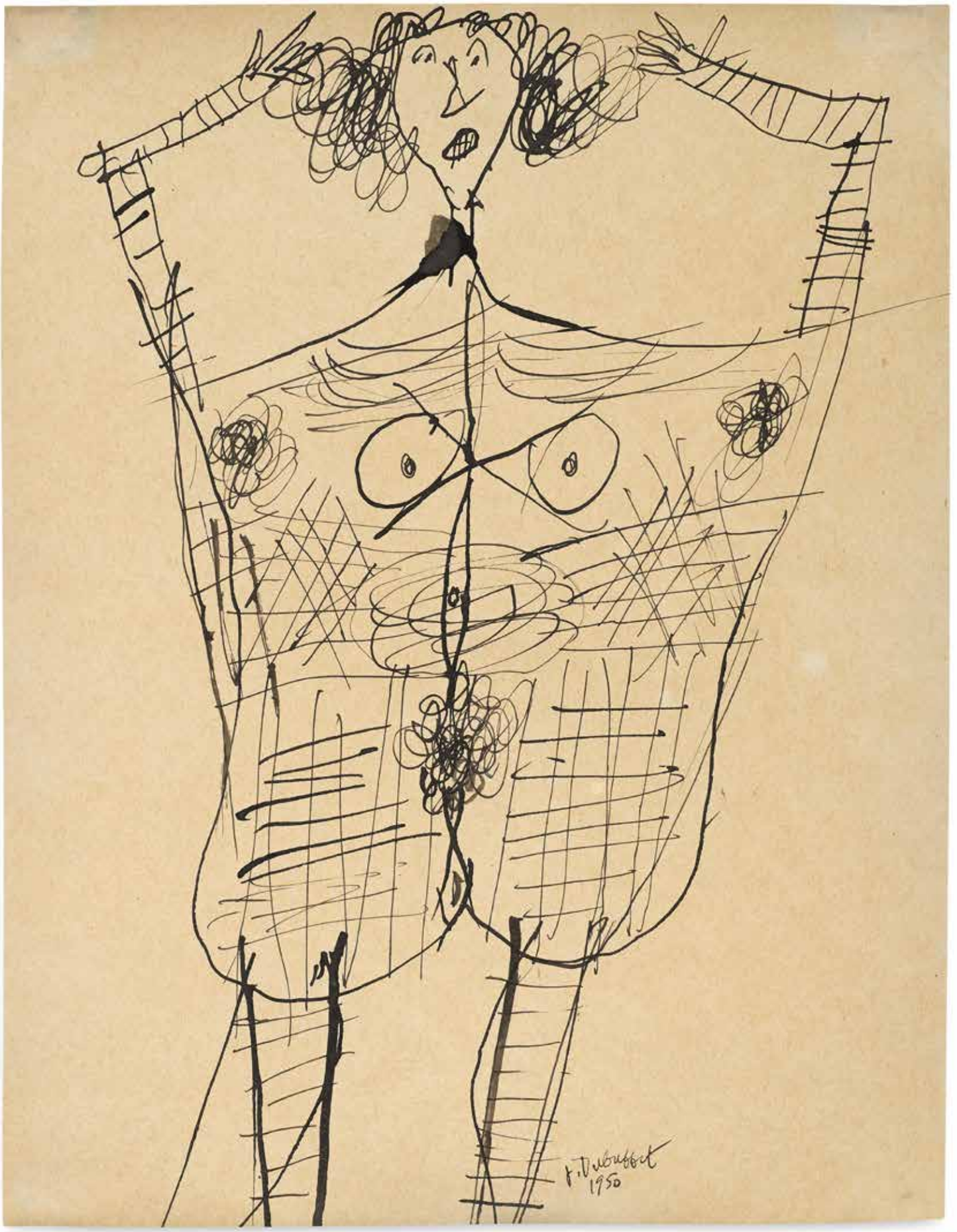
In his opinion – set out in *Asphyxiating Culture* and a host of other texts that he wrote throughout his career – Western culture was "derivative" and "clichéd". He claimed artists were far too observant of their forebears and peers, adding that "a work of art is only of interest when it's a direct projection of what's happening in the depths of a person's being".

"Dubuffet would drop in on local mental asylums and buy patients' watercolours that took his fancy"

It was duly the imagery of children, prisoners, clairvoyants, asylum inmates and other 'outsiders' he championed. Dubuffet called such work Art Brut (which literally translates as art that's raw or uncooked, but is better known in English as Outsider Art). He amassed a vast collection of such pieces. Often, he'd take time out from holidays to drop in on local mental asylums and buy patients' watercolours or drawings that took his fancy.

"Only in Art Brut", he said, "can we find the processes of artistic creation in its pure and elementary state." In 1972, he donated his 5,000 works to Lausanne, where they can still be seen in the Collection de l'Art Brut museum.

Dubuffet's thinking was not entirely original. The longing for a simple society unspoiled by traditional


1950

Left Jean Dubuffet,
Pinède, 1943
gouache on paper,
15.6 x 25.4cm (6 x 10in)
Estimate: £20,000 - 30,000
($30,000 - 45,000)

Below The artist at work in his studio in Vence, 1967

Opposite Jean Dubuffet
Mire G 13 (Bolivar), 1983
acrylic on paper laid on canvas
134.9 x 100.3cm (53 x 39½in)
Estimate: £180,000 - 250,000
($250,000 - 350,000)

education dated back to Jean-Jacques Rousseau in the 18th century. Dubuffet was also influenced by German psychiatrist Hans Prinzhorn, who, having started a collection of artwork by his patients, in 1923 published a book analysing it, *The Artistry of the Mentally Ill.*

The Frenchman, however, was the first artist to bring such thinking into the mainstream. Across the Atlantic, in New York, his work was shown by the prestigious Pierre Matisse Gallery; the eminent critic, Clement Greenberg, declared him "the only painter of real importance to have appeared in Paris after World War II"; and his stature was confirmed by retrospectives at both the Museum of Modern Art (MoMA) in 1963 and Guggenheim Museum ten years later.

Dubuffet would keep working right up until his death in 1985. Never one for following trodden paths, he was a master of reinvention. He claimed this was a result of keeping a great distance from other artists, insisting he had "zero interest in seeing work shown in galleries and museums". His quest was to stay forever *brut.* (When Jackson Pollock gave Dubuffet one of his paintings as a present in 1950, the latter passed it immediately to an accompanying journalist, for fear the work might, consciously or subconsciously, influence his own.)

Probably Dubuffet's best-known series is *The Hourloupe* (1962-1974), which consists of cheerful figures built up from jigsaw-like components. These ranged from small paintings to monumental sculptures – such as that commissioned by David Rockefeller for Chase Manhattan Plaza in New York.

Other major series include his *Corps de Dames* (1950), in which Dubuffet captured female nudes with anything but conventional beauty; and his dazzling, graffiti-like abstracts, the *Mires* (1983). Examples from both these series appear alongside a rare, early gouache called *La Pinède* ('The Pine Forest', 1943) in Bonhams' Post-War & Contemporary sale in June.

There are numerous paradoxes to Dubuffet's career. First of all, the artist utterly debunked the establishment yet he was consistently garlanded by it. Second, Dubuffet hoped to see every museum replaced by "a giant statue of Oblivion", but he is now remembered in the collections of every big museum of 20th-century art worldwide. Then, of course, there's the contradiction of his attempts to follow the tenets of Art Brut, though he was no child, prisoner or asylum patient. How many Outsider Artists have paintings sell for more than $20 million, as he has?

The paradoxes, though, are part of what makes Dubuffet such a figure of fascination. His influence has extended far and wide, most obviously on graffiti artists such as Jean-Michel Basquiat and Keith Haring, but also in a way – through his argument that, essentially, anything by anyone can be considered art – on all multi-disciplinary artists active today.

Which isn't a bad legacy for a wine merchant from Le Havre, who only took up art in his forties. Perhaps there was a clue to his future 20 years earlier than that,

"How many Outsider Artists have sold paintings for more than $20 million?"

though, when Dubuffet did his military service. He had been given an ostensibly humdrum posting at the meteorological corps in the Eiffel Tower – yet, within weeks, he became the first Frenchman in history to be dismissed from that office, after repeated fall-outs with his superiors. This was someone with no time for officialdom, a self-styled outsider who always did things his way.

Alastair Smart is a freelance art critic and journalist.

Sale: Post-War & Contemporary Art
London
Wednesday 27 June at 5pm
Enquiries: Giacomo Balsamo +44 (0) 20 7468 5837
giacomo.balsamo@bonhams.com
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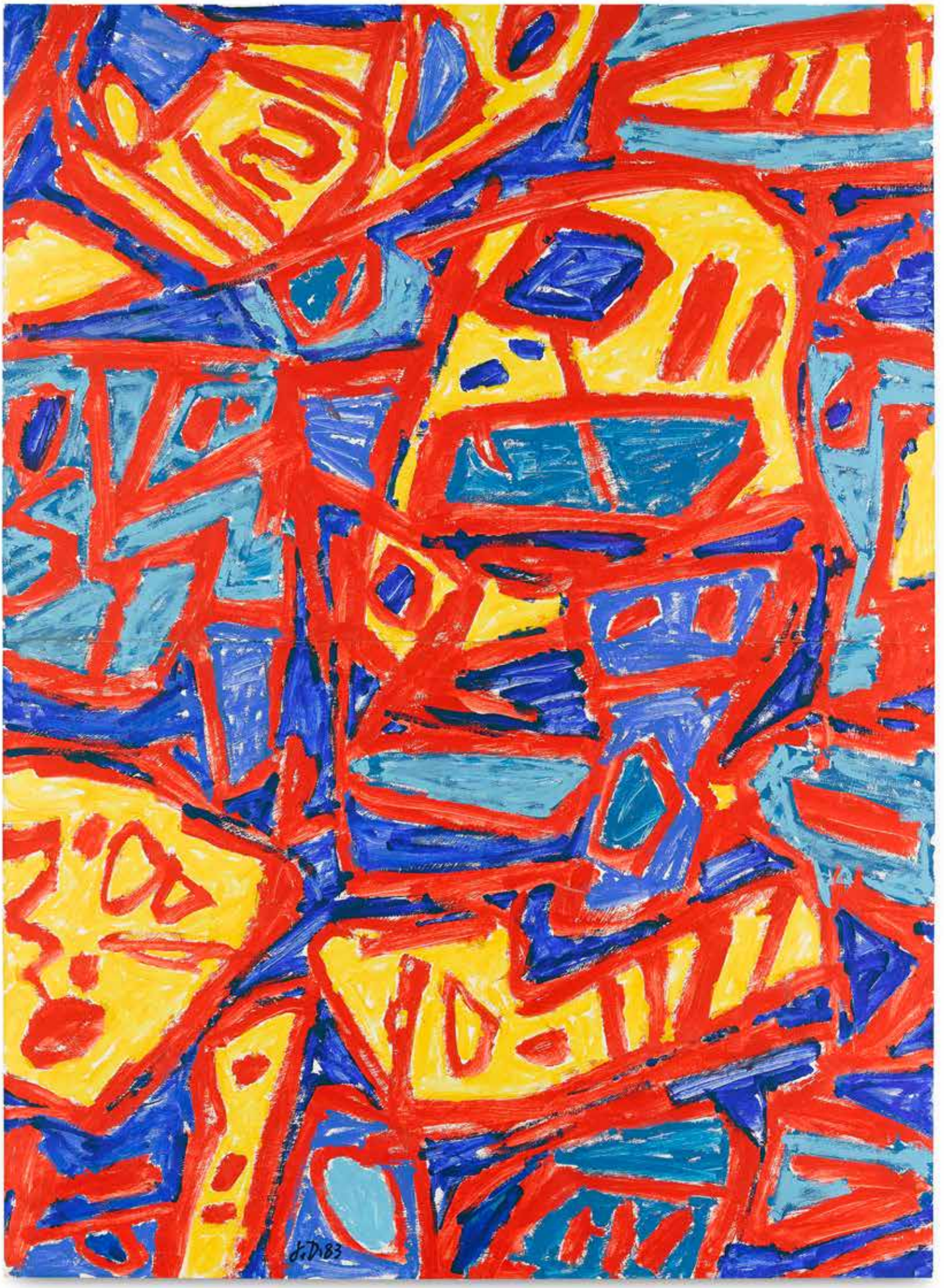


Bank on art

Even tough-minded global financiers get the value of art, as Mary Rozell explains to ***Lucinda Bredin***

Opposite Mary Rozell, the Global Head of the UBS Art Collection

Right Christopher Wool, *Untitled*, 1988. UBS Art Collection

Stating the obvious, I say to Mary Rozell, the Global Head of the UBS Art Collection, surely the primary purpose of a bank is to make money. So why has a hard-nosed financial corporation sunk loads of money into buying art – more than 30,000 pieces – that the bank then has to look after? "Well, firstly," Rozell looks back with a clear, blue-eyed stare, "we do need to have something on the walls."

We are sitting in an antiseptic, and rather cold, conference room in the New York headquarters of UBS on Sixth Avenue. The décor is standard-issue – long polished mid-tone wood table, white walls and grey carpet – but on the wall is a row of what looks like works by Anish Kapoor. And, this being UBS, that is exactly what they are. Rozell, who looks at them as if for the first time, says, admiringly, "It's the colour that makes such a huge difference." It also neatly illustrates her point: a dull corporate room does need something on the walls, and when that something is art by an internationally renowned artist it conveys a potent message.

Banks have, of course, been collecting art since they were invented in Tuscany. The world's oldest bank, Banca Monte dei Paschi di Siena, for example, has a magnificent collection, housed in a 14th-century palazzo. And it is still acquiring: one of its most high-profile additions, in 2008, was a gold-ground panel by Sienese painter Segna di Bonaventura, which was bought for £1m. But the Monte dei Paschi keeps its collection buried in vaults and the works are rarely allowed to see the light of day. UBS, on the other hand, barely has any art languishing in storage.

Not only are the great majority of the works in the collection on display throughout UBS's 800 offices worldwide, but pieces are loaned to museums on a regular basis. This summer, for instance, the bank's extensive collection of the Californian artist Ed Ruscha is on display at Louisiana Museum in Denmark. UBS owns a whopping 61 works by the artist, which is certainly a statement of commitment.

"Surely the purpose of a bank is to make money?" "Well, we do need to have something on the walls"

The Ruscha works are an example of how corporate art collections are often founded on a very unbankerly quality: passion. These works came to UBS in 2000 as the result of the merger with American bank PaineWebber. Its CEO, Donald Marron, had put together an astonishing collection in the 1980s and 1990s, almost single-handedly. His acquisitions provide a snapshot of American contemporary art from that era. He also bought European painters such as Anselm Kiefer, Gerhard Richter, Sigmar Polke, and an incredible group of 54 works by Lucian Freud, whose *Double Portrait* (1988-1990) is described by Rozell

© Ed Ruscha. Courtesy of the artist and Gagosian

"The 1990s saw the advent of the large-scale photograph. Everyone had a Gursky, Struth and Candida Höfer"

as "a jewel" in the UBS holdings. Needless to say, Freud's fleshier nude portraits are not represented here.

It illustrates how Marron, now acknowledged as a pioneer, realised as far back as the 1960s that art was not just something to hang on the walls, but was a tool for soft diplomacy. As Rozell says, "Don Marron wanted to be surrounded by art. He liked the conversations that started around the art within his company. There were a lot of people who didn't like it, who said they didn't like certain pieces, but he enjoyed that dialogue and felt it added another dimension to the workplace. He was very dedicated – he used to go around all the galleries in Soho most Saturdays."

Now in his 90s and still privately collecting, Marron obviously has a very particular taste. In these less maverick-friendly days, is Rozell allowed the luxury of buying in such a personal way?

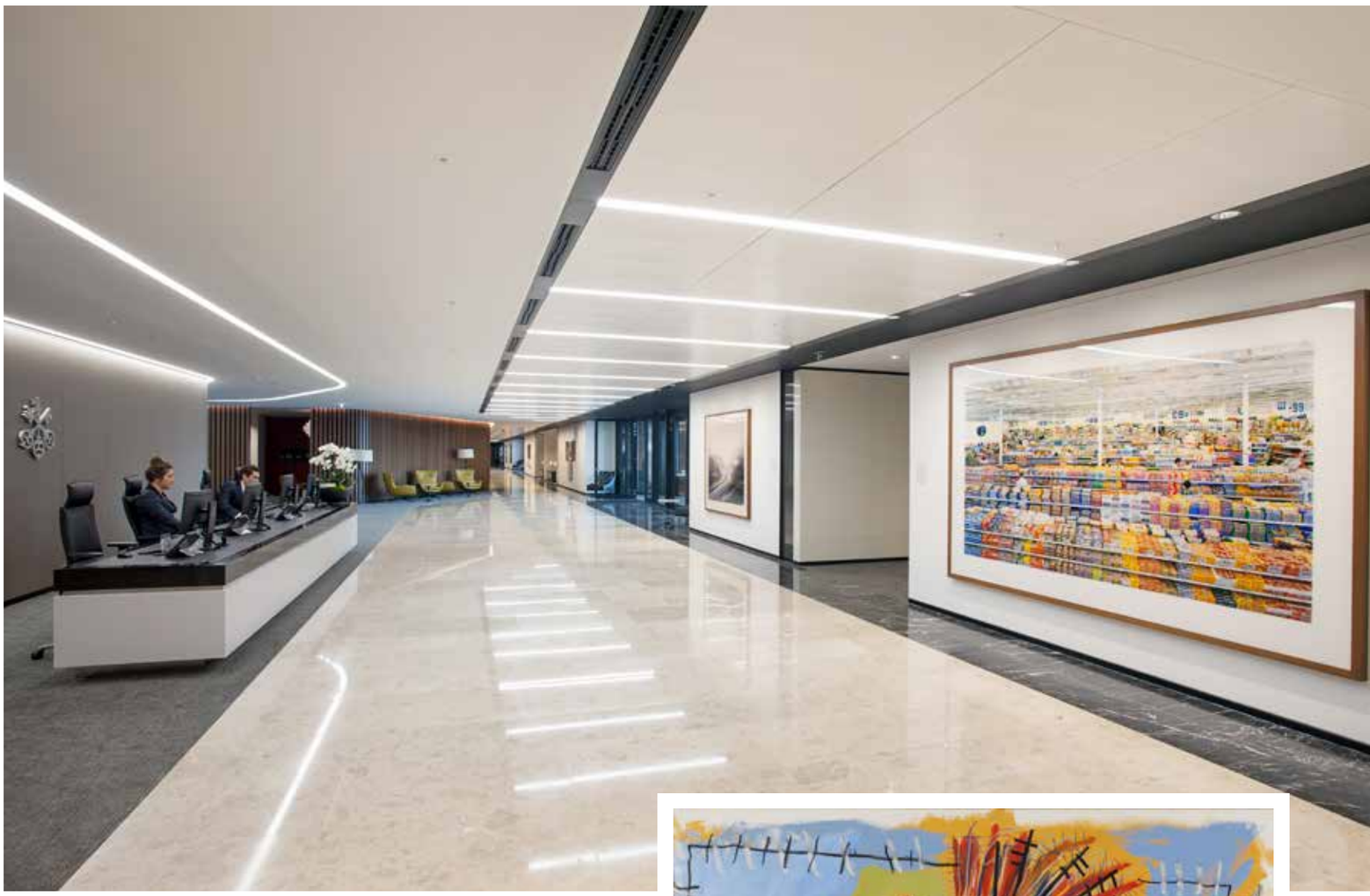
"Somewhat – but the first step for me when I first arrived in this job in 2015 was to look at what the collection consisted of and to make sense of it." One of the challenges was that other banks which had merged with UBS had their own corporate art collections. As Rozell points out, "It was interesting, you could start to see real overlap in the 1990s, which is when the art world became globalised. It was the advent of the large-scale photograph. Everyone had a Gursky, Struth and Candida Höfer."

Having spent three years studying the collection, Rozell says what emerged was the need "to buy the work of our time and the most interesting works of high quality". Hardly a ground-breaking manifesto, but, when it comes to a corporate collection, really quite ambitious. Obviously the limiting factor is that sensibilities can easily be offended. As Rozell says, "It has to be the right content for the right space. For instance, we have a Massimo Vitali photograph of a beach in which you might see a breast… One office in the US found that objectionable. We do have to remember that we are a bank, not a museum and not a home. We have to be very careful about materials, we are not going to have crazy installations. And, of course, we can't get too political. We don't want anything violent, erotic…" Um, what's left?

"Exactly! A lot of our art does have such content, but it is not overt – we don't want in-your-face material that's going to upset people." Does she think that photography is so popular with corporate collections because viewers don't always see the subtext? Rozell agrees. "Take the example of Thomas Demand's *Cherry Blossoms*, which we purchased. I don't know if you know the background, but the *Cherry Blossom* tree was from a newspaper image of the tree in the backyard of the Boston Marathon attacker. So the work had this other dimension. My team was, like, 'Don't send it to the Boston office.' Those are things – like much of contemporary art – that you need the background to understand what the visuals are alluding to. And that's why, happily, our collection is not devoid of interesting content…"

Rozell and her team acquire some 60 works a year on behalf of UBS. They only 'de-acquisition' "on the low end", but there are some works that Just Aren't Suitable. Rozell mentions pieces that "reference drug use and one picture in which someone is pointing a gun". What does she plan for the next phase? "With all the hype focused on the emerging – everyone is looking for the best next star – it's an impossible game. Those prices get inflated very quickly, so it doesn't feel good to buy such works. So I am very interested in looking at artists who have been at it for a very long time, have been overlooked, and make beautiful work. Last year, for instance, we bought a Sheila Hicks and a Sam Gilliam. For me, it's thrilling to see these older artists getting recognition."

Another of the banks, the pre-merger Union Bank of Switzerland, took a real leap in the 1990s and commissioned a series of site-specific artworks – *Kunst am Bau* – which, as Rozell



put it, were "fantastic pieces by international artists in these small Swiss towns.The only trouble was when the real-estate changes [a branch shuts down]. The Venezuelan artist Carlos Cruz-Diez made 'an architectural intervention' in the 1970s by designing a whole building, even the garage – it's really like a *Gesamtkunstwerk* – in the town of Fleur. Then UBS no longer had the building, so what do you do? So the walls were removed, along with his interventions in the ceilings, and all the other pieces of the installation." You can't fault UBS for effort: part of this project will be shown at this month's Art Basel.

"A woman came up to me at lunch in a panic. She said, 'You know that painting is my inspiration when I walk into the building'"

Does she ever get feedback from UBS employees? "I do from time to time. We had to take down the Christopher Wool in the New York office so we could change the fabric behind it. A woman came up to me at lunch, panicking. She said, "You know that [painting] is my inspiration every day when I walk into the building. It really means a lot to me. I would be crushed if you moved it.' It goes to show that people get very attached to the art."

Lucinda Bredin is Editor of Bonhams Magazine.

The Ed Ruscha exhibition VERY *is at the Louisiana Museum of Modern Art (Gl Strandvej 13, 3050 Humlebæk, Denmark) from 17 May to 19 August.*

Opposite Ed Ruscha, *Double Standard*, 1970

Top Andreas Gursky, *Aletschgletscher,* 1993, with *99 Cent*, 1999

Above Jean-Michel Basquiat, *Tobacco versus Red Chief*, 1981-1982

Below Set design by Alexander Golovin (1863-1930) for Act III of Stravinsky's *Le Rossignol* (1918)

Right Golovin (on the left), photographed with director Vsevolod Meyerhold in 1918 at the Alexandrinsky Theatre in St Petersburg (then known as Petrograd)

Making a scene

Stravinksy's first opera played for just a single night, but Alexander Golovin's fantastical designs for it remain. ***Claire Wrathall*** explains

Going through her father's possessions after his death in Hong Kong in 1968, Masha Engmann came upon a set of 30 drawings in watercolour, gouache, ink and pencil, unframed and wrapped in newspaper. Exquisitely wrought in the spirit of Chinoiserie, they were annotated in Cyrillic. She had found scenery and costume designs for a three-act opera entitled *Solovyei* (*The Nightingale*).

Masha did not yet know that *Solovyei* was Igor Stravinsky's first opera – better known by its French name, *Le Rossignol* – nor that the radically experimental Russian theatre director, Vsevolod Meyerhold, had directed this production. Neither did she know that the Cyrillic initials 'AG', with which the drawings had been signed, stood for Alexander Golovin (1863-1930), the great stage designer and artist, arguably best known for his work on the original 1910 Ballets Russes production of Stravinsky's fairy-tale ballet *The Firebird*, which the Mariinsky Ballet still uses. But she could tell they were important, so she packed them up and took them home to America, where they now belong to her sons. This summer they will go on show at Bonhams in London for an exhibition to mark the centenary of the production for which they were created, the first time the series has been seen in public.

"It was probably not until the late 1970s or early 1980s that I actually understood what they were," Douglas Engmann, co-owner of the collection, tells me by phone from his home in San Francisco.

By then, Engmann's passion for Russian ballet and the art associated with the Ballets Russes had led him to visit Russia to research it. His grandfather's brother

A.Golovin, Self Portrait, 1912. © State Tretiakov Gallery, Moscow

Left Golovin, *Self Portrait with Red Kerchief*, 1919

Clockwise from above Golovin's costume designs for the 1918 staging of *Le Rossignol*: the Fisherman (Non-Speaking), the Singing Fisherman, and the Emperor

had married a sister of Léon Bakst, another of the great designers associated with Diaghilev's Ballets Russes, so there was even a family connection with the company.

Even so, it is not certain how the designs came to be owned by his grandfather, Michael Klatchko. Dr Klatchko's extraordinary life (see right) brought him from Russia to Hong Kong, via Egypt, Gallipoli, Australia, Vladivostok and Shanghai. "He wasn't really a collector," recalls Engmann. "But he had an eye for fine art. Growing up in St Petersburg in one of the most amazing times for culture and art in the world, he'd been exposed to all those artists in the *Mir Iskusstva* (World of Art) movement." Engmann believes Klatchko either bought or was given the Golovin designs in Paris during the 1920s. "But we don't know the details."

The designs themselves are physical evidence of a production "that opened and closed the same night, 31 May 1918" at the recently nationalised Mariinsky Theatre in Petrograd. (The city abandoned its Tsarist name, St Petersburg, just after the outbreak of World War I in order to sound less German.) The Russian Revolution was only six months old, and Russia was in the grip of famine and civil war, as well as political upheaval. Opera was not foremost in many people's minds, perhaps especially the kind of ground-breaking operas developed by Meyerhold.

Vsevolod Meyerhold was a good Bolshevik and a member of the Commissariat for the Enlightenment, but he was also a visionary theatrical experimentalist. His method, as Irina Shumanova, head of 18th to 20th-century prints and drawings at the Tretyakov Gallery in Moscow, explains, "can be easily recognised in the characters' 'personality split' and the use of 'theatre inside theatre'." This means the singers sang from the pit, while on stage silent performers danced or mimed their roles, sitting on chairs within the proscenium arch and looking on as viewers when they were not acting.

The Nightingale takes flight

Before crossing the Atlantic to Bonhams for the *Music, Magic and Flight* exhibition, the Golovin designs for *Le Rossignol* did plenty of globetrotting. Firstly, the works followed Dr Michael ('Misha') Klatchko, who lived an extraordinary life that took in many of the shattering events of 20th-century history across the globe, and then were inherited by Klatchko's daughter Masha Engmann and then his grandsons. Indeed, it was in San Francisco that these Russian designs were first framed and displayed – at the home of Douglas Engmann, Masha's son. Parts of the collection then appeared in 1987 at the De Young fine arts museum and at the San Francisco Symphony's performance of Stravinsky's *Le Rossignol* in 2005.

Although the mystery of how Misha Klatchko acquired the designs remains, his remarkable life certainly put him in the right place at the right time. Born in Vilnius, Lithuania, in 1883, he moved to St Petersburg at an early age to live with his elder brother Mark. Then, around 1894, Mark married Sonia Rosenberg, sister of Léon Bakst – who was at the start of an artistic career that would involve designing sets and costumes for Diaghilev's Ballets Russes. Through Mark and Sonia, Misha met and mingled with the key players of the World of Art movement, which was led by Diaghilev and Alexandre Benois, spending time with them in Russia and in Paris.

It would not be long before Misha's life took a different tack, however. He joined the Russian Army, and in 1904/5, travelled as an officer of the Imperial Grenadier Guards that were sent to fight in Manchuria. In July 1914, Misha boarded the German cruiseship *Lützow*, bound for the Far East, just as hostilities erupted between Russia and Germany. He was taken prisoner on the Red Sea by *Lützow*'s German officers, but, fortunately, the ship was captured by the British on 13 August 1914 and Misha was released in Egypt, where he volunteered for the British medical corps and the ANZACs.

After two years of unrelenting service, Misha left on the hospital ship *Borda*, arriving in Australia in August 1916. There, in early 1917, he caught the eye of Phyllis Duckett. She was the 22-year-old daughter of a wealthy Australian merchant, who disapproved of her relationship with the 33-year-old Russian. So, on 20 December, Misha and Phyllis were married secretly in Melbourne. They honeymooned in Japan, before settling in Vladivostok.

Vladivostok was soon on the frontline of the Russian Revolution and Phyllis left for Melbourne for the birth of their only child, Masha, in 1920. The Klatchkos then settled together in an extraterritorial area of Shanghai in 1921. Phyllis died in 1936, but Misha and Masha were swept up in the Sino-Japanese war during the late 1930s. Misha escaped internment on a technicality, but the 21-year-old Masha spent two-and-a-half years in the Chapei camp. Misha delivered food and provided free dentistry to camp interns and refugees.

After the war, Masha had a whirlwind trans-Pacific romance with a US military officer, whom she married. Their eldest son – Douglas – was born in Shanghai in 1947. Misha was forced to leave Shanghai for Hong Kong in 1949 by the Communists – his second revolution. His eventful life ended in 1968.

Below Russian composer Igor Stravinsky (1882-1971)

Right Boris Grigoriev's 1916 portrait of Meyerhold

Though his name appeared on the posters, Meyerhold did not direct the short-lived 1918 production: "He was already preoccupied with other projects," Shumanova points out. (The staging was delegated to Pavel Kurzner.) Nor was the work new. It had first been produced in 1914, in Paris at the Palais Garnier, then a month later at London's Theatre Royal Drury Lane, where the Ballets Russes premièred it in a mise-en-scène by Alexandre Benois.

The Hans Christian Andersen tale on which the opera was based didn't help its popularity, either. It is the story of a nightingale that is brought to the Porcelain Palace of the Chinese emperor, but which flies away when some Japanese envoys arrive with a more beautiful mechanical bird. The emperor then falls sick and is stalked by Death dressed in the imperial crown. He recovers only when the bird returns – not a good augury for the nascent revolution. "So you can imagine its [Tsarist] theme wasn't going to be very popular with the Bolsheviks," says Engmann.

"With Russia in the grip of civil war, … opera was not foremost in many people's minds"

As the critic of theatre magazine *Teatr i Iskusstvo* wrote of the production, which would have been planned before the revolution began, this was not the time, nor "dreary, abandoned Petersburg [*sic*] the place" for such an opera. "Even under normal circumstances [it] would be difficult to stage such a work, but given the state of Russian society, it was absolutely impossible. We do not now have the suitable psychological base from which to comprehend it."

Only the "excellence" of its visual splendour drew praise, at least from the newspaper *Novye Vedomosti*, which hailed Golovin's production as "magnificent": a fantastical confection of exotic oriental tropes, invented and (in the case of the Porcelain Palace's moon gate and pagoda) authentic, rendered in fabulous colours in a style Shumanova describes as "an original artistic vocabulary and style based on the application of national traditions seen through the lens of European Art Nouveau".

It may not have had the shimmering romantic appeal of Stravinsky's early avian-inspired score, *The Firebird*, it may not have been a *succès de scandale* on the scale of *The Rite of Spring*, but its score and its story were certainly inspirational. In 1920, Stravinsky reworked it as a one-act ballet *Le Chant du Rossignol*, first staged in Paris, with choreography by Léonide Massine and sets and costumes by none other than Henri Matisse; and in Monte Carlo in 1925, the young George Balanchine, then just 21, was the choreographer for yet another production.

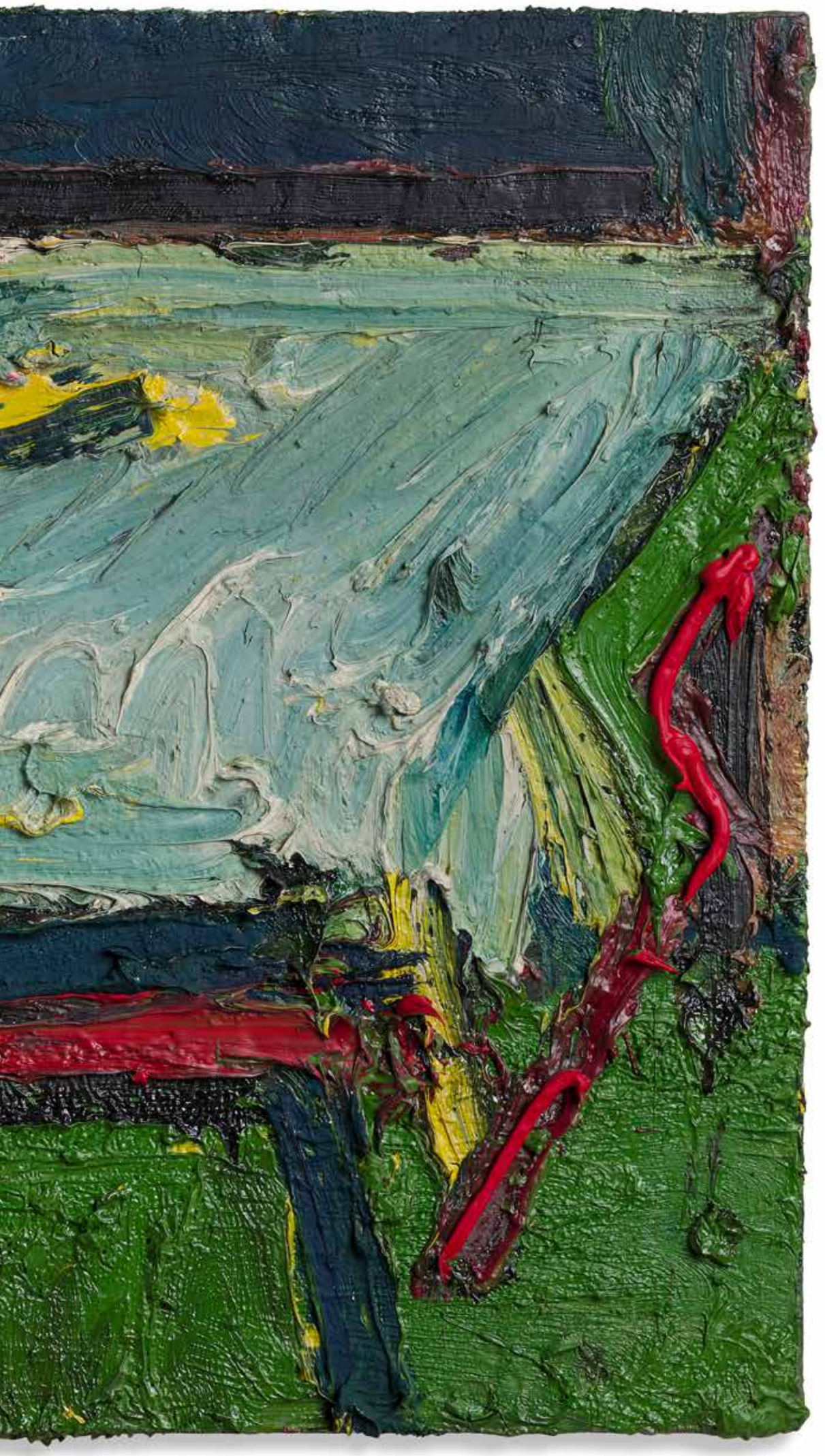
But to be able to see Meyerhold and Golovin's vision for the fleeting opera is a privilege, with the images that Golovin created for it possessed of a beauty, majesty and mystery all their own.

Claire Wrathall writes on culture for The Telegraph *and the* Financial Times.

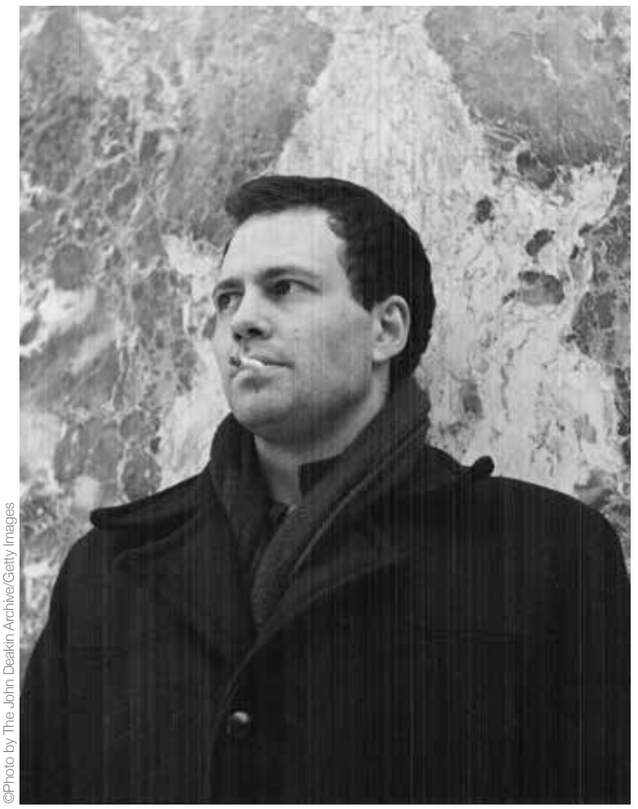
The exhibition Music, Magic and Flight: Alexander Golovin's Designs for the Lost Production of Igor Stravinsky's Le Rossignol *is being held at Bonhams, 101 New Bond Street, London W1 until 6 June.*

Bed bound

Frank Auerbach's work and life are rooted in London, but paradoxically his works have a universal appeal. ***John McDonald*** explains why



Left
Frank Auerbach (b.1931)
Figure on a Bed II, 1967
oil on board
60 x 80cm (23½ x 31½in)
Estimate £800,000 - 1,200,000
($1,125,000 - 1,700,000)



©Photo by The John Deakin Archive/Getty Images

Left Frank Auerbach, a brooding presence, *c*.1963

Above
Reclining Head of E.O.W II, 1969. Sold in London in March 2018 at Bonhams' Post-War and Contemporary Sale

Cast a glance at the pages of *Studio International* during the 1960s and it is easy to spot the most-fashionable artists of the era. They are painters of Colourfield and Hard-Edged Abstractions, Pop Artists, Kinetic Artists, Minimalists and Conceptualists. Those dogged defenders of figurative painting who became known as the 'School of London' are eccentric to the main game. Figures such as Frank Auerbach, Leon Kossoff, Lucian Freud and the much more famous Francis Bacon were fixtures on the London art scene, but not did fit into any of the movements that had sprung up in the twilight of Modernism.

In retrospect, it seems all Bacon and his friends needed was a catchy, if somewhat arbitrary, label. The 'School of London' term was first used by R.B. Kitaj in the catalogue of a exhibition called *The Human Clay*, held at the Hayward Gallery in 1976. The timing was propitious because the art magazines would soon be filled with Neo-expressionist figurative paintings that seemed more exciting (and collectable) than the cerebral works of the late 1970s.

The wheel of fashion had finally begun to turn towards Frank Auerbach, whose thickly painted portraits, figures and streetscapes had been evolving according to their own, internal logic since the early 1950s. No artist – with the possible exception of Auerbach's friend, Leon Kossoff – could have been more impervious to the lures of fame and fortune. No artist could have been more devoted to his work, or more indifferent to the mechanisms by which a painter found his way into the best collections.

Andy Warhol had advised aspiring artists to go to all the parties. It was a lesson that would be absorbed by Damien Hirst and the YBAs, but for Auerbach there has only ever been one path: to keep working relentlessly in the studio. For many years, Auerbach claimed to work 364 days of the year. Nowadays he has dispensed with the holiday.

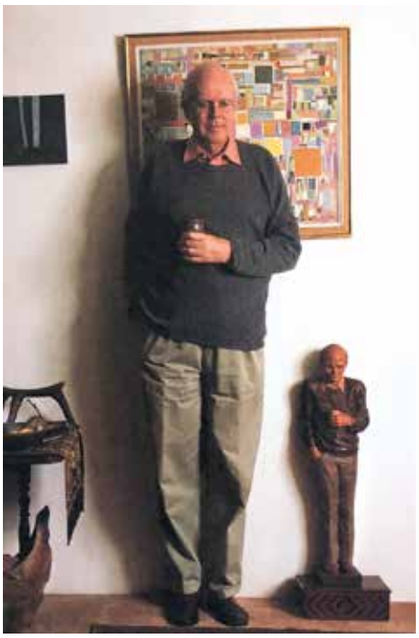
Auerbach has shown the same single-mindedness in his choice of dealers. On graduating from the Royal College of Art, he showed with Helen Lessore's Beaux Arts Gallery until it closed in 1965, then transferred to Marlborough Fine Art, where he remains to this day. The exhibition of 1967 was his second with Marlborough, a gallery that also represented Francis Bacon and various Australian artists, such as Sidney Nolan, Brett Whiteley and Colin Lanceley.

One visitor to Auerbach's 1967 show was Michael J. Hobbs, a 33-year-old stockbroker who had migrated from England to Australia at the end of the 1950s. Hobbs had taken to life Down Under, and now had a prosperous business that saw him travelling frequently between Sydney, Hong Kong and London.

In Sydney, Hobbs was known as an adventurous collector who enjoyed supporting young artists. Not only did he buy the work – he was a generous host, who held dinners and parties to which the artists were all invited. He would go to several openings a week, and always made a point of visiting new galleries.

Hobbs was able to compartmentalise his stockbroking activities in such a way that they didn't interfere with his bohemian social life. His son, Neil, recalls how his father would lock himself away in the evenings, spending hours on the phone to London discussing the markets. To his artist friends, that side of his personality remained closed.

Hobbs' tastes were always eclectic. He bought figurative and abstract paintings, sculptures, tribal artefacts and objets d'art. Like many collectors, he often seemed more fascinated by the hunt than the prize. Yet when it came to



Left Michael Hobbs: stockbroker by day; art collector by night

Above
Frank Auerbach's 1963 painting *E.O.W. on her Blue Eiderdown V, 1963,* sold at Bonhams in 2016 for £2m

making a really significant purchase, his business instincts would reassert themselves.

Whenever he was in London, Hobbs would do the rounds of the commercial galleries. At home, he studied the Marlborough catalogues that arrived by air mail. He was also friendly with James Kirkman, who worked for Marlborough at the time. When Kirkman visited Australia, Hobbs would take him on dauntingly long drives.

There was nothing spontaneous about Hobbs's purchase of Auerbach's *Figure on a Bed II*, which is

"Each swipe of the brush or palette knife has been frozen for all time like dried lava"

offered at Bonhams' Post-War & Contemporary Art sale in June. He had been thinking about the artist's work for some time, and had done his homework thoroughly. It was one of the first Auerbachs to enter an Australian collection – the earliest was probably *Oxford Street Building Site II* (1960), acquired in 1961 by the National Gallery of Victoria.

Figure on a Bed II would hang in various of Hobbs' residences over the following 50 years: in Pymble, Lavender Bay, and finally Woolloomooloo. It was probably the first exposure to Auerbach's work for several generations of Sydney artists. His influence is easily detected in Nicholas Harding's paintings, but there are many contemporary Australian artists who were thrilled by those volcanic surfaces. Peter Godwin recalls how he once felt he had achieved a breakthrough in his work, only to discover that Auerbach had got there before him.

One suspects this story might echo in other parts of the world, where an Auerbach painting has made an impression on local painters searching for the same boldness and determination. It is a familiar paradox that the most thoroughly rooted artists often have a universal, lasting appeal, whereas their internationally minded peers tend to vanish with the trends. Auerbach, who has barely set foot outside London since he arrived at the age of seven, acts as an extreme counterbalance to the growing globalisation of art.

He might be seen as a model of integrity or of pathological stubbornness, but the reason his work is now so highly valued and sought-after has much to do with his willingness to stick with the same subjects, methods and models that have served him well for more than 60 years. It is almost as if the painstaking effort involved in finishing a painting is somehow captured and preserved in those thick whorls of oil. Each swipe of the brush or palette knife has been frozen for all time like dried lava.

Auerbach's use of colour has drifted in and out of muddiness, with his recent works recapturing some of the vivid tones of the 1960s. The predominance of earth-coloured works gives an extra impetus to *Figure on a Bed II*, which prefigures the artist's late style. Produced in the gloom of London, it is a painting that has held its own in the blazing light of many a Sydney summer.

John McDonald is Art Critic of The Sydney Morning Herald.

Sale: Post-War & Contemporary Art
London
Wednesday 27 June at 5pm
Enquiries: Ralph Taylor +44 (0) 20 7447 7403
ralph.taylor@bonhams.com
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Left Fay Wray in the arms of Bruce Cabot – a still from *King Kong* (1933)

Right King Kong, RKO Pictures, 1933
Czech one-sheet poster
linen-backed, framed and glazed
50in x 37in (127cm x 94cm)
Estimate: £50,000 - 70,000
($70,000 - 100,000)

Beauty and the beast

Young actress is seduced by primitive brute – the story is old, but *King Kong* gave it a terrifying new twist. ***Dick Alston*** tells how the monkey movie scaled the box-office heights

When director Merian C Cooper hinted to budding starlet Fay Wray that she "was going to have the tallest, darkest leading man in Hollywood", Wray assumed – naturally – that he was talking about Cary Grant.

King Kong opened in 1933, at the height of the Great Depression, and the film, despite its tangle of problematic subtexts – colonialism, racism, modernity – was hailed as a classic from the start.

Everyone knows the storyline, but it bears repeating: a rogue filmmaker (Robert Armstrong as a sort of anti-David Attenborough) engages a beautiful but inexperienced actress (Wray) and charters a ship for a mysterious destination, Skull Island. On arrival, it is revealed that the barbarous natives of the foetid isle are engaged in the sinister worship of an enormous gorilla-like creature.

The actress is taken prisoner by the locals and offered up as a mouth-watering sacrifice for Kong, the ape-god of the island. Inexplicably, instead of eating her, this hulking gorilla pin-up – 60,000lbs and 24ft of pure simian sinew – develops an infatuation with the frail blonde scream-siren. He retreats with her into the wild interior of his island stronghold but is eventually subdued and captured by the filmmaker. Shackled in chains, the ape is taken from the Jungian undergrowth of Skull Island and transported to the ultimate urban jungle: New York.

"This hulking gorilla pin-up – 60,000lbs and 24ft of pure simian sinew – develops an inexplicable infatuation with the frail blonde"

There, our hero is presented to gawping audiences as the 'Eighth Wonder of the World'. But, driven into a fury by the flashbulbs of photographers, Kong breaks loose. Yet again, he seeks out his reluctant lover, and clasping her in his hairy mitt, Kong scales the Empire State Building. Ever the gentleman, he ensures the safety of his Lilliputian love before tumbling to his death.

The film was dynamite at the box office. *Kong* took a whopping $89,931 over its opening weekend in Gotham alone – some feat at 25¢ a ticket – and an eventual $4m, making it the highest-grossing film of the 1930s. Indeed, it was so successful that it single-handedly saved RKO from bankruptcy.

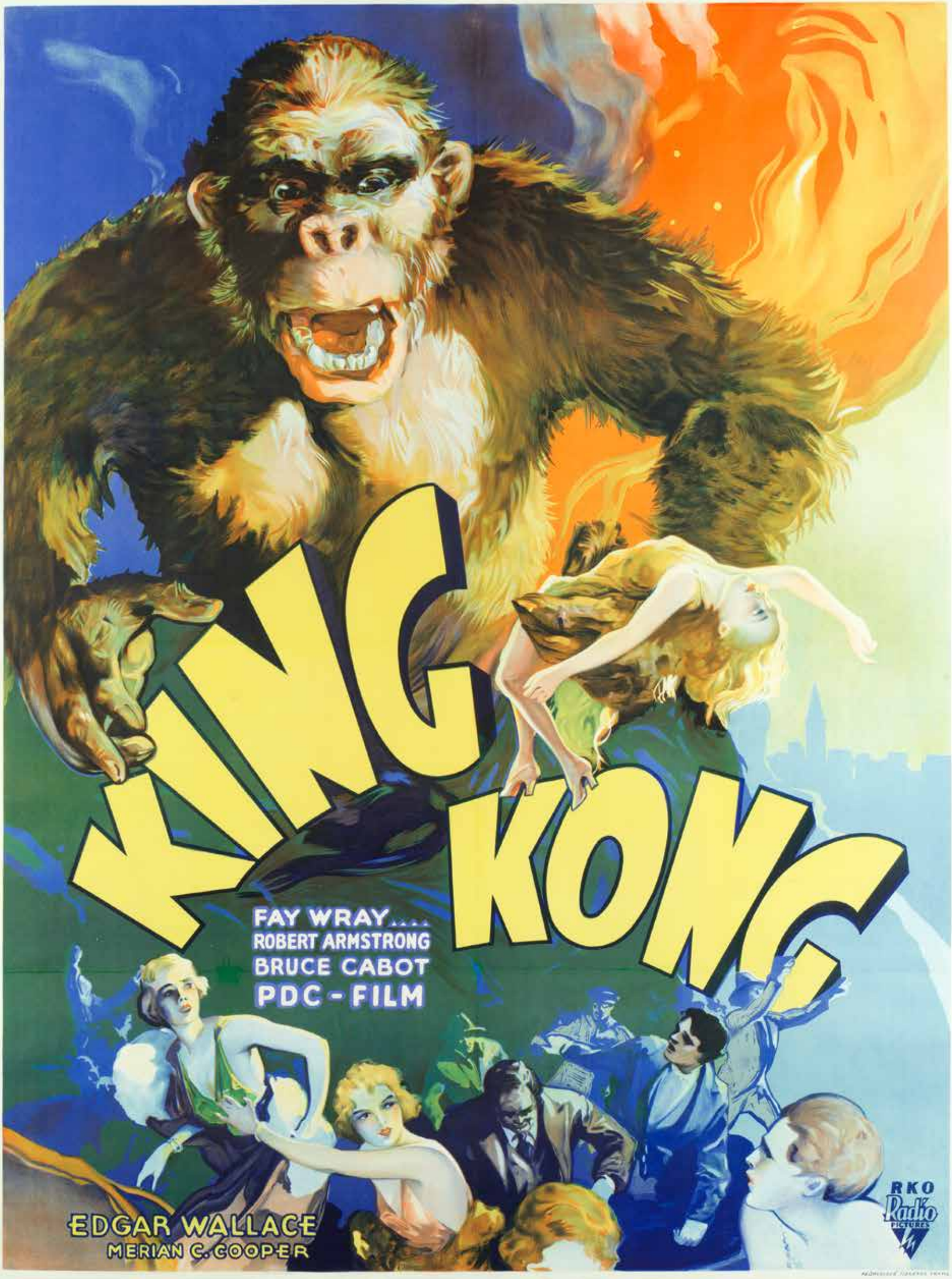
Clearly the real star, Kong looms out of the poster, a copy of which will be sold at Bonhams Knightsbridge in July. One of only two known to exist, this poster is based on the production sketches of Mario Larrinaga and Byron Crabbe, and was designed by poster artists S. Barret McCormick and Bob Sisk who created a design that perfectly captured the terror of Wray and the fleeing citizens of New York.

Why does the film remain compelling when its remakes have so often fallen flat? It is partly the sheer brilliance of the effects, partly Wray's ephemeral beauty. But the real magic of the original is the glimpse it gives of America, like Kong, caught mid-ascent on its way to the top – all the tension and expectation of the country writ large, projected onto the flickering big screen.

In the gathering around Kong's crumpled body, Armstrong delivers the immortal line, "It wasn't the aeroplanes. It was Beauty that killed the Beast." One could argue, however, that it was the Beast that killed Wray's burgeoning career – like her character, she would never be able to escape that smothering giant paw.

Dick Alston is a freelance writer and journalist.

Sale: Entertainment Memorabilia
Knightsbridge, London
Wednesday 18 July at 12pm
Enquiries: Claire Tole-Moir +44 (0) 20 7393 3984
claire.tolemoir@bonhams.com


KING KONG
FAY WRAY....
ROBERT ARMSTRONG
BRUCE CABOT
PDC - FILM
EDGAR WALLACE
MERIAN C. COOPER
RKO
Radio
PICTURES

Left Beatriz Milhazes (Brazilian, b.1960)
Carioca, 2008
Tapestry
Estimate: £35,000 - 55,000
($50,000 - 80,000)

Below Sir Peter Blake
(British, b.1932)
Alphabet, 2008
Tapestry, signed edition 3 of 5
Estimate: £10,000 - 15,000
($15,000 - 20,000)

Looming marvellous

Tapestries are now as likely to be found in a contemporary art gallery as in a dusty stately home. *Timothy Wilcox* takes up the thread

For the monarchs of the Middle Ages, tapestries were the ultimate status symbol. So much so, that they were carried through the streets, like walking strip cartoons, to dazzle and entrance the grateful populace. Now tapestry is making a vigorous comeback in the practice of many leading contemporary artists. Some magnificent examples, including work by Peter Blake, Grayson Perry, Beatriz Milhazes and Gary Hume, are offered in the Bonhams Prints & Multiples sale in London. As these demonstrate, some of tapestry's effect still relies on the medium's innate sense of luxury, but other properties of the art form are being stood on their head.

Grayson Perry has been a pioneer in this reinvention, designing his series *The Vanity of Small Differences* to portray the views of the many, not the few. With characteristic disregard for the elitists, he had them woven by machine. Now in the collections of the Arts Council and the British Council, Perry's tapestries have toured Britain and abroad, gleefully cranking up the contradictions, with obscure symbolism being replaced by topical imagery. And with their display in gleaming white-box galleries, all memories of the gloomy corners of country-house bedrooms and endless museum corridors are banished.

Modern tapestry still requires hefty capital investment, so it is not exactly democratic – but it is almost always collaborative. The techniques of Warhol or Hirst tend to erase the involvement of the studio-workers who made their prints or paintings. But no one can look at the yards of tightly packed woollen or silk thread that make up the surface of a tapestry without thinking of the hands that wove it, or the hours of concentrated labour that saw the object grow, inch by patient inch. In 2017, when Chris Ofili's rather inept watercolour design *The Caged Bird's Song* was displayed in the National Gallery, magnified into a huge tapestry, he was not the only superstar in the room.

Tracey Emin understood right from the beginning of her career that textile art is no less expressive than other types of art-making. She has exerted enormous influence

Above left Grayson Perry
(British, b.1960)
Vote Alan Measles for God, 2008
Tapestry, signed edition 4 of 5
Estimate: £30,000 - 50,000
($45,000 - 70,000)

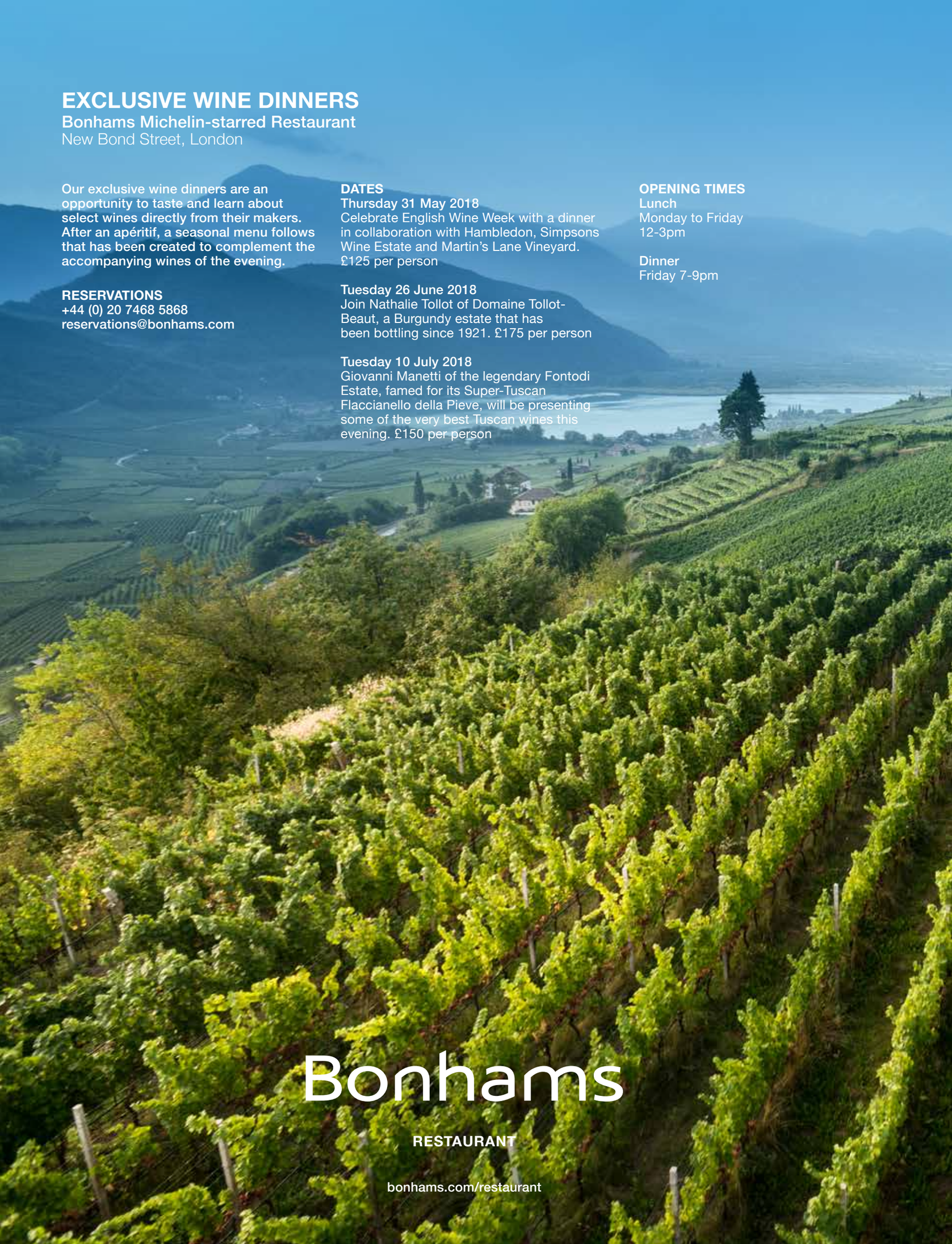
Above Gary Hume
(British, b.1962)
Georgie and Orchids, 2008
Wool tapestry with raised silk embroidery, signed by the artist, edition number 3 of 5
Estimate: £10,000 - 15,000
($15,000 - 20,000)

"No one can look at the yards of packed thread that make up the surface of a tapestry without thinking of the hands that wove it"

in creating today's situation where it is the message, not the medium, that is most valued. Hierarchies of material, or of context, pitting the 'fine' against the 'decorative', have not exactly disappeared, but they bear less weight. The recent reawakening of interest in tapestry goes beyond irony: you have only to see the headline billing given to the vast new tapestry in Beatriz Milhaze's current London show to know that for colour, scale and wall power, tapestry has not only a fascinating past, but an ever-expanding future.

Timothy Wilcox is a curator and co-author of Tapestry: A Woven Narrative.

Sale: Prints & Multiples
London
Tuesday 26 June at 2pm
Enquiries: Lucia Tro Santafe +44 (0) 20 7468 8262
lucia.trosantafe@bonhams.com
bonhams.com/printsandmultiples



EXCLUSIVE WINE DINNERS

Bonhams Michelin-starred Restaurant

New Bond Street, London

Our exclusive wine dinners are an opportunity to taste and learn about select wines directly from their makers. After an apéritif, a seasonal menu follows that has been created to complement the accompanying wines of the evening.

RESERVATIONS
+44 (0) 20 7468 5868
reservations@bonhams.com

DATES

Thursday 31 May 2018
Celebrate English Wine Week with a dinner in collaboration with Hambledon, Simpsons Wine Estate and Martin's Lane Vineyard. £125 per person

Tuesday 26 June 2018
Join Nathalie Tollot of Domaine Tollot-Beaut, a Burgundy estate that has been bottling since 1921. £175 per person

Tuesday 10 July 2018
Giovanni Manetti of the legendary Fontodi Estate, famed for its Super-Tuscan Flaccianello della Pieve, will be presenting some of the very best Tuscan wines this evening. £150 per person

OPENING TIMES

Lunch
Monday to Friday
12-3pm

Dinner
Friday 7-9pm

Bonhams

RESTAURANT

bonhams.com/restaurant

Tuscan risorgimento

For wine to stay the same, it needed to change, explains *Margaret Rand*

It is one of the oldest stories around: rebels kick at the Establishment, make their fortune, then join the Establishment. Whether it's rock stars buying country estates or soixante-huitards becoming bankers, the pattern is the same. In wine, the picture is only slightly complicated by the fact that the rebels originally came from impeccably establishment backgrounds. But they too had their right-on moment

The rebels in question are the so-called Super-Tuscans: wines that emerged in Tuscany in the 1970s and 1980s as a reaction to the underwhelming quality that prevailed in the region at the time. The wine laws of the day stifled innovation: winemakers who wanted to take Tuscany forwards had to accept that their wines could not have the DOC (Denominazione di Orgine Controllata) badge that, like France's Appellation Contrôlée, was supposed to mark out the best wines. So the dissenters settled for the lowest denomination of all: Vino da Tavola. They shouted their rebellion from the rooftops and charged sky-high prices. Not surprisingly, people queued in the streets to buy them. The success of the wine was enormous; the rout of the opposition complete.

"Tuscany is still busy arguing about grape varieties, but the quality war has been won"

Now, 30 or 40 years later, we have come satisfyingly full-circle. Some of the rebels have their own DOCs, having forced a change in the law; some have shrugged and opted for lesser denominations. Their effect on Italian wine has been so dramatic that it hardly matters: nobody buys Sassicaia because of its DOC.

Sassicaia was the original Super-Tuscan. The first vintage, surprisingly, was 1941, but only with the 1968 vintage was it sold commercially. Marchese Mario Incisa della Rocchetta had planted vines for fun on his estate in Bolgheri, near the sea. And instead of planting Tuscany's main red grape, Sangiovese, he planted Cabernet Sauvignon, the great grape of the Médoc – for the simple reason that he loved Bordeaux.

Tuscany promptly went wild for Cabernet. In 1971, Rocchetta's nephew, Piero Antinori, launched Tignanello, which included some Cabernet. Some years later, in 1985, Piero's brother Lodovico launched his own Bolgheri red, Ornellaia, into a market that was by then somewhat crowded with Super-Tuscans.

The success of French winemaking techniques and French grapes prodded growers into looking again at Sangiovese, and into improving both their viticulture and their winemaking. They discovered that if they applied to Sangiovese what had been learnt from Cabernet, the wines could be just as good. Tuscany is still busy arguing about grape varieties, but the quality war has been won – and by both sides.

Where are the Super-Tuscans now? Sassicaia is still the most elegant of its peers. It is Cabernet that tastes Italian through and through: you could never describe it as international. It is polished, precise, refined, succulent, delicate – yet concentrated and powerful, for all that. The 2015 vintage, released last February, is superb: it wears its power with the ease of an Armani suit.

Ornellaia, launched in the shadow of Sassicaia in both a vinous and family sense, always had to try harder to impress. It is a punchier, showier wine, riper and richer; yet now a greater effortlessness seems to be prevailing. "We have the confidence to do less," says Ornellaia's winemaker Axel Heinz.

Tignanello, the other family rebel, is mostly Sangiovese, aromatic with fennel and leather, wild herbs and fruit. Like the others, it ages superbly.

Other great Super-Tuscans, like Le Pergole Torte, for example, or Cepparello, or Flaccianello della Pieve are still flourishing. *Tipicità* is what high-end consumers demand now: the greatest Super-Tuscans were always Tuscan through and through – whatever their labels said.

The award-winning wine writer, Margaret Rand, is Editor of Hugh Johnson's Pocket Wine Book *and co-author of* Grapes and Wines (Pavilion).

Sale: Fine & Rare Wines
London
Thursday 12 July at 10.30am
Enquiries: Richard Harvey MW +44 (0) 20 7468 5811
wine@bonhams.com
bonhams.com/wine

Temples of Basel

Away from the feverish deal-making of the annual art fair, ***Georgina Adam*** finds a city that brims with culture

For anyone who works in the art trade, Art Basel – the modern and contemporary art fair that is held every June in Switzerland's third biggest city – is the high point of the year. With almost 300 top-flight galleries exhibiting everything from million-dollar Picassos to work by younger, less-stellar names, this is the place to take the pulse of the art market, to see everyone – but *everyone* – who counts, from collectors to curators, auctioneers, dealers and advisers.

The event opens with a two-day private viewing that's by invitation only – but even then there is a hierarchy: the higher up the VIP list you are, the earlier you can get in. So each year – well in advance of the opening – well-heeled, designer-clad visitors line up in front of the massive exhibition centre, the Messe. From there, they might even *run* to their favoured stands to confirm the purchase of a work of art that they had already seen as a JPEG.

Greeting friends and air-kissing their way around the fair, visitors usually pause in the central atrium to grab a bratwurst and a beer, before throwing themselves back into the mêlée. And, as the sun sets, the evening continues with smart dinners bringing together dealers and their favoured clients.

Successfully navigating Art Basel is in itself an art form: I confess I sometimes pretend not to see someone, just because I would otherwise never get around the fair. This is because the main fair is just the start of the story: the gigantic Hall 2 boasts equally oversized works, a Herzog & de Meuron extension houses a design fair, while around the city smaller satellites, such as Liste, have set up shop.

"The two-day private viewing is by invitation only… and even then there is a hierarchy"

The antidote to fair overload is to spend some time in Basel itself. I try to visit at least some of the city's extraordinary art collections and museums as well. First stop is the old town on the west bank of the Rhine. Here there is the Marktplatz, with its impressive red sandstone town hall, which dates from 1504. There is a market most days, with fresh produce, cheese and sausages – I never fail to take something home.

Close by is the Romanesque and Gothic Minster, on which work began in the 11th century and was not finished until 1500. Again, it was built in red sandstone, and it is distinguished by its twin spires. Climb them for spectacular views across the river and into Germany.

Far left *Fondation Beyeler, Renzo Piano's glass pavilion*
Left *Kunstmuseum, with its "startlingly rich collection"*
Above *Vitra Design Museum, designed by Frank Gehry*
Right *The Schaulager by the ubiquitous Herzog & de Meuron*
Below left *The wheels keep turning at Museum Tinguely*

From there it is a short walk to the Kunstmuseum. This is a stellar collection, with a host of Holbeins as well as modern works by Modigliani and Picasso. The rich holdings of Old Masters, with their depictions of mundane torture and Hell, are as shocking as anything that contemporary art can offer.

The Museum Tinguely should not be overlooked: it displays dozens of the Swiss artist's kinetic sculptures,

"The Kunstmuseum's Old Masters are as shocking as anything in contemporary art"

joyfully subversive expressions of human creativity – not least his 1988 sculpture of Engels, made in part from lavatory flush chains.

The Schaulager, a museum which combines open storage and exhibitions in a vast, blocky building – again designed by the ubiquitous Herzog & de Meuron – is a tram-ride away, but an added reason for visiting it this summer is a Bruce Nauman retrospective which runs until 26 August.

Even if time is short, I always try to visit the Fondation Beyeler. Although it is only 15 minutes from the centre of Basel, the Renzo Piano building overlooks verdant fields dotted with grazing cows. Every year, it holds a blockbuster show timed to coincide with Art Basel. The current exhibition, *Bacon-Giacometti*, runs until 2 September. The permanent collection alone, including titans of modern art from Monet to Calder, makes a perfect end to an artistic city break.

Georgina Adam writes for the Financial Times *and* The Art Newspaper.

When in Basel ...

Where to stay

The place to stay when you are in Basel is the sumptuous and *expensive* five-star ***Grand Hotel Les Trois Rois*** (Blumenrain 8, +41 61 260 50 50, lestroisrois.com). However, getting a room at the Three Kings during Art Basel takes some doing. Should you manage it, you find that the smart salons and the hotel's balcony overlooking the Rhine are where the cream of the art world, from collectors to auctioneers, gather.

The elegant three-star ***Teufelhof Basel*** (Leonhardsgraben 49, +41 61 261 10 10, teufelhof.com), with its 'art rooms' and Michelin-starred restaurant, is another highly sought after place to stay.

If you like something a bit more quirky, try the concrete and bright colours of the four-star ***Nomad Hotel*** (Brunngässlein 8, +41 61 690 91 60, nomad.ch). Now a comfortable and stylish boutique hotel, it was created from a 1950s apartment block. The location is very central, only two minutes' walk from the Kunstmuseum.

Another option is the three-star ***Hotel Rochat*** (Petersgraben 23, +41 61 261 81 40, hotelrochat.ch), situated close to the old town. Established by the Blue Cross temperance organisation in 1899 – and counting Lenin and Hermann Hesse among its previous guests – it remains a simple, but efficient place.

Where to eat

First stop in the evening for hungry and thirsty art aficionados is a famous bar and brasserie whose renovations were, once more, designed by Basel-based architects Herzog & de Meuron. The ***Volkshaus*** (Rebgasse 12-14, +41 61 690 93 10, volkshaus-basel.ch) has an elegant interior and a comfortable beer garden, but at night it positively pulsates with energy and good humour.

For a glass or two of fine wine, the popular ***Invino*** (Bäumleingasse 9, +41 61 333 77 70, invino-basel.ch) offers five red and five white wines, which are changed every month or so. Cold meats and cheese are also on hand.

For something more substantial and formal, dine at the Michelin-starred ***Cheval Blanc*** (Blumenrain 8, +41 61 260 50 07, lestroisrois.com; pictured below), the restaurant at the Three Kings hotel – another firm favourite with the art crowd.

For simpler fare, ***Cantina Don Camillo*** (2nd floor, Burgweg 7, +41 61 693 05 07, cantina-don camillo.ch) is in a former brewery and has a lovely rooftop balcony.

Finally, try ***Schlüsselzunft*** (Freie Strasse 25, +41 61 261 20 46, schluesselzunft.ch) in Basel's oldest guildhall. **G.A.**

Fine Watches, Wristwatches & Clocks

New York
Wednesday 6 June
1pm

A Skeletonized Mantel Regulator
with Calendar and Moon Phase, c.1815
signed Bosset à Paris
Estimate: $30,000 - 50,000
(£20,000 - 35,000)

Enquiries: Jonathan Snellenburg
+1 212 461 6530
jonathan.snellenburg@bonhams.com
bonhams.com/clocks

Around the Globe

Andrew Currie *highlights a selection of Bonhams sales worldwide*

Los Angeles
Cradle to the brave

The Plains Indians have long gripped the imagination of the world. Cheyenne, Blackfoot, Comanche – these names conjure up the wide open spaces and nomadic tribal life which have come to represent Native Americans in literature, art and, of course, on the screen. The Bonhams Native American Art sale in Los Angeles in June features a strong selection of Plains Indians art and artefacts. An evocative Blackfoot beaded war shirt, for example, and a Cheyenne cradle board show how great artistry was combined with form and function to create objects of rare beauty.

Image (above): Blackfoot beaded war shirt
Estimate: $25,000 - 35,000
Image (left): Cheyenne beaded cradle board (42in in length)
Estimate: $40,000 - 60,000
Sale: Native American Art, Los Angeles, 4 June
Enquiries: Ingmars Lindbergs
+1 415 503 3393
ingmars.lindbergs@bonhams.com

New York
Glass act

When the Venetian architect, teacher and artist Carlo Scarpa made his first visit to the Land of the Rising Sun, he saw at once how the two great cultures of Italy and Japan spoke to each other – a conversation that is reflected in his ingenious glass works. One of his Battuto Vases is offered at the Modern Decorative Art & Design sale in New York. It is from a group of important works that includes an untitled piece by his compatriot, the Italian-American artist, sound-art sculptor and modern furniture designer Harry Bertoia.

Image: Battuto Vase by Carlo Scarpa
Estimate: $30,000 - 50,000
Sale: Modern Decorative Art & Design, New York, 6 June
Enquiries: Benjamin Walker +1 212 710 1306
benjamin.walker@bonhams.com

Australian & Aboriginal Art

Sydney
Wednesday 20 June
6.00pm

Ralph Balson (1890-1964)
Painting no. 36, 1956
oil on board
59 x 66.5cm (23¼ x 26¼in)
Estimate: AU$80,000 - 120,000
(£45,000 - 65,000)

Enquiries: Merryn Schriever
+61 (0) 2 8412 2222
merryn.schriever@bonhams.com
bonhams.com/australianart

Knightsbridge
Proving his medal

British war leader Field Marshal Bernard Montgomery – 'Monty' – was not always the easiest of men to deal with, especially for his fellow senior officers. He certainly did not suffer fools gladly. So it says something about the special qualities of Jack Burford, his driver from the Battle of El Alamein until the end of the war, whose medals are to be offered at the Medals sale in London in June. Also included are photographs of Burford with Churchill and with George VI, as well as a portrait photograph of Monty with a handwritten dedication that speaks volumes about the bond between the two men. "Who has marched with me from Alamein across France to Tunisia, over to Sicily, halfway up Italy and from Normandy to the Baltic – and who never failed to do his duty."

Image: Second World War medals awarded to Driver J Burford, RASC
Estimate: £4,000 - 6,000
Sale: Medals, Bonds, Banknotes and Coins, Knightsbridge, 13 June
Enquiries: John Millensted
+44 (0) 20 7393 3914
john.millensted@bonhams.com

Hong Kong
Vessel state

This extraordinarily rare jade *cong* from the Neolithic Liangzhu Culture (3300-2500 BC) is not only exceptional in its craftsmanship, but also remarkably well-preserved, with a lustrous patina formed over 4,000 years. The Liangzhu Culture sprang up in the Yangtze River Delta, where jade *cong* vessels were found in tombs. They must have been of great significance, since they would have been extremely difficult and time-consuming to produce. This example, offered at the Fine Chinese Works of Art sale in Hong Kong in May, is carved with great attention to the face pattern, which refers to the spirits or deities of this distinctive Chinese culture.

Image: An extraordinarily rare jade *cong*
Estimate: HK$3,000,000 - 4,000,000
Sale: Fine Chinese Ceramics & Works of Art Hong Kong, 29 May
Enquiries: Xibo Wang +852 3607 0010
xibo.wang@bonhams.com

Miami
Florida key

April Matteini's passion for the decorative arts has propelled her from European museums to Miami showrooms. Originally from the Boston area, Matteini has worked in Florida for the past 13 years, where she has built up an extensive network. Following the establishment of her own jewellery-valuation firm, Matteini was responsible for the successful establishment of a Florida office for a major American auction house. Commenting on her appointment, Matteini said, "I am thrilled to bring new and existing Bonhams clients in Florida a high level of customer service, while connecting them to the global sales and specialists network."

Enquiries: April Matteini
april.matteini@bonhams.com

Knightsbridge
Culture clash

Not many of us have had a ringside seat to history, but Mark Jay, whose personal punk rock collection – comprising 60 lots – comes to the Bonhams Entertainment Memorabilia sale in Knightsbridge in July, can claim just that. As a 14-year-old schoolboy, he founded the short-lived but influential punk fanzine, *Skum*. It only lasted seven issues, but Mark bagged the first-ever interviews with Sid Vicious, before Sid found immortality with the Sex Pistols, and a pre-Pogues Shane MacGowan. Among the star items are the artwork for *Skum* issue no.1, and the hand-painted, stencilled and studded shirt worn by Joe Strummer of the Clash when the band was interviewed by Janet Street-Porter in November 1976 for the first UK TV broadcast about punk.

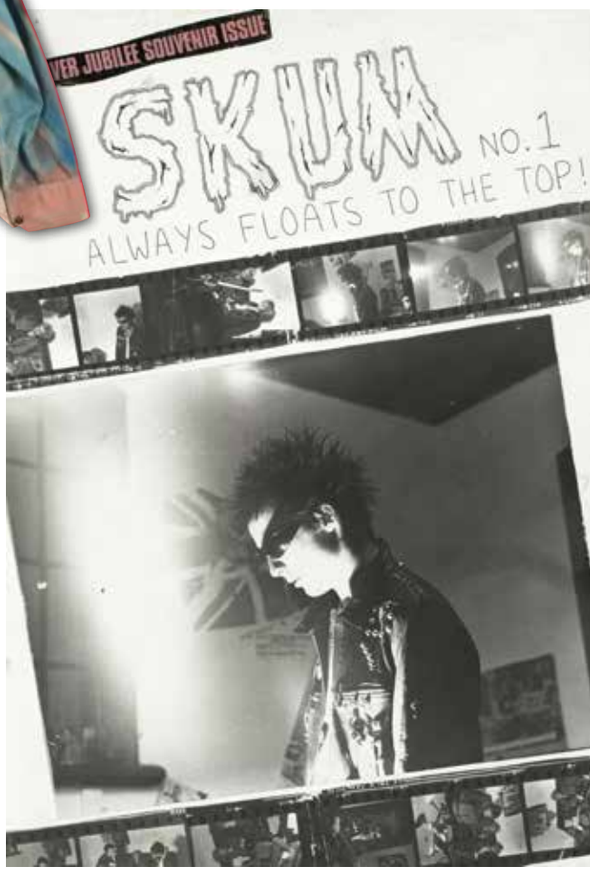


Image: Joe Strummer's shirt, worn for the first TV broadcast about punk rock
Estimate: £8,000 - 10,000
Sale: Entertainment Memorabilia, Knightsbridge, 18 July
Enquiries: Claire Tole-Moir, +44 (0) 20 7393 3984
claire.tolemoir@bonhams.com

New York
Old Yeller

This rare artefact is a fine example of the automaton clocks produced in Germany in the first half of the 17th century. Through the 1800s, clockmakers grappled with problems in which the solution involved increasingly elaborate gearing mechanisms. A happy side-effect of this cerebral work was that it made possible the addition of amusing automated figures to clocks. Mythical figures, exotic animals and even, in the case of the clock offered at Bonhams Watch and Clock sale in New York in June, a vigilant hound with rolling eyes and a wagging tail were created. This example is particularly unusual in having a tail that is automated, not just the eyes.

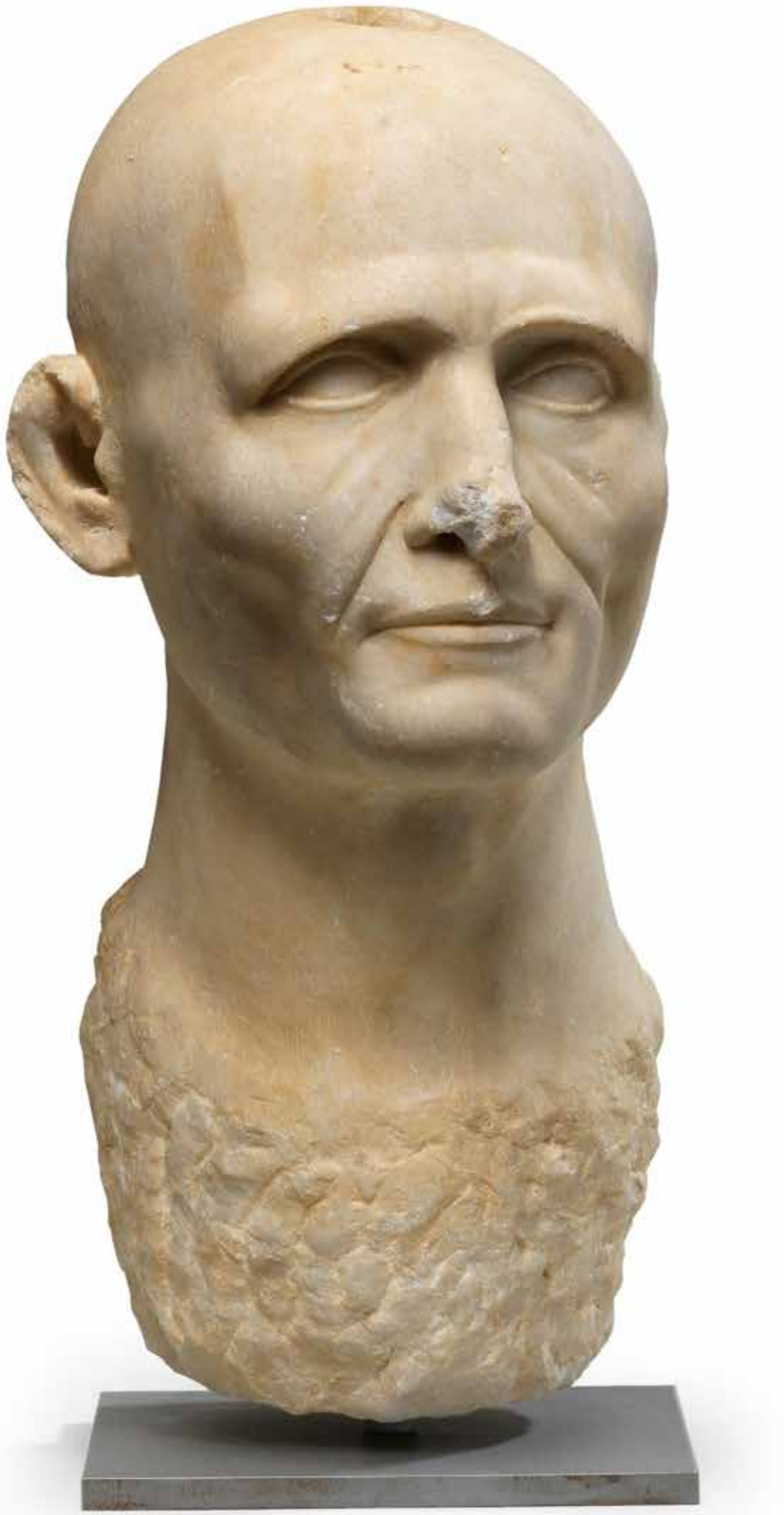
Image: A quarter-striking alarm clock with automaton of a hound, south German, early 17th century
Estimate: $20,000 - 30,000
Sale: Fine Watches, Wristwatches and Clocks, New York, 6 June
Enquiries: Jonathan Snellenburg
+1 212 461 6530
jonathan.snellenburg@bonhams.com

Antiquities

London
Thursday 5 July
10.30am

A Roman marble male portrait head
circa 1st century B.C. - early 1st century A.D.
42cm (16½in) high
Estimated: £60,000 - 80,000
($85,000 - 115,000)

Enquiries: Francesca Hickin
+44 (0) 20 7468 8226
francesca.hickin@bonhams.com
bonhams.com/antiquities



London

New Bond Street

MAY

Thur 24 May 10:30am
Fine & Rare Wine

Tue 29 May-Tue 12 June
Modern & Contemporary Middle Eastern Art
Online Sale

Wed 30 May 1pm
Wassenaar Zoo –
A Dutch Private Library

JUNE

Wed 6 June 3pm
The Russian Sale

Wed 13 June 3pm
Modern British & Irish Art

Mon 18 June-Sat 7 July
Fine Japanese Works of Art from the Edward Wrangham Collection
Online Sale

Wed 20 June 2pm
Fine Watches & Wristwatches

Tue 26 June 2pm
Prints & Multiples

Wed 27 June 5pm
Post-War & Contemporary Art

JULY

Wed 4 July 2pm
Old Masters Paintings

Thur 5 July 10:30am
Antiquities

Thur 5 July 2pm
Fine European Ceramics

Wed 11 July 2pm
Fine Clocks

Thur 12 July 10:30am
Fine & Rare Wines

Knightsbridge

MAY

Tue 22 May 1pm
Watches & Wristwatches

Wed 23 May 10:30am
Antique Arms, Armor & Modern Sporting Guns

Thur 24 May 2pm
Modern Sporting Guns, Rifles & Vintage Firearms

JUNE

Wed 6 June 10am
Home & Interiors

Wed 13 June 10am
Coins & Medals

Wed 13 June 11am
Jewellery

Wed 20 June 1pm
Fine Books & Manuscripts

Wed 20 June 1pm
Decorative Arts from 1860

JULY

Tue 3 July 1pm
British & European Art

Wed 4 July 1pm
Prints & Multiples

Tue 10 July 1pm
Modern British & Irish Art

Wed 11 July 10:30am
Transatlantic Taste: Fine Glass and British Ceramics from the Leo Kaplan Collection

Wed 11 July 11am
Jewellery

Wed 18 July 12pm
Entertainment Memorabilia

Tue 24-Wed 25 July 10am
Home & Interiors

Fine Wristwatches

London
Wednesday 20 June
2pm

Rolex. An exceptionally rare stainless steel manual wind chronograph bracelet watch with exotic Paul Newman 'Oyster Sotto' dial
Cosmograph Oyster, Ref: 6263/6239, 1969
Estimate: £300,000 - 400,000
($425,000 - 550,00)

Enquiries: Jonathan Darracott
+44 (0) 20 7447 7413
jonathan.darracott@bonhams.com
bonhams.com/watches

Regions

MAY

Tue 22 May 11am
The Sporting Sale
Edinburgh

Wed 23 May 11am
Jewellery
Edinburgh

JUNE

Sat 2 June 10:30am
The Aston Martin Sale
Reading, Englefield House

Wed 6 June 11am
Whisky Sale
Edinburgh

Wed 13-Thur 14 June 10am
Home & Interiors
Edinburgh

JULY

Wed 11 July 11am
Asian Art
Edinburgh

Fri 13 July 11am
The Goodwood Festival
of Speed Sale
Chichester, Goodwood

Europe, Hong Kong & Australia

MAY

Sun 27 May 2pm
Rare Jewels & Jadeite
Hong Kong, Admiralty

Tue 29 May 2pm
Fine Chinese Ceramics
& Works of Art

JUNE

Wed 20 June 6:30pm
Australian Art
& Aboriginal Art
Sydney

Sat 23 June 10am
Den Hartogh Sale
Hillegom, Netherlands

Modern British & Irish Art

London
Wednesday 13 June
3pm

Dame Barbara Hepworth (British, 1903-1975)
Maquette for Monolith, 1964
bronze with a green and brown patina
33cm (13in) high
Estimate: £70,000 - 90,000
($100,000 - 125,000)

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penny.day@bonhams.com
bonhams.com/modernbritish

North America

MAY

Tue 22 May 1pm
Embodiments of Power & Prestige: Exceptional Tribal Arms, Armor, & Textiles from a Private European Collection
Los Angeles

Tue 22 May 2pm
Modern & Contemporary Prints & Multiples
New York

Tue 22 May 3pm
African & Oceanic Art
Los Angeles

Wed 23 May 2pm
American Art
New York

JUNE

Sun 3 June 10am
Greenwich Concours d'Elegance Auction
Greenwich

Mon 4 June 11am
Native American Art
Los Angeles

Wed 6 June 1pm
Fine Watches, Wristwatches & Clocks
New York

Wed 6 June 2pm
Modern Decorative Art & Design
New York

Fri 8 June 10am
Fine & Rare Wines
San Francisco

Mon 11 June 10am
Coins & Medals
Los Angeles

Tue 12 June 1pm
Fine Books & Manuscripts
New York

Wed 13 June 1pm
TCM presents…
a Celebration of Robert Osborne, Part I
New York

Thur 14-Wed 27 June
TMC presents…
a Celebration of Robert Osborne, Part II
Online Sale, New York

Mon 18-Wed 27 June
Photographs
Online Sale, New York

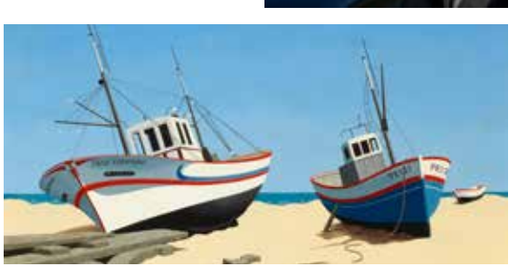
Tue 19 June 10am
California Jewels
Los Angeles

Tue 19 June 10am
Antique Arms & Armor & Modern Sporting Guns
San Francisco

Mon 25-Tue 26 June 10am
The Elegant Home
Los Angeles

Tue 26 June 10am
Fine Asian Works of Art
San Francisco

Wed 27 June 10am
Asian Decorative Works of Art
San Francisco



Decorative Arts & Contemporary Ceramics

Knightsbridge
Wednesday 20 June
1pm

Including Arts & Crafts, Art Nouveau, Art Deco
and a large selection of Contemporary Ceramics

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For information and details of sale dates or about the objects and paintings pictured, please contact Customer Services at Bonhams New Bond Street on +44 (0) 20 7447 7447.

The Russian Sale

London
Wednesday 6 June
3pm

Nikolai Roerich (1874-1947)
The Tower, a stage design for Princess Maleine, 1913
tempera on composite board
76 x 70cm (30 x 27½in)
Estimate: £120,000 - 180,000
($170,000 - 250,000)

Enquiries: Daria Khristova
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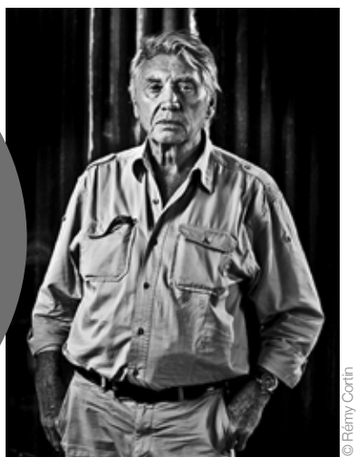
Above: Don McCullin *The Roman Temple of Bel, The Syrian Desert, Palmyra, Syria,* 2006

My Favourite Room



Don McCullin recalls his life-changing visit to Syria's famous Roman ruins

I have been to the ruins of Palmyra in Syria several times since my first visit in 2006 – and was there again just a few months ago to photograph the destruction wreaked by ISIS. That first time was for a book on the ruins of the Roman Empire along its frontiers in North Africa and the Middle East. The inspiration was a chance visit I made to a Roman town in Algeria many years before with author Bruce Chatwin. When I found myself at a crossroads in my life, I decided to photograph the most significant ruins of the southern border of the Roman Empire. Off I went, and the obsession grew and grew, taking in Leptis Magna, Baalbek and then Palmyra, which really got under my skin. I little realised these sites would soon suffer so much.

On my first visit to Palmyra, I met Khaled al-Asaad, the retired head of antiquities, who was incredibly kind. This wonderful man gave me permission to photograph anything I liked, even giving me special lighting so I could photograph some recently discovered pieces. Later, when ISIS took over the site, they dragged this poor man out of his mosque. He refused to tell them where some treasures had been taken for safe-keeping, so they beheaded him in the town square. I think a statue of him should be erected there.

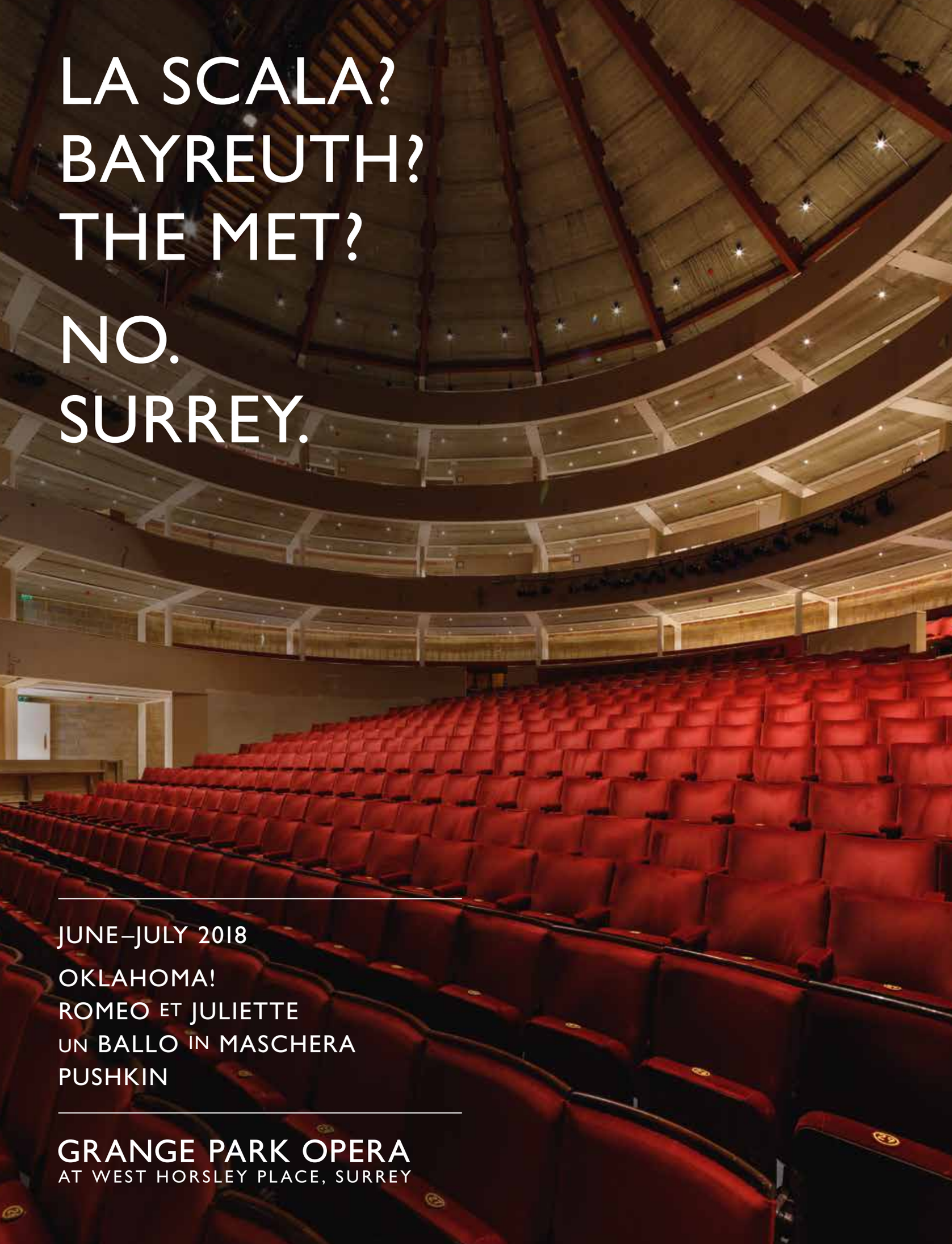
> "The Baal Sanctuary, was one of the ancient world's most breathtaking ruins"

The Palmyra Museum has been totally destroyed – all smashed with hammers. However, just before ISIS arrived, Syrian Special Forces took 30 trucks to the museum and removed many of the greatest treasures, which are now safe in Damascus.

The Baal Sanctuary, dedicated in AD 32, was one of the ancient world's most breathtaking ruins – before ISIS destroyed most of it. The archway was beautiful and I loved the funeral towers in the distance. My pictures, I hope, convey that this extraordinary place was made 2,000 years ago and there are stones that are still standing, despite what has recently happened to them. But it's better for people to visit Palmyra than look at my pictures. Once you seen Palmyra you will never forget it – this magical place will be locked in your mind forever.

Don McCullin's first solo exhibition in Los Angeles is at Hauser & Wirth (901 East 3rd Street, LA) from 23 June to 23 September.

Irreconcilable Truths*, a definitive retrospective of McCullin's career has been published in a limited edition, (£995).*



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JUNE–JULY 2018

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