Bonhams

MAGAZINE | SPRING 2019 ISSUE 58

Après le déluge
The heirs to Hokusai

Auguste Rodin
Opening the gates of Hell

Lost master
Ben Okri on Demas Nwoko
Nigeria's reclusive genius

Prince of Persia
William Dalrymple on
Fath-Ali Shah

and
Juergen Teller
His favourite room

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Impressionist & Modern Art

London
Thursday 28 February
5pm

Marc Chagall (1887-1985)
Autour de 'La Révolution 1937' (detail)
oil on canvas laid down on board
31.8 x 40cm (12½ x 15¾in)
Painted between 1945 - 1950
Estimate: £300,000 - 500,000
($400,000 - 650,000)

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bonhams.com/impressionist

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Eyebrow Pencil
Fine Japanese Prints
New York
Wednesday 20 March at 10am

Motoring edition
See inside for details

New York Jewels

New York
Wednesday 1 May

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Editor's letter

While we were putting together this issue, there was one theme that leapt off the page. This is an edition in which Rodin rubs shoulders with the Nigerian artist Demas Nwoko; Japanese printmakers of the 1920s with contemporary British painter Lynette Yiadom-Boakye. And yet, despite this diversity of artists and works, one of the threads they have in common is that they "found the future by looking into the past", as Jonathan Jones writes of Rodin on page 36.

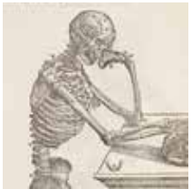
Rodin is regarded as the first modern sculptor, but that didn't mean that the artist rejected Classicism. Indeed, his critics (of whom there were many) only needed to visit the Louvre to see that Rodin had been inspired by Michelangelo's *The Dying Slave*, rediscovering the "rippling energy of the Renaissance", as Jonathan puts it. The result was Rodin's magnificent and controversial *Age of Bronze*, a work that astonished Paris, and a cast of which comes up at London's Impressionist and Modern Art sale.

Sometimes one needs to look back to move forward. A group of Japanese printmakers – under the thumb of a young publisher, Shozaburo Watanabe – had been churning out reproductions that used every oriental cliché. What was needed was a dose of Western influence from the Impressionists, whose dynamic use of light and shadow the Japanese gratefully appropriated – in much the same way as Degas and Monet had borrowed from the East. A major collection of prints from these *shin hanga* artists (on offer in the Japanese Print sale in New York in March) shows how old Japan and the anxieties of the 20th century fused. As Matthew Wilcox writes, this wasn't "a floating world at all, but one that was sinking".

Demas Nwoko (b.1935) also drew on his country's artistic traditions and synthesised them with European modernism. But this hardly begins to describe Nwoko's vivid painting *The Bicyclists*, which, as Ben Okri writes, displays a "versatile eclecticism, [which has been] distilled into a unique voice or tone". It deserves, he argues, to sit alongside Hopper's *Nighthawks* in the timeline of world art. The work will be displayed in London, before being offered by Bonhams in New York on 2 May, in our new US Africa Now Sale.

Enjoy the issue.

Contributors



James Le Fanu

James Le Fanu, himself a doctor and historian of science, writes on the extraordinary achievements of the anatomist Vesalius. For two decades, Le Fanu has combined medical practice with writing a twice-weekly column for *The Sunday Telegraph* and *The Daily Telegraph*. His book *The Rise and Fall of Modern Medicine* won the *Los Angeles Times* Book Prize.

Ben Okri

Ben Okri has just published his 11th novel, *The Freedom Artist*. At the age of 21, in 1991, he became the youngest ever winner of the Booker Prize. Since then, Okri has become a key voice of the black diaspora. He writes on page 42 about Demas Nwoko, who was one of the figures behind the African modernist movement in Nigeria.

Rachel Spence

Rachel Spence is a London-based journalist, critic and poet. She writes regularly on art and culture for the *Financial Times* and *Art Quarterly*, and her most recent poetry collection is *Bird of Sorrow* (published by Templar). In this issue, Spence considers 2013 Turner Prize finalist Lynette Yiadom-Boakye, one of Britain's finest painters.

William Dalrymple

Author and broadcaster, William Dalrymple, has written award-winning histories about India and the Islamic world, winning both Duff Cooper Memorial Prize and Thomas Cook Travel Book Award. His most recent book is a history of the Koh-i-Noor diamond. On page 48, Dalrymple tells the extraordinary tale of the second Shah of Iran, Fath-Ali Shah.

Juergen Teller

Born in Erlangen, Germany, in 1964, Juergen Teller is one of the most influential photographers of his generation. Giving his pictures a provocative edge, Teller's signature raw and awkward set-ups coax his celebrity subjects out of their comfort zone. He reveals his favourite room, the Tiroler Hut in London's Notting Hill, on page 72.

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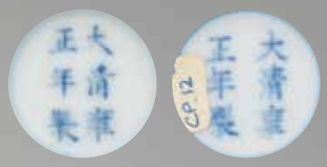
Fine Chinese Art

New York
Monday 18 March
10am



An exceptionally rare pair of Imperial
famille rose 'Quail' bowls
Yongzheng six-character marks
and of the period (1723-1735)
9.5cm (3¾in) diameter
Estimate: $300,000 - 500,000
(£230,000 - 380,000)

Provenance:
Virginia Hobart (1876-1958),
and thence by descent

A distinguished American private collection

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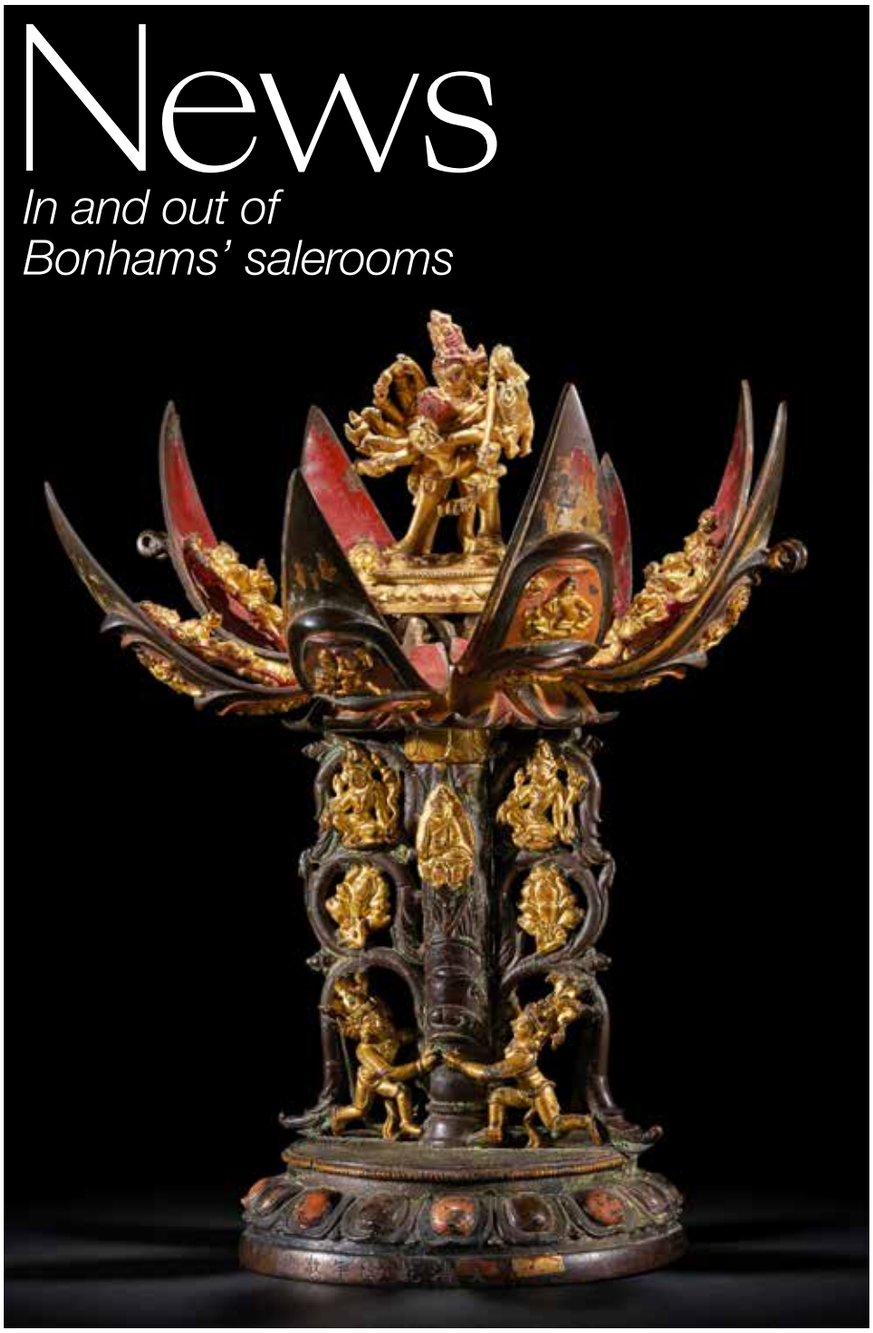
News

In and out of Bonhams' salerooms



Asia Week

Bonhams New York marks Asia Week in March with sales celebrating the rich diversity of artistic traditions across the region. Renewed interest in the art and crafts of the Meiji era – last year was the 150th anniversary of the restoration of the Japanese royal line under Emperor Meiji – is reflected in the magnificent, exceptionally tall, hexagonal cloisonné-enamel vase by Yasuyuki Namikawa (estimate $150,000-200,000; *above*) that leads the Fine Japanese and Korean Sale on 20 March. The Indian, Himalayan and South East Asian Art Sale, on 19 March, includes 8th- to 16th-century Thai Buddhist sculpture and art from Sri Lanka, and features a 17th-century figure of the key Tibetan Buddhist deity Mahakala Panjaranatha and a copper-alloy lotus mandala (estimate $180,000-220,000; *left*). The Chinese Art Sale on 18 March is led by an exceptionally rare pair of Imperial famille rose 'quail' bowls, Yongzheng marks and of the period (1723-1735), from the important collection of Virginia Hobart (1874-1958). The exquisitely enamelled bowls (*opposite*) are estimated at $300,000-500,000. There is also an impressive pair of hat chests built from *huanghuali* wood. Since the Ming dynasty, China's elite classes have coveted this rare wood for furniture and furnishings. The chests (*below*) are estimated at $200,000-300,000.

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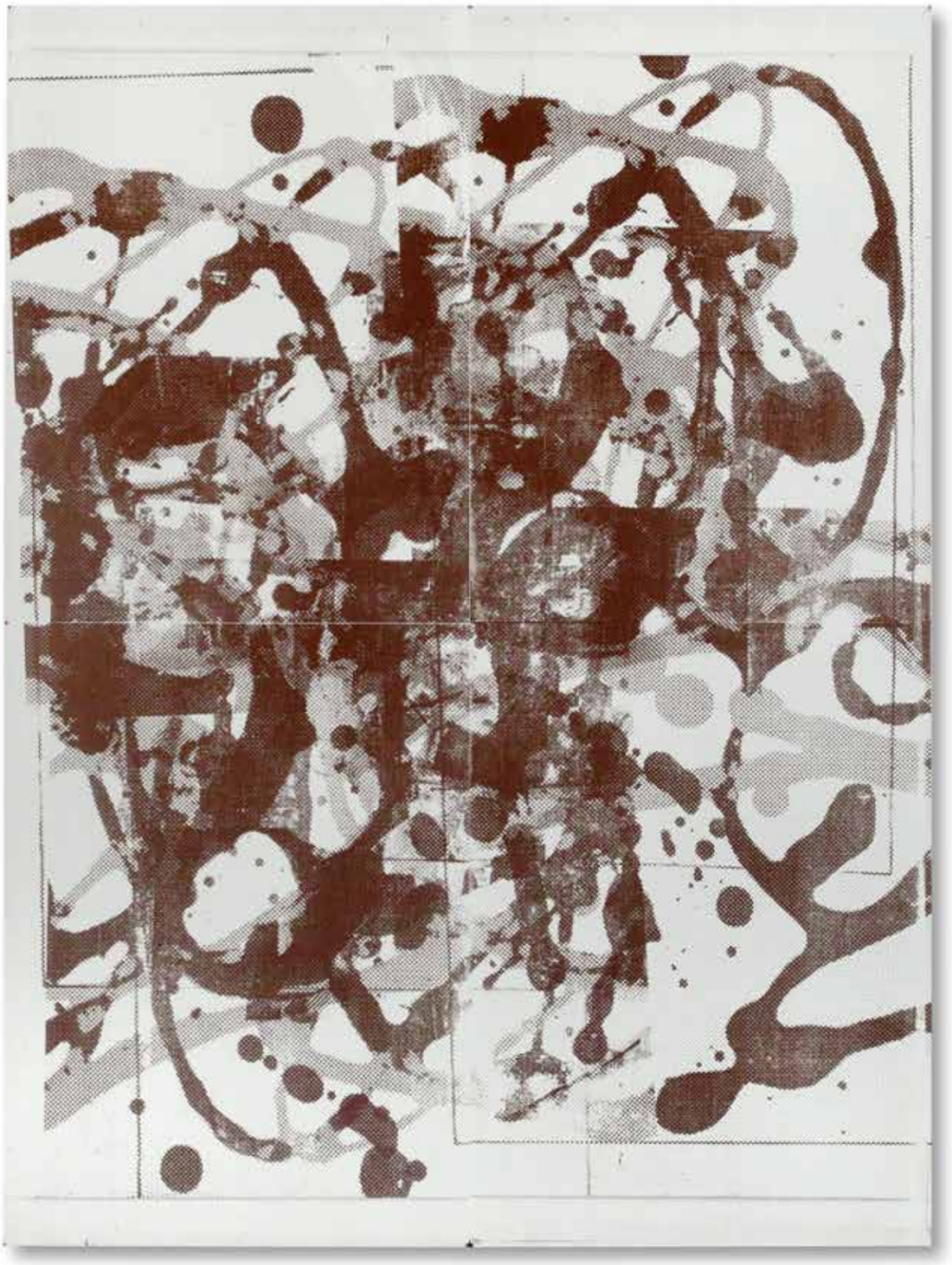

Post War & Contemporary Art

London
Wednesday 6 March
5pm

Christopher Wool (b.1955)
Untitled, 2004
silkscreen ink on linen laid on board
264.2 x 198.1cm (104 x 78in)
Estimate: £800,000 - 1,200,000
($1,000,000 - 1,600,000)

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Demelza Kids No.8 2018 ©Juergen Teller, All rights Reserved

The gentle eye

When Juergen Teller agrees to throw his weight behind your charity, you can be sure the result will be emotional and inspiring. The most influential art, fashion and celebrity photographer of his age, Teller has spent many hours and days working with Demelza Hospice Care for Children, a charity dedicated to improving the lives of children with terminal illnesses, and of the families who care for them so selflessly. Meeting and photographing the children, both at the hospices and in their homes, Teller has captured the spirit of joy and laughter that is at the heart of the charity's philosophy. This new body of work – *Demelza Kids by Juergen Teller* – goes on display at New Bond Street from 10 to 16 April. The charity can look forward to the exhibition boosting its profile, as well as helping to raise funds for this worthiest of causes.

www.demelza.org.uk

Lin show

Following the success of Europe's first Richard Lin retrospective at Bonhams New Bond Street in October, the exhibition moves to Hong Kong in March. *Richard Lin Show Yu* is another first – the works of the Taiwanese minimalist master have never before been exhibited in Hong Kong. Influenced by Western abstraction as well as traditional Chinese painting and calligraphy, Lin gradually developed a highly reductive and formal minimalist style in pursuit of simplicity and balance. Among the collection is *1.3.1964 – Painting Relief,* last presented at the leading contemporary art show *documenta III* in 1964 in Kassel Germany, where Lin was the first Chinese artist to be shown. The work will be offered in the Modern and Contemporary Art Sale in Hong Kong on 27 May.

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Bonhams hosts Apollo Awards

In November, Bonhams' New Bond Street HQ played host to *Apollo Magazine* as the venerable art magazine celebrated its annual awards with a dinner and presentation. Editor Thomas Marks welcomed art-world stars such as Grayson Perry (shown right, with Bonhams Deputy Chairman Harvey Cammell) and John Akomfrah. The awards celebrate major achievements in the art world. Charles Saumarez Smith, Secretary and Chief Executive of the Royal Academy of Arts, was recognised as Art Personality of the Year, while the prize for Best Artist was awarded to artist and filmmaker Akomfrah. The Louvre Abu Dhabi won the award for most-important new museum. The newly extended Royal Academy took Best Exhibition for *Charles I: King and Collector* and the year's best book was judged to be Anne Markham Schulz's *History of Venetian Renaissance Sculpture*.

Grayson Perry and Harvey Cammell

Berber Meindertsma and Kimiya Minoukadeh

David Ekserdjian and Lucinda Bredin

Emma Gifford-Mead, John Akomfrah and Preston Benson

Poster boy

The poster as we know it dates to the 19th century, when key innovations in the use of high-speed colour lithography by French printer, Jules Chéret, made mass production possible. Today, the bold and intricate designs of classic posters make them highly sought-after. A fine selection of vintage travel posters will be part of the Decorative Art and Design sale at Bonhams Knightsbridge on 16-17 April.

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richard.barclay@bonhams.com

Indian, Himalayan & Southeast Asian Art

New York
Tuesday 19 March
5pm

A gilt copper alloy figure of Panjaranata Mahakala, 'Lord of the Pavilion'
Tibet, circa 17th century
10¾in (27.5cm) high
Estimate: $800,000 - 1,200,000
(£615,000 - 925,000)

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Guests at Bonhams Knightsbridge watch the street artist, Bambi, top right, create a screenprint

Street treat

To celebrate Bonhams Prints and Multiples sale in December, the anonymous street artist Bambi treated guests to an immersive, invitation-only, printmaking performance at a specially created pop-up studio in the Knightsbridge saleroom. Bambi's artwork combines satirical humour with underlying social, political and environmental commentary. She became famous after her depiction of Amy Winehouse painted in a Camden doorway came to public notice in 2011, and her popularity has continued to grow ever since.

Horses for courses

If you were asked to think of the greatest equine painter of the past 100 years, one name would surely spring to mind, that of Sir Alfred Munnings. Munnings was born in 1878, the son of a mill owner in Suffolk in East Anglia – the county in which he lived and worked for most of his life. The artist tasted success early in his career, when two of his works were accepted by the Royal Academy Summer Exhibition in 1899. A stint as a war artist during the Great War cemented his international reputation – a period of his work which will be explored this spring in an exhibition at The Munnings Museum in Dedham, Essex (23 March - 3 November) titled *Behind the Lines: Alfred Munnings, War Artist, 1918*. The fully realised sketch *Passing the Barrow*, which is being offered at 19th Century Paintings Sale in Bonhams New York in April, depicts with consummate artistry the daily ritual of jockeys exercising their mounts on a windswept grey English day. The New York sale contains two further Munnings works, one of which is *Springtime – Polly Scotchner of the Red Lion Inn, Mendham*. Mendham was to be the Norfolk village where Munnings died in 1959.

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Cool under fire

Inspired by Napoleon's Egyptian campaign and by the Battle of the Nile in 1798 – when Nelson annihilated the French fleet – the craze for Graeco-Egyptian style swept through early 19th-century London. A magnificent set of four Regency Ormolu and Gilt Bronze Wine Coolers, the epitome of this elegant style, will be offered at Bonhams New Bond Street sale of Important Design in May. Formerly the property of Captain Sir William Hoste, one of the victors of the battle of the Nile, these splendid objects have an estimate of £150,000-200,000. They are based on a design by Jean-Jacques Boileau (1787-1851), the drawing of which is in the collection of the Victoria and Albert Museum.

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100 Women in Finance gala fundraiser

Bonhams was proud to be the auctioneer at the glittering 100 Women in Finance gala, which raised HK$3.7m for the Changing Young Lives Foundation. The annual event was held on 8 November in Maxim's Palace City Hall in Hong Kong, with members of business elite and top financiers in attendance. Changing Young Lives Foundation is a charity based in Hong Kong that is dedicated to rewriting the life stories of thousands of underprivileged and marginalised youngsters, from both Hong Kong and mainland China. The children are provided with free education and mentoring to help develop their talents, giving them a sense of self-reliance that will help them in their future careers.

Fine Japanese Prints

including Property from the Collection of the Late Bertram and Ruth Malenka

New York
Wednesday 20 March
10am

Katsushika Hokusai (1760-1849)
Under the Wave off Kanagawa (detail)
from the series *36 Views of Mount Fuji*
Estimate: $250,000 - 350,000
(£200,000 - 270,000)

Enquiries: Jeff Olson
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✯ Sudan success

The Khartoum School was pivotal in the development of the contemporary art scene in Africa in the 1960s. This group of modernists, centred on the city's College of Fine and Applied Arts in Sudan, include emerging contemporary artist Salah El Mur. Growing up in rural Khartoum, El Mur spent his early years travelling across east Africa, the Middle East and Europe, absorbing the different cultures he encountered. Nevertheless, his Sudanese heritage – the landscape, people and their ancient traditions – remains the recurring focus. El Mur took part in the triumphant Saatchi Gallery exhibition, *Forest and Spirits: Figurative Art from the Khartoum School*, alongside Kamala Ishaq and Ibrahim El-Salahi, two founders of the Khartoum Art School. El Mur's *Family Day out at Sunut Forest*, which featured in the Saatchi show, will be offered at Bonhams Modern and Contemporary African Art sale in March. The sale's selection of Sudanese and Ethiopian highlights has been curated by the designer and collector, Roubi L'Roubi.

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✳ Jewel in the crown

Artists have been designing jewellery for centuries – Hans Holbein the Younger is one especially notable example from the 16th century. But it is in the 20th century that artists have begun to experiment more widely with the medium, creating exceptional examples of wearable art. Bonhams will be offering in the Post-War & Contemporary Art Sale on 6 March, a selection of jewellery by prominent Post-War Italian artists, including work by Arnaldo and Giò Pomodoro and, for the very first time at auction, Carla Accardi. Leading this selection is a mesmerising bracelet by Pietro Consagra (*above*), the design of which involves five sculptural motifs executed in white gold and diamonds.

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✯ Girl power

On 29 November, guests flocked to Bonhams to celebrate the achievements of women in motoring. Among the racing Jaguars and classic BMWs, a panel of four speakers told of their experiences as women in the automotive sector. Elspeth Beard, the first woman to ride a motorcycle around the world solo, spoke of her difficulties returning to 'normal life' after her trip. Jamie Chadwick, the youngest and first female British GT championship winner, dicussed how she handles the intense pressure of circuit racing. Amy Shore, an award-winning photographer, spoke candidly about the mental health issues facing young men and women today, and Amelia Lewis, a graduate engineer at McLaren, argued passionately for encouraging more girls into maths and engineering at a young age. A second women's event is planned for the spring.

What happened next…

Masking price
Henry Moore's *Mask* achieved £3,248,750 at the Modern British and Irish Art Sale in New Bond Street in November, becoming the most valuable 1920s British sculpture to be sold at auction.

Rattling good result
A 150-year-old Tingit rattle, once used as part of elaborate dance rituals, was sold for $504,500 at the Native American Art Sale in Los Angeles in December.

Rocking the room
A magnificent step-cut diamond ring – the cover lot for *Bonhams Magazine*'s winter edition – sold for £1.8 million at the Fine Jewellery Sale in New Bond Street in December.

Fine Jewellery Sale

London
Tuesday 30 April
2pm

A sapphire and diamond ring,
mounted by Boucheron,
weighing 14.53 carats
Estimate: £100,000 - 150,000
($130,000 - 200,000)

Enquiries: Emily Barber
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bonhams.com/jewellery

The art of success

Muys Snijders talks to *Lucinda Bredin* about the changes sweeping the auction world

Photograph by Yuliya Naryzhnaya

Right
Muys Snijders, the new Head of Americas for Post-War & Contemporary Art at Bonhams

Below
Yayoi Kusama's 1958 *No. A.A.* sold for £608,750 at Bonhams New Bond Street in February 2018

Something has obviously switched over the past few years," says Muys Snijders, Bonhams' new Head of Americas for Post-War & Contemporary Art. In June 2017, a work by Helen Frankenthaler sold for approaching a million dollars at Bonhams. In March 2018, one of Yayoi Kusama's Infinity Net paintings smashed its estimate. It is a trend Snijders has been keen to highlight since her appointment by Bonhams in December 2018. She points out how common it is now to see museums, art fairs and festivals under female leadership. Asked to name women artists who have recently entered the canon, she doesn't hesitate, putting Joan Mitchell alongside Marina Abramović and Lee Krasner.

Why has it taken so long for women to take key roles in the art world? "It's how the art market functions," she says. "Of course, there have been patrons who are female, but relatively few female artists have yet to make it into the main collections of institutions such as the Met and MoMA."

She warms to her theme. "There is a growing awareness that museums have to show more diversity on their boards, which filters down through the art ecosystem. The patrons in every generation – right back to the Medici – heavily influence the canon, but even with all these female patrons, there haven't been a lot of female artists coming into the mainstream. That is what is changing now."

Snijders grew up in the south-east Netherlands, close to Maastricht and right on the border with both Belgium and Germany. "If you drive ten minutes in one direction rather than another," she explains, "you cross the border into a completely different country."

This cosmopolitan outlook was put to good use. As a child, Snijders had been persuaded by her father to visit museums with toys from the gift shop. (It is, she says, a tradition she continues with her own children.) Later these visits would turn into impromptu Classics seminars as her pharmacist father expounded on the Odyssey or Grecian urns while they walked through the galleries.

She was soon volunteering at the local Stadsgalerij Heerlen, an art gallery in Frits Peutz's modernist masterpiece, the Glaspaleis. Although she was still at school, Snijders would give tours of the gallery in four different languages. "My background really gave me a feel for the influence of different cultures and languages."

Muys studied Art History and Classical Archaeology

"Psychology is so important… you have to love interacting with people"

at the University of Leiden, before heading to London to study arts management. "I was so well versed in and passionate about the Classics, but I became increasingly aware of the synergy between modern art and the ancient world," she says. Her first job was part-time at Christie's in Amsterdam. "I did anything and everything there," she recalls, "from polishing the silver and cataloguing the sales to bidding." After graduating, she was offered a permanent job by Christie's in the South Kensington antiquities department.

What has she found to be different at Bonhams? "Bonhams offers a bespoke service. Because we avoid squeezing large numbers of lots into every sale, we can pay much more attention to each object that is included – and to the people who consign their art to us. There is a lot of respect for artefacts here, and we spend more time bringing them to life by exploring their history."

The challenge of Snijders' new role is its scope: she oversees everything from Joan Miró to contemporary prints, from neglected surrealist painter Dorothea Tanning to contemporary artists such as Mary Corse. It is a challenge she is delighted to accept: "I want to encourage dialogue between us and the creators, and between different art-world experts. I want to share expertise to help bring new people into the auctions. That's why I am looking forward to building a year-round programme of exhibitions.

On the matter of how to encourage newcomers to the auction world, Snijders acknowledges that it can be an intimidating experience, "So, the first thing Bonhams does is to listen to our clients, giving them the confidence that whatever they want to do is OK. You don't have to buy something the first time you visit our saleroom."

It's a question of education, she says. "One of the things that I love to do is contextualise artists for those beginning their collections. It is important to help them to distinguish between what they like and what they think they should like. Psychology is so important: ours is a people business, and you have to love the interaction with people. I try to understand their mood, their motivation, their history."

Lucinda Bredin is Editor of Bonhams Magazine.

Above
Helen Frankenthaler's *Summer Angel* sold for $907,500 at Bonhams in 2017

Below
Untitled (Red Fan) by Kazuo Shiraga, achieved a price of £1,538,500 in 2016

Goodwood Members' Meeting Sale

Goodwood
Sunday 7 April
2pm

1954 Mercedes-Benz 300SL
Gullwing Coupé
Estimate: £800,000 - 1,000,000
($1,000,000 - 1,300,000)

Enquiries: Tim Schofield
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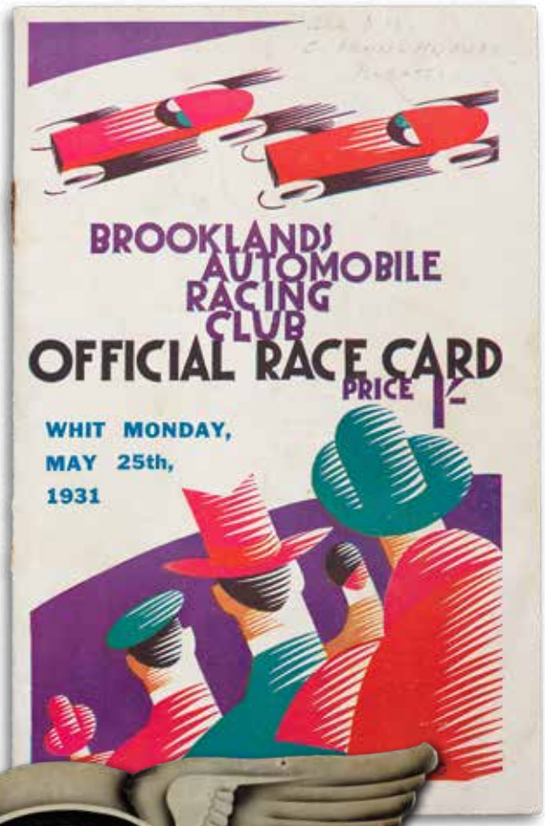
bonhams.com/motoring



Best of British

Bentley motor cars look timeless, but the company was once driven close to disaster. Celebrating the marque's centenary, *Ed Wiseman* tells the story

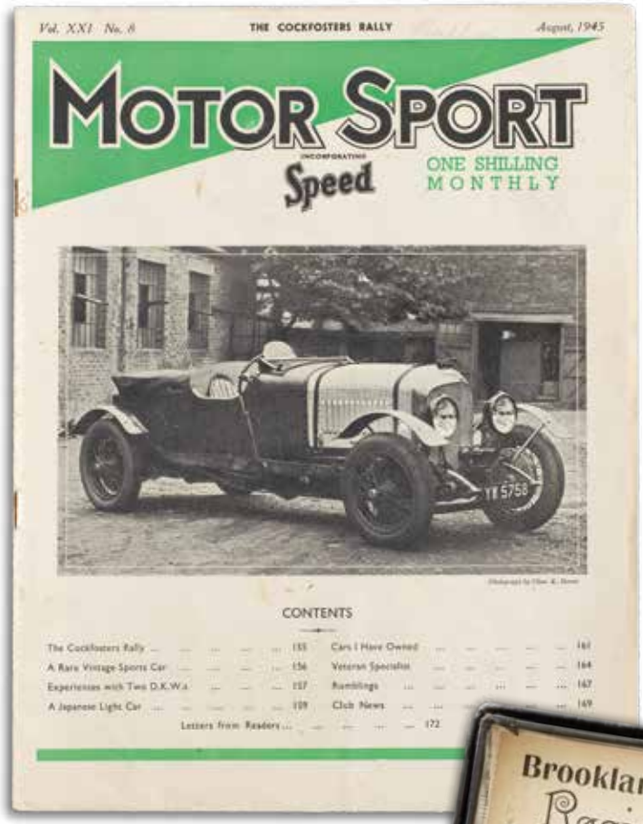
Bentley has achieved many great things over its century as a manufacturer, but by far its most impressive claim is to have invented the supercar. Not the first racing car – that was a De Dion-Bouton in 1887. Nor the first performance car, which was arguably the Mercedes Simplex 60hp. No, Bentley was the pioneer of the supercar, a very particular cocktail of road and race which survives to this day.

One particularly remarkable example of the breed was the 4½-litre Blower sold by Bonhams at Goodwood in 2012. Its most famous driver, Sir Henry Ralph Stanley 'Tim' Birkin, 3rd Baronet, neatly straddled two aspects of the manufacturer: he was an aristocratic 'Bentley Boy' in the Roaring Twenties, but he was a ferocious racer too, consistently proving himself on the racing circuits of Europe. The car itself changed hands for £5,041,500, making it the most expensive Bentley ever sold at auction and one of the most valuable British cars in the world.

It was emblematic not just of Bentley's history but of Britain's; indeed, the Blower is considered so culturally significant that the Arts Council has banned it from leaving the country. At the time of writing, this so-called 'temporary export deferral' list also includes the £3.4m Turner oil painting *Walton Bridges* and Dickens' mahogany library table, which once contained the keys to his wine cellar – for a car to be cherished to this extent is extremely uncommon. Like Dickens and Turner, Bentley is part of our identity, a thread woven into the patchwork bedspread of British life.

> "The car is so significant that the Arts Council has banned it from leaving the country"

That thread is part of a more complex weave than many realise. The exhibition *The Age of Endeavour*, to be hosted at Bonhams New Bond Street saleroom this April, will illustrate the complex and fascinating history of this singular marque in honour of its centenary. A hundred pieces of memorabilia will be displayed – a piece for each year of Bentley's existence – as well as several important pre-war Bentley racers from the heady days when these cars were winning at Brooklands and Le Mans.



Both pages
A selection from the hundred items on display at Bonhams New Bond Street in April, in an exhibition celebrating the centenary of the Bentley marque

Below
The 4½-litre 'Blower' Bentley that was sold for £5,041,500 at Bonhams Goodwood Sale in 2012

Above
The 1931 Bentley 4½-Litre Supercharged Le Mans sold for $4,647,500 at Bonhams Quail Lodge Auction in 2013

Top right
Boxed set of the final BARC members' badges from 1939

Right
Bentley's entry at the 500 Mile Race, Brooklands, 1929

Below
H.M. Bentley's commemorative silver ashtray, awarded for completing the London to Edinburgh Motorcycle Run, 1909

Bentley had been in operation for a mere decade when the Wall Street Crash brought a grinding halt to the demand for ultra-luxurious motor cars in 1929. After several missed payments, the firm was placed into receivership, then acquired in 1931 by another bastion of British motoring, Rolls-Royce. The purchase was a surprise even to founder W.O. Bentley, as Rolls-Royce had placed a sealed bid of £125,275 under the name of 'British Central Equitable Trust'. This surprise exchange permanently changed the trajectory of Bentley, with the company becoming a little less sporty than their previous racing pedigree implied, and a little more refined. Their vehicles were dubbed the "silent sports car", and W.O. conceded that these newer models – named the Derby Bentleys after their production was shifted to Rolls-Royce's factory in the Midlands – were some of the finest machines to bear his name.

But he does himself a disservice. When Bentley was founded in 1919 in London, W.O.'s aim was simple: "To build a fast car, a good car, the best in its class." His earliest motor cars – the 3-litre, the 4½-litre, the Speed Six and the supercharged Blower – were absolute world-beaters, and Bentley's performance at Le Mans is the stuff of legend. Their first entry in 1923 saw them finish fourth, and by the following year they had crept up to first. Soon the marque was unstoppable at Le Mans – its reliability and performance undeniable – with Bentleys taking first place in 1927, 1928, 1929 and 1930.

In true British style, W.O. decided to withdraw from motor racing following his fourth Le Mans win, on the basis that he had achieved what he set out to do and that to continue winning would be ungentlemanly. "I would have been perfectly content to see our cars circulating around Le Mans in inglorious solitude as long as the *Daily Mail* gave us their front page on a Monday morning!", he joked, demonstrating that for W.O. winning at Le Mans was just a pleasant extra. Planting his marque at the forefront of the motorist's mind was his true aim. Thanks to his racing exploits, W.O. had established his cars as the perfect motor machines, as swift on the track as they were imposing on the road.

"Bentleys were the perfect motor machines, as swift on the track as they were imposing on the road"

The Second World War brought both disruption and opportunity. Rolls-Royce moved its motor-car production from Derby to Crewe, which had excellent transport links and was far from major bombing targets. Construction was focused on jet engines rather than expensive luxury motor cars during the war, but by 1946 the UK government was putting pressure on companies to earn overseas currency through exports. Traditionally, each Bentley had been sold as a rolling chassis, with the customer able to choose their own coachwork, but, for export, the first 'ready-to-drive' Bentley saloon car was made. The Crewe years saw some of the most popular Bentleys ever produced, including the Continental, the Camargue and the Corniche.

Above & below
Further memorabilia from the Bonhams New Bond Street exhibition

Business was booming – at least for now. Production was strong and demand was high for these powerful, elegant machines, but, having faced financial difficulties within its aero-engine departments, Rolls-Royce collapsed in the 1970s. The motor-car division was made a separate entity, but Bentley's image had been hit hard. By 1980, less than 5% of cars produced under the Rolls-Royce/Bentley umbrella bore the Bentley badge.

Something had to be done. The Mulsanne was brought out as an attempt to return to Bentley's revered sporting, high-performance heritage – the name comes from the fastest stretch of the Le Mans track, the Mulsanne Straight – and the hedonistic motorists of the 1980s couldn't get enough. Bentley was back on track, metaphorically at least, and by 1991 the ratio of Bentleys to Rolls-Royces had reached 50:50.

It is impossible to celebrate the Bentley centenary without considering who has owned it for the past 20 years. At first operating at very different ends of the automotive spectrum, and on opposing sides of a bloody World War, Volkswagen would go on to purchase Bentley in 1998, one of the most significant events in the history of British motoring. The six decades up to that point had been a rollercoaster for Bentley. In some ways, it was lucky to survive – many car manufacturers did not – but somehow it emerged as one of Britain's winning brands.

The image of Bentley motor cars has been sporty, luxurious, aspirational and, finally, a combination of all three. In the midst of his financial crisis in 1929, it is doubtful that W.O. imagined his company reaching its 100th birthday. The motor cars and memorabilia that will be displayed at Bonhams in *The Age of Endeavour* are testament to a marque that has conquered adversity to carve out a respected place in the history not just of British motoring – but of Britain itself.

Ed Wiseman is the Assistant Motoring Editor of the Daily Telegraph.

The centenary exhibition *The Age of Endeavour: One Hundred Years of the Racing Bentley Exemplified by One Hundred Artefacts* is open to the public on Friday 12 April at Bonhams, 101 New Bond Street.

Right
Andreas Vesalius (1514-1564)
The frontispiece of the First Edition *of De humani corporis fabrica libri septem*, 1543
With Achilles Pirmin Gasser's contemporary ownership inscription
Estimate: $300,000 - 500,000 (£230,000 - 390,000)

Slice of life

When it comes to anatomy, Vesalius wrote *the* book. *James Le Fanu* dissects the Renaissance genius

Andreas Vesalius casts the longest of shadows. Together with the physiologist William Harvey, discoverer of the circulation of the blood a century later, he laid the foundations of medicine as an intellectually rigorous discipline grounded in the 'methods' of Observation and Experiment. His *De humani corporis fabrica libri septem* – a First Edition of which is offered from the library of W. Bruce Fye in March by Bonhams New York – is a brilliant synthesis of art and science and more, a philosophical reflection on the human body and an autobiographical commentary revealing his personality and achievement.

That personality is vividly evoked on the title page, in a dramatic *mise en scène* with the author himself centre stage, an exemplar of the spirit of the Renaissance. Vesalius stares out at us from a crowded amphitheatre, the stout female corpse on the table in front of him indicating his zeal for knowledge. Human dissection, before the advent of formalin and refrigeration, was not for the faint-hearted. "Unless you have a love for such things," Leonardo da Vinci remarked, "you will be hindered by your stomach." Vesalius has no such squeamishness. He recalls how, as a medical student, he would 'borrow' the skeletons of executed criminals to make up for the scarcity of material for dissection.

"While out walking where the corpses are displayed on the country roads, I came upon a cadaver which the birds had freed of flesh. Observing it to be dry and nowhere rotten, I took advantage of this unexpected, but welcome, opportunity to climb the stake and pull the femur away from the hip bone. Upon my tugging the arms and hands also came away... which I surreptitiously brought home in successive trips."

> "I surreptitiously brought home the femur, arms and hands in successive trips"

That zeal is closely linked to a second Renaissance virtue – a mistrust of received wisdom. Vesalius trusted his own judgment rather than that of his teachers, who are portrayed in 'The Preface' as: "perched like jackdaws up aloft, with egregious arrogance, croaking out things they have never investigated, but merely committed to memory from the books of others. Thus... days are wasted in ridiculous questions."

The gestures of his hands evoke two further characteristics of the Renaissance spirit. The delicate

* Sum Arthitis Pyrm: Jasper Lindanensis

BASILEAE.

* E Noziberga Feldkirchiu 24 Octobris post natiuitatem 1543 anno pro qua Florentie allatus.

CELSONI AUGUSTO 1873 MILANO

fingers of the right emphasise the importance of technical expertise in the handling of tissues – for anatomy is as much a practical as an intellectual discipline. Finally, looking carefully, Vesalius's left index finger can be seen pointing upwards indicating his acknowledgement that "the most delightful knowledge of man alludes to the wisdom of the creator of all things".

Vesalius, "a most engaging and forthright man", was born in Brussels in 1514 into a family of physicians and apothecaries with connections to the royal court stretching back over three generations. He studied Latin, Greek and Hebrew at the University of Louvain, before enrolling at the conservative medical school in Paris. From there, he moved to the University of Padua, at the time a haven of scholarship for hundreds of foreign students from across war-torn Europe. The high regard in which he was held is reflected in his being appointed Professor of Surgery the day after his graduation, aged just 23.

He came to realise the standard anatomical texts, based on the 2nd-century AD Greek physician Galen's dissections of primates, were riddled with error. "I read Galen at least three times before I dared perceive his mistakes", he wrote, "and now I can't be sufficiently astounded at my own stupidity." Those textbooks would have to be rewritten but – and this was his great insight – in an entirely new way. Inspired by the visual genius of the great Renaissance painters, his book would allow the reader to see the interrelationships of the anatomical parts. This was a formidable task for, as the art historian Martin Kemp observes, "The creative process necessary to convey the anatomical detail to his illustrator [his countryman Jan Stefan van Calkar, a pupil of Titian] was of the utmost intellectual and representational complexity."

The *De Fabrica* took six years to complete; the first edition, published in 1543, runs to 750 folio pages. Its division into seven books allowed Vesalius to describe each of the major systems of the body in turn, illustrated by 320 engravings including 22 full-page woodcuts. Three highlights of this "immortal work" merit special attention, starting with his exposition of the bony skeleton, which emphasises the relationships of its 200 separate bones. First, the skeleton of a gravedigger leans on his spade, his left arm pointing expressively to the hole in the ground and the mound of earth just excavated. Next, seen from the side with its hand resting on a skull, he is in reflective mode, as suggested by the inscription on the plinth *vivitur in genio, caetera mortis errund* ('man's spirit lives, all else death's hand shall claim'). Finally, we see the skeleton from the back in the position of mourning. These three poses, ingeniously, encompass the full range of movement of the major joints of both upper and lower limbs.

The powerful imagery and technical skill of these engravings is eclipsed by the even more challenging task of doing the same for the muscles. These are not only more numerous – 400 in all – but arranged in several layers, one beneath the other. The 14 'muscle men', as they are known, gesture like Old Testament prophets, the better to convey their movement. From one plate to the next, the removal of the overlying layer reveals progressively deeper structures beneath, while their three-dimensional relationships are clarified by the ingeniously controlled change of posture.

"The fourteen 'muscle men' gesture like Old Testament prophets"

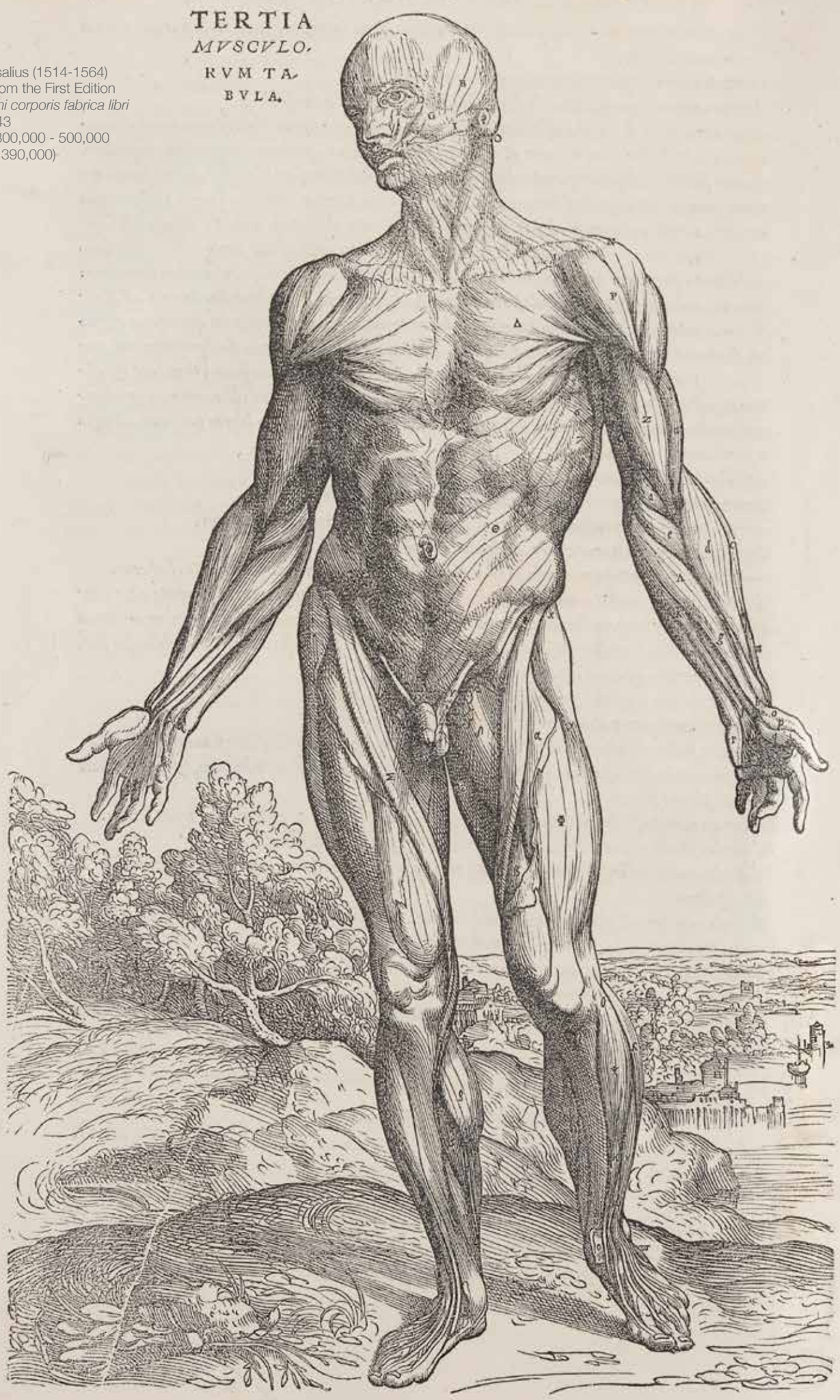
In a further brilliant stroke of that imaginative genius, Vesalius renders more accessible the necessarily dense and detailed text by embellishing the initial letters with delightful, macabrously humorous scenes of naked cherubic figures performing some activity associated with anatomy – removing a corpse from a gibbet, preparing skeletons, dissecting a pig and so on.

The publication of *De Fabrica* made Vesalius famous, but a year later, perhaps prompted by the hostility of his erstwhile teachers, he resigned his post as Professor of Surgery and destroyed his notes and anatomical drawings. Like his father before him, he entered the service of the Emperor, becoming Imperial Physician first to Charles V and then his successor, Phillip II of Spain. Twenty years later, in a wistful letter to his successor at Padua, Gabriele Fallopia (of Fallopian tubes fame), he regretted having been "diverted from that throng of learned men whose studies are dear to our hearts… towards the practice of medicine, numerous wars and continuous travel". He died in a shipwreck off the Greek island of Zante at the age of 50, returning from a pilgrimage to the Holy Land. Vesalius endures in the manifold achievements of modern surgery – and also as the personification of that true spirit of enquiry to which all should aspire.

Dr James Le Fanu is a columnist in The Daily Telegraph and historian of science and medicine.

Sale: The Medical and Scientific Library of W. Bruce Fye
New York
Monday 11 March at 10am
Enquiries: Ian Ehling +1 212 644 9094
ian.ehling@bonhams.com
bonhams.com/books

Right
Andreas Vesalius (1514-1564)
Illustration from the First Edition
of De humani corporis fabrica libri septem, 1543
Estimate: $300,000 - 500,000
(£230,000 - 390,000)



Figment of the imagination

Lynette Yiadom-Boakye's portraits are so full of life it is hard to believe their subjects exist only on canvas, says ***Rachel Spence***

Photograph by David Sandison

Right
Lynette Yiadom-Boakye
Sack, 2005
oil on linen
183 x 167.5cm (72 x 66in)
Estimate: £100,000 - 150,000
($130,000 - 200,000)

Opposite
Lynette Yiadom-Boakye
in her studio

In an era when contemporary art is so often a dizzying circus of high-concept film, photography and installation, the art of Lynette Yiadom-Boakye reminds us that humanity and intimacy are still worthy of a place centre-stage. Her paintings, which are always of people, plug us back into a collective artery of private emotion and experience.

If you were unaware of her biography, you would assume the British-Ghanian's models were portraits of real people or, at the very least, derived from photographs. The truth is that Yiadom-Boakye paints from her imagination. Although she draws on photographs, she never copies what she sees. Instead, she channels these images into her interior dreamscape. As a student, she worked from live models. "But that was to do with getting things right, with figuring things out," she explained in a 2015 interview with *The Guardian*. "The thing is that if you use a model, the painting becomes about capturing that particular person, and it's disappointing if you can't."

She continues, "I once tried to paint a friend, an incredible character, and it just wasn't him. So moving away from that was to do with freedom."

That freedom allows Yiadom-Boakye to create images that are profoundly direct yet dislocated from time and place. An artist who once observed that oil paint "moves like skin", she has summoned a pantheon of characters who are at once familiar – their intensity echoes our intensity, their pensiveness echoes our pensiveness – and inherently unknowable.

"She summons characters who are at once familiar and inherently unknowable"

In this way, her art captures an existential paradox. However close we are to somebody, do we ever truly know them? Or are we always essentially alone? Such questions hover in the eyes of the subject of Yiadom-Boakye's *Sack* (2005), which is offered in March's Post-War & Contemporary sale at Bonhams New Bond Street.

A man in his late 20s or 30s, propped up on high pillows in a bed, gazes out at us with eyes radiant as headlights.

© Getty Images

But his bedridden pose enfeebles him. Those contrasts are echoed in the painting's palette: the sheets and pillows frame him in sumptuous snow-bright drifts of white, with splashes of grey, but his dressing gown, complexion, hair and the painting's backdrop are in chocolate browns and blacks. Is he a prince or an invalid? A dilettante or a genius? Could he, perhaps, be a little of each?

That enigma encapsulates the brilliance of Yiadom-Boakye. In painting no particular person, she paints all of us. By ditching the need to stay close to an external individual human reality, she frees herself to discover internal truths, which reveal the workings of our collective unconscious. Her paintings are urgent, fierce, compassionate reminders that, deep in the tumultuous, fecund lava of our private selves, most of us are contradictory, wayward, protean, layered and secretive as a Russian doll.

In the 13 years since she painted *Sack*, Yiadom-Boakye has marked herself out as one of the greatest figure painters of her generation, with solo shows at the Serpentine Gallery in London in 2015 and New York's New Museum of Contemporary Art in 2017. She won the Pinchuk Foundation Future Generation Art Prize in 2012 and was shortlisted for the Turner Prize in 2013. Her work is in the Tate and MOMA collections. Yet back in 2005, her talent already shone out: *Sack* was one of seven of her paintings chosen for the prestigious annual exhibition 'Artist of the Day' at Flowers Gallery in east London.

Started by the gallery's founder Angela Flowers in 1983, 'Artist of the Day' is a beguiling pop-up exhibition held for ten days each July. The concept is simple but innovative: for each annual edition, ten established artists and curators are invited to choose one artist each for a single-day show. Over the years, the project has been a vitrine for hundreds of emerging artists, many of them still students or recent graduates.

Yiadom-Boakye's opportunity arrived when her name was put forward for the 2005 show by British painter and curator Martin Maloney. Then 27 years old, she had graduated with an MA from the Royal Academy Schools just two years previously. Remarkably,

"In painting no particular person, Yiadom-Boakye paints all of us"

all seven of the paintings exhibited, including *Sack*, sold – one of them to Charles Saatchi.

"It was pretty extraordinary, because it's hard for an artist to have an impact in just one day," remembers Flowers director James Ulph, adding that 'Artist of the Day' exhibitors would often bring their own clients along to boost sales, but that Yiadom-Boakye did not employ this tactic. Instead, he puts her success down simply to the quality of her work. Her paintings are "immediate, beguiling, uncomfortable," he observes, continuing. "There's a hidden narrative within them, an ambiguity, which draws people in."

Since Yiadom-Boakye began to gain global prominence, she has been framed by critics as an artist

Opposite
Lynette Yiadom-Boakye's installation at the Turner Prize 2013

Left
To Douse the Devil for a Ducat (2015)

Right
Amaranthine (2018)

whose primary intention is to make a space for blackness in figure painting. This is a misreading. As a woman of colour, why wouldn't Yiadom-Boakye paint people of colour? She has herself denied any such intention. "I keep saying it," she told *The Guardian*. "It just seemed normal to me. It wasn't my intention to put black faces back in the picture. It wasn't political like that at all."

In a riveting essay on her work in *The New Yorker*, novelist Zadie Smith puts it cogently when she writes: "Yiadom-Boakye is doing more than exploring the supposedly uncharted territory of black selfhood, or making – in that hackneyed phrase – the invisible visible. Black selfhood has always existed and is not invisible to black people."

To read Yiadom-Boakye through the lense of ethnicity is to diminish her real achievement, which is that of making figure painting thrilling, contemporary, meaningful and relevant in an era when it remains a far from fashionable genre.

What is interesting about Yiadom-Boakye's subjects is not that they are black but how their blackness – and every other element on the canvas – is painted. Although she works fast, finishing her canvases in a single day, Yiadom-Boakye achieves a complexity of colour and light, often contrasted with a simplicity of structure and shape, that comes only when an artist has spent countless hours looking, mixing, experimenting, then looking again. She herself has said that her paintings begin with "a colour, a composition, a gesture, a particular direction of the light. My starting points are usually formal ones."

Her commitment to these formal aspects places her paintings in a lineage made majestic by the likes of Goya – the face of the man in *Sack* powerfully recalls that of the victim being executed in his legendary painting, *The Third of May, 1808* – as well as Manet, Degas and turn-of-the-century British painter Walter Sickert.

The latter was such a talented master of tone and mood that his paintings of women said to be Camden Town prostitutes – one of whom appeared like a corpse – left audiences so convinced of their realism he was accused of being Jack the Ripper.

As Zadie Smith points out astutely, Sickert – like Yiadom-Boakye, but unlike many other oil painters – did not allow one layer to dry before commencing another. As a result, their works share a gauzy fluidity as if they were being glimpsed through a thin nocturnal mist. Their lack of clarity prompts the viewer to ask those existential questions. Who? Where? Why?

Answer comes there none. But the paintings remain: lush, rich, handsome – justifying their artist's faith in oil paint to express the unfathomable, fascinating mysteries of human feeling and experience. Surely that's more than enough.

Rachel Spence writes for the Financial Times.

Sale: Post-War & Contemporary Art
London
Wednesday 6 March at 5pm
Enquiries: Ralph Taylor +44 (0) 20 7447 7403
ralph.taylor@bonhams.com
bonhams.com/contemporary

New kids on the block

As Japan modernised at breakneck speed, a young entrepreneur persuaded artists to depict the country in a fresh way. But he was on borrowed time, says *Matthew Wilcox*

This page
Ito Shinsui (1898-1972)
Eyebrow Pencil
Estimate: $8,000 - 12,000

昭和三年一月
深水画

Left
Ito Shinsui (1898-1972)
Before the Mirror
Estimate:
$18,000 - 25,000

Above
Dawn Snow at the Port of Ogi on Sado Island
Estimate:
$3,000 - 5,000

In 1856, inspecting a crate of new porcelain arrived in Paris fresh from the Far East, the artist Félix Bracquemond happened to unfurl some of the crumpled paper cushioning the fragile ceramics. He was captivated by what he saw. The images on the packing material were the work of an obscure Japanese printmaker called Katsushika Hokusai – and they were about to transform Western art forever.

Bracquemond, an intimate of Rodin, Manet, Degas and Pissarro, became an evangelist for this art, and following his discovery, the mania for Japonisme built steadily. Then, a decade later, a Japanese pavilion was included for the first time at the Paris Exposition Universelle, and the craze reached fever pitch.

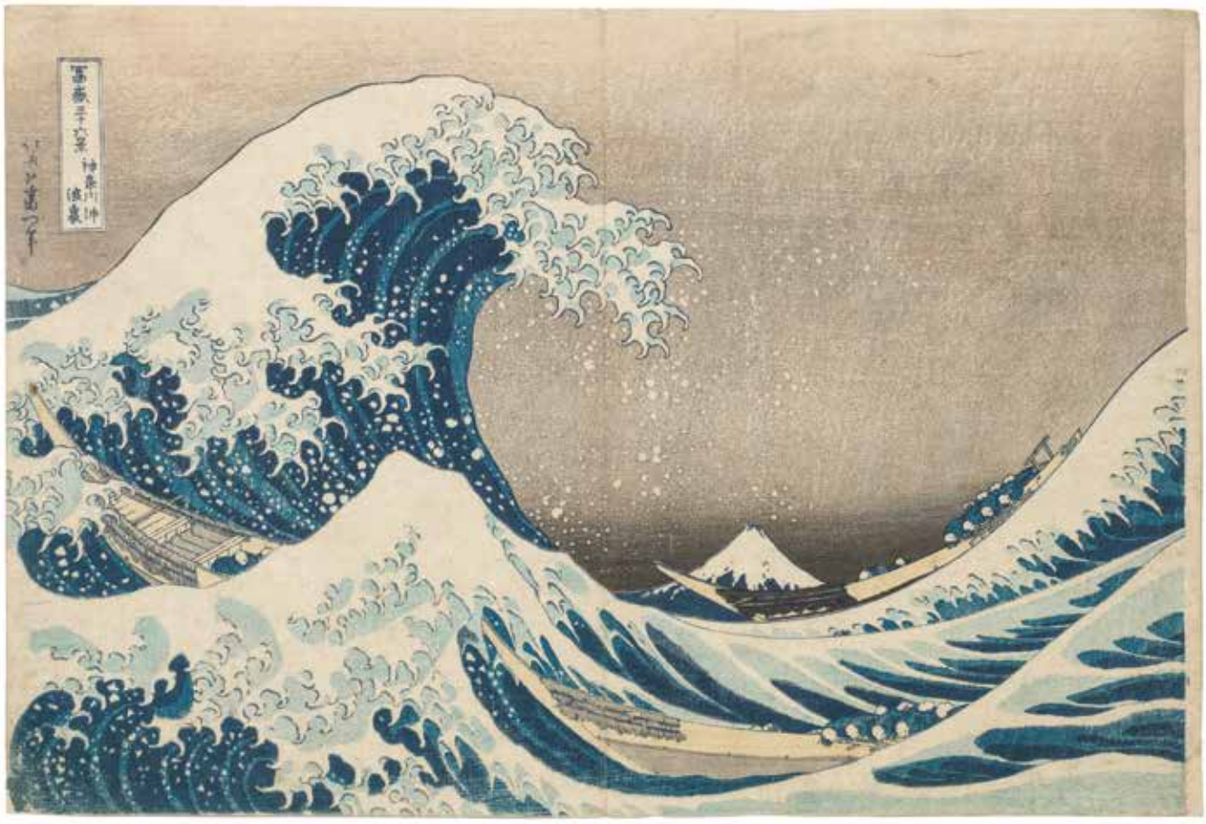
Soon Monet had acquired a collection of some 250 Japanese prints, while James Whistler threatened to put out the eye of Zacharie Astruc after the critic tried to buy the same Japanese *objet* that the painter had already reserved at one of the new oriental emporiums then springing up in Paris.

In the 1880s, Vincent van Gogh noted in a letter to his sister, "You will be able to get an idea of the revolution of painting when you think, for instance, of the brightly coloured Japanese pictures that one sees everywhere." Indeed, his admiration for Hokusai's *The Great Wave* – an early impression of which is offered in March's Japanese Prints sale at Bonhams New York – can be seen in the Dutchman's swirling nocturnal vision, *Starry Night*. "To some extent," he explained in 1888, "all my work is based on Japanese art."

Europe had fallen in love with a vision of Japan – the alluring and elegant 'floating world', captured in *ukiyo-e* prints. Yet this escapist art, aimed at wealthy Edo era merchants who craved images of beautiful women, famous places and the kabuki theatre, depicted a way of life that was, in truth, already vanishing.

By the early 1900s, Western technological innovation was overwhelming traditional Japanese techniques, with lithography and photo-mechanical printing machines displacing the time-honoured woodblock printing that underpinned depictions of the 'floating world'. Those Japanese artists, carvers and printers who remained were facing tough times. Even as Western audiences lapped up Puccini's *Madam Butterfly*, the reality of contemporary Japan was very different from the staid feudal society that the opera depicted. This was the Taisho era, Japan's Jazz Age. Tokyo was already the largest city in the world. The first salarymen had taken to the commuter trains, alongside newly fledged career women – bringing economic and sexual freedom to millions of Japanese. Literacy was widespread, anarchists, Bolsheviks, trade unionists and militant feminists met in European-style cafés to plot the overthrow of the government, while young Japanese clad in Western-style clothes danced the night away to the sound of ragtime. Meanwhile, artists and writers embraced Dadaism, Futurism, and Surrealism.

"Japanese printers survived by churning out pornography and tired reproductions"



Right
Katsushika Hokusai
(1760-1849)
Under the Wave off Kanagawa
Estimate:
$250,000 - 350,000

Below right
Hashiguchi Goyo
(1881-1921)
Woman in Summer Clothing
Estimate: $3,000 - 5,000

The Japanese print industry that sustained the 'floating world' fantasy was in danger of disappearing. The surviving publishers scraped by, moonlighting as pornographers while churning out tired reproductions, which they exported to Europe and America to feed the insatiable public appetite there for arching wooden bridges, cherry blossom and kimono-clad beauties.

One such publisher was Shozaburo Watanabe (1885-1962). At a young age, he had established his own print shop, forced to go into business after his father, a gambler, had squandered the family money. Watanabe's business had also started out shipping reproductions of old prints to the West. But where Watanabe distinguished himself was in his obsessive attention to detail in recreating the prints of the masters, even going so far as to recreate the vegetable dyes of the Edo era.

Watanabe realised that he couldn't continue making new money from old rope. The Japonisme craze had created a market for prints of Japan by such masters as Hiroshige and Hokusai – but where could fresh images of their vanishing world be found? Watanabe sought to fill the gap by commissioning some of the country's new painters to produce images suitable for reproduction. He called these *shin hanga*, 'new prints'.

The works in the Malenka Collection to be offered in the Japanese Print Sale in New York, demonstrate the breadth and depth of this new genre. Mirroring the key themes of traditional 'floating world' prints, *shin hanga* depicted famous actors, young women, flowers and landscapes. For each subject, Watanabe had his preferred artist: Kawase Hasui for landscapes, Koson Ohara for birds and flowers, Ito Shinsui for pin-ups, and Natori Shunsen for actor portraits. (Works by Hasui and

Shinsui feature strongly in the Malenka Collection.) So that the finished prints were attractive to foreigners, *shin hanga* images drew on classical Japanese literature and poetry: snipe rising above a wintery marsh, the full moon in autumn, wind in the pines.

Nevertheless, the treatment of these themes by *shin hanga* artists reflected changes in their society. Though illustrating a Japan that had almost disappeared, they eagerly appropriated, for example, the Impressionist use of light and shadow. Trained in art schools rather than as apprentices in workshops, this new generation of artists were as conscious of recent trends in Western art as they were of historical Japanese styles.

Although Watanabe was opportunistic, he had a fine eye and, using classically trained carvers and printers, he was soon producing work that was every inch the match of the masterpieces of the Edo era. The *shin hanga* artists travelled to the far corners of the archipelago to record the country in careful compositions imbued with a profound sense of melancholy, even anxiety. The best of these evoke the intangible Japanese aesthetic quality *mono no aware*, a sensitivity to the transience of life, and hint at a more ambiguous alternative translation of *ukiyo* – not a floating world at all, but one that was sinking.

Despite the heavyweight themes of the work being produced, relations between the artists themselves could be amusingly petty. One of the group's leading lights, Ito Shinsui slagged off Kawase in a magazine article for "failing to establish his own voice". Shinsui blamed Watanabe, whom he accused of a slavish 'worship' of Hiroshige, and claimed that the impresario forced his stable of artists to compromise their vision

Far left
Ito Shinsui (1898-1972)
Snowy Night
Estimate:
$5,000 - 7,000

Left
Hashiguchi Goyo
(1881-1921)
Woman Combing Her Hair
Estimate:
$8,000 - 12,000

Bottom left
The Eight Views of Lake Biwa
Estimate:
$20,000 - 30,000

Right
Kawase Hasui
(1883-1957)
Autumn in the Koshiji Region
Estimate: $3,000 - 5,000

Below right
Kawase Hasui
(1883-1957)
Shirahige in the Snow
Estimate:
$3,000 - 5,000

for commercial advantage. Watanabe could indeed be controlling, especially with money, preferring to keep the artists on a short leash by paying them regular small sums, particularly the choleric Shinsui, who was known to blow his earnings on drinking binges. Meanwhile,

"The choleric Shinsui was known to blow his earnings on drinking binges"

Kawase was more than capable of holding his own: when asked by a fawning interviewer if he was Japan's greatest living printmaker, he replied that, as far as he was concerned, he was Japan's *only* printmaker.

This time of political unrest, social disquiet and artistic innovation came to a shuddering halt on 1 September 1923, when a powerful tremor of 7.8 magnitude struck Japan. The Great Kanto Earthquake devastated Tokyo and levelled the port city of Yokohama, killing more than 150,000 people and leaving some 600,000 homeless. Amid the fires, mob violence broke out. In the chaos, Watanabe's print shop was burnt to the ground, and with it his entire stock of woodblocks.

To many conservatives, the Great Kanto Earthquake was heaven's judgment on the excesses of the Taisho era. A crackdown followed: order was restored, individual freedoms curtailed, and new laws implemented to curtail public displays of dissent. Watanabe's enterprise recovered fast from the disaster, the blocks we recarved, and many of the group's best works were published after the earthquake, but he faced cold new commercial realities. No new generation of artists stepped forward, and Watanabe seemed to retrench, preferring to work with painters his own age.

Then a more aggressive posture on the world stage by Japan's new militarist government brought a sudden end to the Western craze for all things Japanese, and with it, the economic assumptions that underpinned the *shin hanga* movement. But in this brief fresh blossoming of *ukiyo-e* – a 'floating world' cultivated anew for the modern age – the fantasy of a more elegant Japan was able to linger, if only for a little while.

Matthew Wilcox writes on Asian art for Apollo, The Economist *and* The Art Newspaper.

Sale: Fine Japanese Prints, including Property from the Collection of the Late Bertram and Ruth Malenka
New York
Wednesday 20 March at 10am
Enquiries: Jeff Olson +1 212 461 6516
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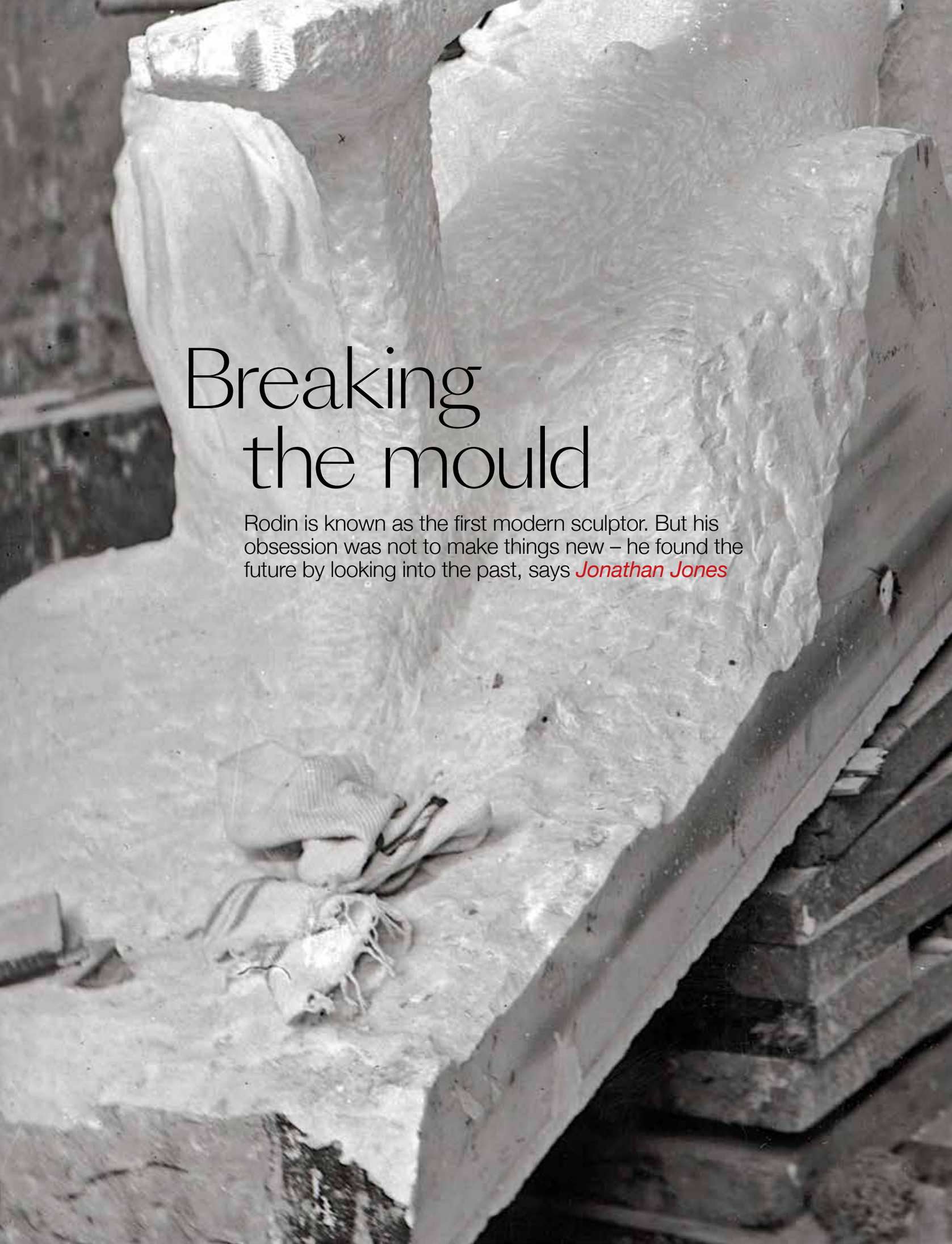
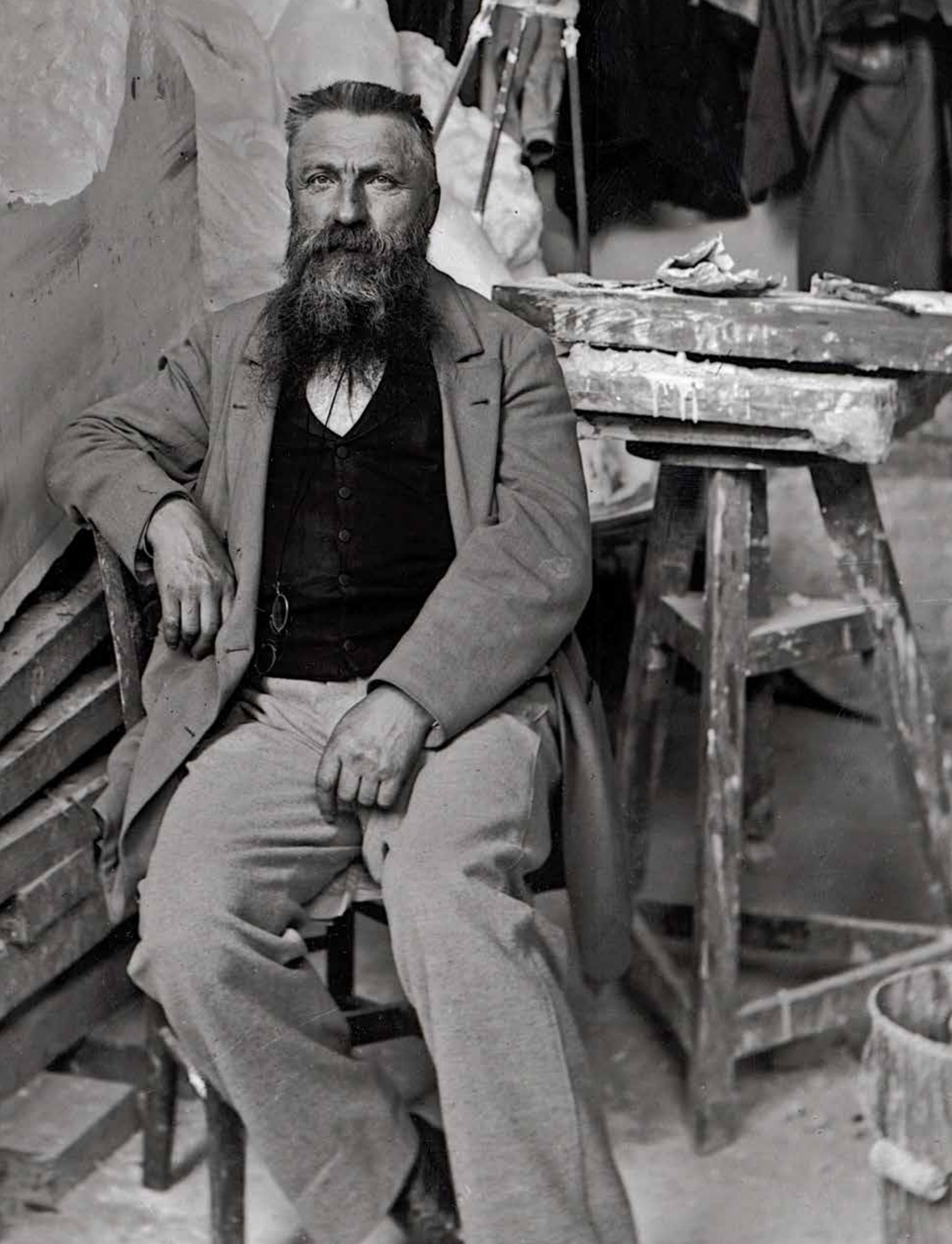


Breaking the mould

Rodin is known as the first modern sculptor. But his obsession was not to make things new – he found the future by looking into the past, says *Jonathan Jones*



Previous page
Auguste Rodin in his Paris studio
Archives Larousse, Paris, France / Bridgeman Images

Left
Rodin's *The Gates of Hell*

Right
Auguste Rodin (1840-1917)
Age d'airain, petit modèle dit aussi 2ème réduction
bronze with black-brown patina
64.5cm (25⅜in) high
Conceived 1875-1877; reduction 1904; bronze version cast by the Alexis Rudier Foundry 1935-1945
Estimate: £100,000 - 150,000 ($130,000 - 195,000)

Until 1877, Auguste Rodin, the 37-year-old son of a police inspector, was regarded as a man whose career had been a craftsmanlike slog. But then he unveiled his sensational nude, *The Age of Bronze*, at the Paris Salon, and the shockwaves made him famous. It's hard to relate, now, to the controversy that surrounded this provocative tremor of nakedness – a version of which is offered at the Impressionist and Modern Art sale in February at Bonhams New Bond Street. Sceptics whispered it was not a creative work but a mere reproduction of life, a cast: what a *blague!*

But this was the age of Salon scandals. Manet's *Olympia* had traumatised the crowds in 1865 with its blunt portrayal of a naked prostitute. Cézanne repeatedly presented paintings for consideration, knowing they'd be rejected for their sexual explicitness or simply rough brushwork. The first Impressionist show, held at Nadar's studio in 1874, seemed to pit a new art of reality against the carefully constructed, elegantly artificial Classicism of such Salon stars as Bouguereau and Gérôme.

Rodin was on the side of the troublemakers. His statue is outrageously real, a breathing body instead of an elegant nude. It's sexy, perhaps more so than the pre-Freudian critical language of the 1870s could confess. It seethes with anatomical immediacy. Yet the paranoid suspicion that his sculpture was a 'photographic' work, a mere copy of life, made no sense. It's actually an interpretation of art.

Rodin is universally acknowledged as the first modern sculptor. Yet the cheap instant version of art history that sees modernity as a 'rebellion' against the 'Classical' past does not apply to him. Far from rejecting the sculptural tradition of the West, Rodin set out to revive it. His art is as erudite and scholarly as it is sensual and revolutionary. He found the future by looking into the past.

"The Renaissance art Rodin loved is full of sensual abandon and Dionysian lust"

That paradox glimmers in the smooth polished metal of *The Age of Bronze*. The rebel knew the sculptural tradition better than his critics. They only had to visit the Louvre to see Rodin's true source. Far from a lumpen reproduction of reality, *The Age of Bronze* is a hymn to Michelangelo's marble statue *The Dying Slave*. Carved from 1513 onwards for the unfinished tomb of Julius II, this image of a slave, or prisoner, apparently expiring in his bonds, has a disturbing erotic force. It could be an orgasm the naked slave is experiencing. As he shudders with deathly ecstasy, he raises his right arm over his

head in a sensual, exhilarated impulse. That gesture is unmistakably echoed by Rodin's nude. As he touches his head, he seems ready to swoon like Michelangelo's sensual masochist.

Rodin finds the antidote to bland statuary in a fresh encounter with the true giants of sculpture's history. *The Age of Bronze* is an attempt to rival and revive the muscular passion of Michelangelo. By the 19th century, the Classical tradition was safe and stale. To be reborn, says this manifesto for Rodin's vision, it needs to recover the rippling energy of the Renaissance. His next move would put this manifesto into practice on a stupendous scale.

The Age of Bronze made Rodin a star. In 1880, the French state bought a cast of it. Rodin's working method was now established: working in clay, then employing artisans to render his creations in marble or bronze. He can be seen as a predecessor of the 21st-century conceptual artist. Yet he was also imitating Michelangelo, who wanted to be respected for his "divine concepts". Rodin was a true maker, whose sensual love of the human form is so strong it flows from

"As he touches his head, he seems ready to swoon like Michelangelo's sensual masochist"

his original drawings and models through all the carvings and casts he supervised in his workshop. Yet this production process also meant he could send his images all over the world in multiple editions, making them into universally recognised icons.

Many of those icons originate in a visionary project that filled his imagination for decades. In the same year it bought *The Age of Bronze*, the government commissioned him to create a set of ornamental doors for a proposed new museum of decorative arts in Paris. Rodin would never finish the doors and the museum itself was never built, but the project unleashed his wildest creative impulses. It also fulfilled his passion for the Italian Renaissance. Rodin wasn't content with looking at Michelangelo's works in the Louvre. He made many trips to Italy, starting in 1875. In his imagination, those museum doors became *The Gates of Hell* – a phantasmagoric illumination of Dante's medieval poem *Inferno*.

Inferno is the story of Dante's journey through Hell and his meetings with the exquisitely suffering souls of the damned. As he approaches the entrance of the infernal world, he sees the awful inscription on its gate that concludes: ABANDON HOPE, YOU WHO ENTER HERE.

Rodin replaces these words with a swarming, flowing vision of the strange ecstasies of the damned that not only cascades down the doors themselves but electrifies the legion of figures who populate their framing columns and upper relief or tympanum. At the centre of the tympanum, brooding over the torments below him with his head resting on his hand – the medieval symbol of Melancholy – is the figure who would become famous as *The Thinker*. At the bottom

Left
Auguste Rodin (1840-1917)
Mère et enfant
pen and ink, laid within the artist's mount
21.3 x 17.4cm (8⅜ x 6⅞in)
Executed c.1880
Estimate: £40,000 - 60,000
($50,000 - 80,000)

Below
Auguste Rodin (1840-1917)
Faunesse à genoux
bronze with
black-brown patina
53.6cm (21⅛in) high
Conceived c.1884;
cast in 1966 by the Georges Rudier Foundry
Estimate:
£100,000 - 150,000
($130,000 - 195,000)

of the right-hand pilaster are the lovers Francesca da Rimini and Paolo Malatesta, whose embrace in the circle of the adulterers would become *The Kiss.*

Another image from *The Gates of Hell* that would become a work of art in its own right can be seen in the crowd of sinners to the left of *The Thinker.* This is a female nude with a tough, almost bestial face, who kneels in savage ecstasy. Like the male nude in *The Age of Bronze*, she raises her arms in a dream-like sensual pose. She kneels too, as if in obeisance to some carnal god.

This is the figure that Rodin would call *Faunesse à genoux* – 'female faun on her knees'. In the bronze of this figure (also offered at Bonhams in February), the hint of wildness in her face adds raw power to the sheer beauty of the fauness's slender body. Yet why did Rodin put an image of uninhibited sexuality into his colossal illustration of Dante's Christian poem?

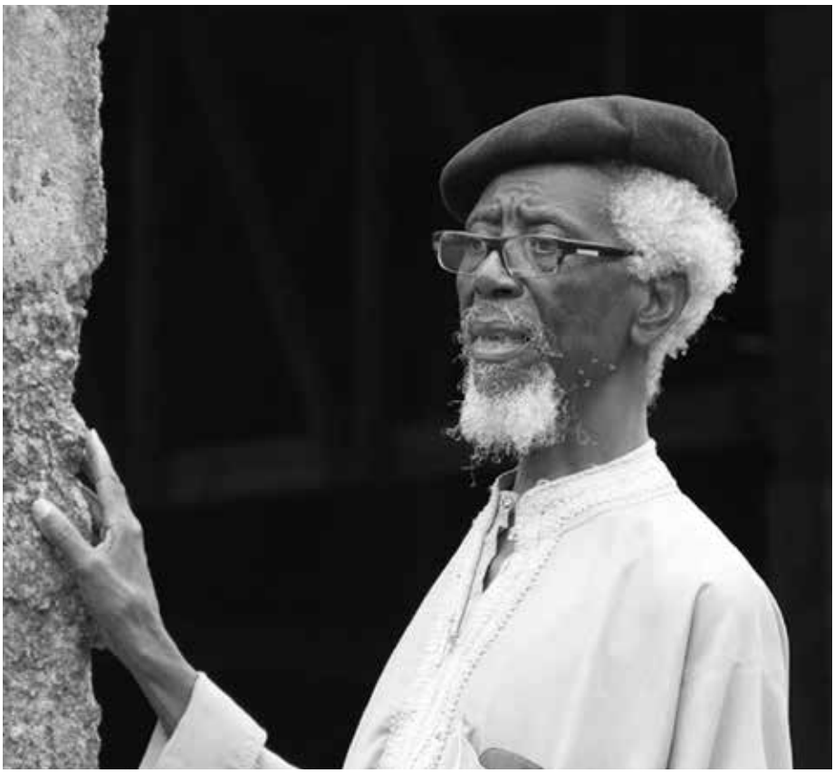
The Gates of Hell approaches Dante through Michelangelo and the Renaissance. In the 15th century, Lorenzo Ghiberti created bronze doors for Florence's Baptistery that use a mixture of relief and single-point perspective to create life-like pictorial scenes. It was Michelangelo who gave this tourist attraction its nickname: he looked at Ghiberti's doors and said they were beautiful enough to be the Gates of Paradise. Rodin's operatic masterpiece mutates The Gates of Paradise into *The Gates of Hell.* Yet he's not so much inverting Renaissance art as revealing its demonic side. The Renaissance art Rodin loved is full of sensual abandon and Dionysian lust. His *Faunesse à genoux* belongs to the mythological species of fauns, satyrs and centaurs – beings partly human, partly animal, whose passions are monstrous – that were in the Renaissance revived from ancient Greek and Roman sources. In Renaissance art, they can be just as sexual as Rodin's kneeling hedonist.

Rodin's vision of Hell is not Christian. *The Gates of Hell* portray suffering and ecstasy, contemplation and passion – the whole of life is here. "Why this is Hell," says Marlowe's Dr Faustus, "nor am I out of it." All our pleasures are hellish. Out of the past, Rodin creates a myth of the modern. He merges the tragic art of Dante with the modern disillusionment and despairing sensuality of Baudelaire's *Les fleurs du mal.* We are all Rodin's figures, caught between delight and agony.

Like the great artists and writers who inspired him, Rodin created myths. *The Thinker*, *The Kiss*, *The Burghers of Calais* – they've become universal. *The Gates of Hell* are the birthplace of Symbolism, the late 19th-century movement that looked inward instead of outward for modern truths, from Munch's *Scream* to Picasso's Blue Period. In looking backward, Rodin showed the way ahead. Today he's a psychopomp, travelling between worlds, leading us to infernal realms of inspiration and delight.

Jonathan Jones is the art critic of The Guardian.

Sale: Impressionist and Modern Art
New Bond Street, London
Thursday 28 February at 5pm
Enquiries: India Phillips +44 (0) 20 7468 8263
india.phillips@bonhams.com
bonhams.com/impressionist



Left
Demas Nwoko, one of the most important Nigerian artists of his generation

Opposite
Demas Nwoko (born 1935)
The Bicyclists
oil on board
48 x 35½in (122 x 90cm)
Estimate: $70,000 - 100,000
(£55,000 - 80,000)

Cycle of life

In 2018, a lost African masterpiece was found under a bed in Boston. *Ben Okri* welcomes a new entry to the history of world art

It says something about the state of modern Nigerian art that its masterpieces are emerging from their neglected places, like archaeological discoveries. Last year it was Ben Enwonwu's *Tutu*, now famous as the 'African *Mona Lisa*'. The painting hadn't been seen in nearly 50 years, and was presumed permanently lost, until it was found in England, in a north London flat, its value unknown by its possessor. It went on to stun the art world, achieving £1,208,750 at auction at Bonhams – the highest amount paid for an African work of art.

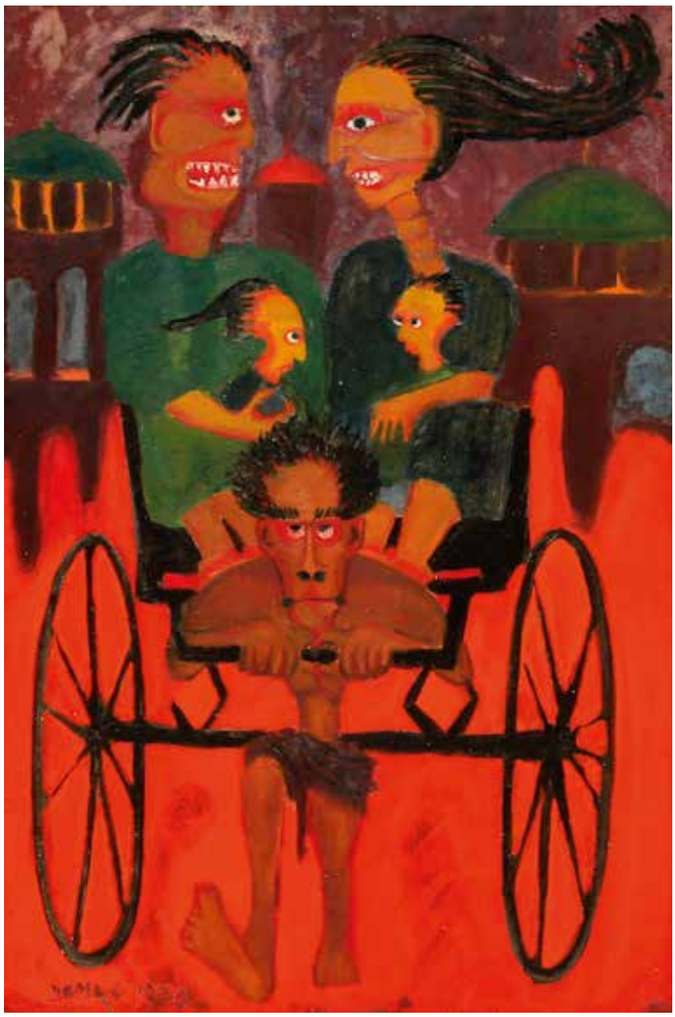
Now another lost masterpiece has been unearthed. Called *The Bicyclists*, it is by the Nigerian artist Demas Nwoko, and is offered by Bonhams at its first New York sale of Modern and Contemporary African Art in May. This time, it is an American story: the discovery was made in Boston, Massachusetts, and the painting was found, of all unlikely places, under a bed. It was unsigned. It had not been seen since 1961, when it was first exhibited at the Mbari arts festival in Lagos, and the painting now holds a special place in the history of modern African art.

Demas Nwoko is one of the most important of that great generation of artists who played a significant role in the fight for Nigerian independence. But, intriguingly, there is little known about his life. He is reclusive, something of a Salinger figure in African art. To many who know his work, it comes as a surprise to discover that Nwoko is still alive. He left his post as a professor at the University of Ibadan in 1978 to return to his village, and has been there ever since. It was here that I tracked him down. "I spend over a year working on each painting," Nwoko said, when I spoke to him over the phone. "That painting is a draft of my childhood memories. I want to project the aesthetic philosophy of African art."

> "Nwoko is reclusive, something of a Salinger figure in African art"

Demas Nwoko was born in 1935, in Idumuje-Ugboko in Igboland, eastern Nigeria, son of the king of the Idumuje people. He studied art at the College of Art, Science and Technology, which soon became the Zaria School of Art (since incorporated into the Ahmadu Bello University). Along with Uche and Simon Okeke, he was a founding member of the Zaria Art Society. The work that

Above
Nwoko's *Metro Ride*, which was first shown at the 1966 Festival of Negro Arts in Dakar



Right
Rickshaw Ride, painted by Nwoko in 1970, was sold at Bonhams in 2018 for £81,250

came from these artists is known as the Zaria School, and it gave rise to one of the distinctive movements in modern African art. It emphasised drawing inspiration from the richness of African artistic traditions, while at the same time being aware of and absorbing trends in European modernism. This gave rise to what has been called 'natural synthesis', of which Demas Nwoko is an acknowledged master. *The Bicyclists* is a signal achievement of this school.

A scholarship took him to Paris, where he studied fresco painting and theatre design, and began his fusion of African aesthetics and the French avant-garde.

It must be remembered that the 1950s and early '60s was a time of great flux: independence struggles in Africa, Matisse dead and Picasso in his late great phase, Abstract Expressionism in America, and the Cold War. It was felt by many artists that their art should be part of the historic struggle for independence, and this meant the dimming of Western influences in their work, foregrounding African aesthetics instead.

Nwoko's work fulfils this impulse, but goes far beyond it. The absorption of diverse strands of European modernism into a solid traditional African base gave his art both its particularity and its universality.

He is the Renaissance man among Nigerian artists. He founded the journal *New Culture*, stood as a presidential candidate, is a teacher, theatre director and set designer, sculptor and architect.

There is a telling story of when Nwoko was young and needed a studio for his work. Having no funds by which to acquire one, he proceeded to build his studio using all the materials he could find – branches, stones, laterite, earth. The house he made swiftly gained a reputation and from it was born the architecture of African forms and found African materials.

Nwoko went on to design theatres, churches, cultural centres, plaques and even a sceptre for the coronation of his brother, now the king. The startling efficacy of his theatrical imagination was first seen in his designs for Amos Tutuola's tall tale *The Palm-Wine Drinkard*, much admired by Dylan Thomas, and in *A Dance of the Forests*, an early great play by Wole Soyinka, the first African winner of the Nobel Prize for Literature.

Nwoko's early sculpture received a magical impetus from archeology itself, having been consciously influenced by the then-recent discovery of the Iron Age Nok sculptures. This single fact alone earthed his sculptures in an ancient African tradition as mysterious as Etruscan art. This was a case of African art doing a Picasso on itself, the pelican feeding on its own bloodstream, effecting new nourishment.

The paintings of Demas Nwoko, however, are rare and few. There is the reverse exoticism of *Adam and Eve*, a series of paintings that shows a couple entwined in a conjugal moment, betraying nothing of its African origin. Other paintings show the range of his internationalism: *Rickshaw Ride*, with its magenta and ochres; *Metro Ride*, with its deflected hint of a Renaissance altarpiece,

Right
Adam and Eve, which sold at Bonhams in 2016 for £22,500

its diffuse blues, and the incidental figures of patriarchs on either side of the kissing couple; the brightly lit background of the gently Afro-Fauvist *Indian Woman in Sari*; *Ambush*, making its darkly sinister hints of war or some colonial exorcism; and the series called *Senegalese Women*, which more fruitfully conforms to the Pan-Africanist aesthetic that also defines that momentous generation. His paintings display a versatile eclecticism, distilled into a unique voice or tone. Yet among them, *The Bicyclists* has a special place.

It was discovered in the house of the descendants of David Kingsley. He was head of the Ford Foundation in Africa, and was called on to help set up the civil service in Nigeria between 1958 and 1962, so that the country could be run smoothly when the British left. Kingsley had a keen interest in African art, and acquired *The Bicyclists* in 1961 at the Mbari exhibition, bringing it back with him to Boston on completion of his epochal mission.

Here the story takes a turn that history loves. Going through items found under a bed in a room that hadn't been used for some time, David's family came upon a painting, and called in representatives from Bonhams. Now 83 years old and slightly deaf, the artist was contacted. Nwoko verified the painting as his masterpiece, missing since 1961.

The Bicyclists is a painting of magical detail, with a tragic penumbra. Against the background of an ochre road, four children on three bicycles ride into the swerve of an oncoming lorry. The children are seen from behind, from above, and only a portion of the bumper of the lorry is visible. The circle of the lorry's headlight mirrors the circle of the wheel of the bicycle that is beginning to turn away from an almost certain collision. This is a painting about the moment before, a still life of a smash just about to happen. If it weren't for its unmistakable tones, the curves, the radiant muddy colour of the lorry's bumper, and the anonymity of the heads, it might almost summon up the ghost of de Chirico. This is a painting that has dissolved its African-ness into a universal figuration, without losing anything of the uniqueness of its origins.

"There ought to be a new timeline of art on which *The Bicyclists* dwells with Edward Hopper's *Nighthawks*"

But what is the nature of this prefigured collision? What is the grim parable of the crash foretold? The vehicle about to hit the children is faceless. No driver is seen. It is an implacable machine bent on an impending tragedy. The fragility of the children is emphasised by their anonymity and by the slender forms of their bicycles. Could this be the parable of the collision of modernity with tradition, was it a foreshadowing of the Nigerian Civil War, or is it an apotheosis of the myth of the road, whose thirst is appeased only by the blood of sacrifice? The ambiguity of the painting is part of its suspended tragic pathos.

The discovery of this painting under a bed in Boston – and of *Tutu* in a London flat – are themselves symbolic. For too long, the achievements of modern African art have not been given their rightful place in the art books and museums. There ought to be a new timeline of art, in which *Tutu* exists alongside Picasso's *Seated Woman* of 1960, and *The Bicyclists* dwells with Edward Hopper's *Nighthawks*. These new discoveries of African art are poised to alter the artistic landscape of our times.

Ben Okri's latest novel is The Freedom Artist *(Head of Zeus, 2019).*

Sale: Modern and Contemporary African Art
New York
Thursday 2 May at 2pm
Enquiries: Giles Peppiatt +44 (0) 20 7468 8355
giles.peppiatt@bonhams.com
bonhams.com/african

Left
'The Panthéon-Nadar will be the joy of every museum, of every intelligent salon,' wrote a reviewer

Right
Félix Nadar (1820-1910)
Portrait of Paul
Estimate: $50,000 - 70,000
(£40,000 - 55,000)

Opposite
Félix Nadar (1820 -1910)
Charles Deburau, Mime, in Pierrot Costume, 1954-1955
Oversized salted paper print, unique in this format
19.2 x 15.3in (49.6 x 39.3cm)
Estimate: $60,000 - 80,000
(£45,000 - 60,000)

Taking light

Gallerist, novelist, photographer and aeronaut – the life of Nadar sounds like a Walter Mitty fantasy but, says *Laura Paterson*, it's all true

Gaspard-Félix Tournachon, whose professional pseudonym was Nadar, was the first great portrait photographer. He was born in Paris in 1820 and, even before embarking on his illustrious career behind the camera, he had already made a name for himself as a journalist, caricaturist and pioneering balloonist, who counted among his friends luminaries of the age such as Charles Baudelaire, Théophile Gautier and George Sand.

As photography began to become lucrative in the early 1850s, a banker friend of Félix proposed backing him in a studio. His skills as a caricaturist were in such high demand, however, that he persuaded Adrien, his younger brother and an impoverished painter, to have photography lessons and become the studio's principal photographer in his place.

Their partnership lasted until January 1853, when they quarrelled and split. After a long and acrimonious struggle, Félix won the exclusive right to use the Nadar name. Now behind the camera himself, it was during these years that he made his finest portraits. Two of them are shown here: a tondo of Félix's son Paul (with an enchanting sketch of the child's head on the verso) and a unique, oversized print of the celebrated mime Charles Deburau. Both show Nadar's informal, intimate and yet meticulous approach when photographing his sitters.

In 1860, Nadar, by now the proprietor of the most-important portrait photography studio in Paris (and beyond), moved the studio from his garden apartment in Rue Saint-Lazare to a much grander space on the Boulevard des Capucines. From now on, unless the sitter was particularly compelling or illustrious, Nadar left the actual photography to his staff.

Nadar was an accomplished businessman, capitalising on the growing popularity and accessibility of photography with his extraordinary portraits – in some respects, he created the cult of celebrity with which we are now all too familiar. He was more than this, though. Nadar looked towards the medium's future, pioneering underground photography, made using artificial light, as well as experimenting with aerial photography, taken from his enormous hot air balloon, *Le Géant*.

Both *Portrait of Paul Nadar* and *Le Mime Charles Deburau* were in the collection of Gérard Lévy, a celebrated Parisian aesthete, known as "the man with the carnation". From the 1960s until his death

> "Nadar's extraordinary portraits created the cult of celebrity"

in 2016, Gérard Lévy was one of the most renowned international experts on French 19th-century and Surrealist photography. The works will be sold as part of an important larger group from the Lévy Estate to be offered in the Photographs sale in New York in April.

Laura Paterson is Bonhams Head of Photographs.

Sale: Photographs
New York
Friday 5 April at 4pm
Enquiries: Laura Paterson
+1 917 206 1653
laura.paterson@bonhams.com
bonhams.com/photographs

Prince of Persia

Fath-Ali Shah understood that a glittering image was everything. *William Dalrymple* on the wasp-waisted, bejewelled and prodigiously bearded ruler who fathered 260 sons

Fath-Ali Shah (1772-1834) – Persian King of Kings, Master of the Ages, Compass of the Universe and Shah of the Qajar Kingdom – was a man who liked to make an impression.

On 21st March 1818, the British artist and traveller Sir Robert Ker Porter saw the Shah enthroned in the Gulistan Palace during the Nau Roz, or New Year ceremony, and was astonished at the grandeur and magnificence of the Qajar court. "He was one blaze of jewels," wrote Ker Porter, "which literally dazzled the sight on first looking at him; but the details of his dress were these; a lofty tiara of three elevations was on his head, which shape appears to have been long peculiar to the crown of the great king.

"It was entirely composed of thickly-set diamonds, pearls, rubies and emeralds, so exquisitely disposed as to form a mixture of the most beautiful colours in the brilliant light reflected from its surface. Several black feathers, like the heron plume, were intermixed with the resplendent aigrettes of this truly imperial diadem. The vesture was gold tissue, neatly covered with a similar disposition of jewellery, and crossing the shoulders were two strings of pearls, probably the largest in the world."

There was nothing accidental about the display which dazzled Ker Porter. Fath-Ali Shah reigned for nearly 40 years immediately after one of the most terrible civil wars in Persian history. He saw his destiny as Shah to bring back the ancient grandeur of Persian culture after a period which had seen the country devastated by tribal wars and invasions from the Afghans and Turkman.

His family had seized power through the sword; on four sides the country was surrounded by aggressive Empires – Ottoman, Russian, Barakzai Afghan and finally India that had recently been seized and subjugated by the militarised merchants of the East India Company. All longed to add Persian territory to their own. Fath-Ali Shah was determined to stop them; but as a refined and cultured ruler who loved fine objects and beautiful images, and who had few skills on the battlefield, he was aware how far art, and a carefully cultivated imperial image of

> "He was one blaze of jewels which literally dazzled the sight on first looking at him"

Opposite
The magnificent opulence of the Persian court. Fath-Ali Shah with a selection of his sons

Right
A portrait of Fath-Ali Shah Qajar, seated against a jewelled bolster from the Court Workshop
Estimate: Refer Department

Left
Still life before a palace garden
from the Court Workshop
Estimate: Refer Department

Above
A large Qajar tile, depicting the Queen of Sheba with dervishes
Persia, 19th Century
Estimate: £4,000 - 6,000 ($5,000 - 8,000)

Right
The capture of Tiflis by Agha Muhammad Shah

stunning might and power, could compensate for lack of military prowess.

He therefore set about creating a bejewelled royal and dynastic image of fabulous gravity and splendour. For instance, the portrait of the Shah, offered at Bonhams sale, The Lion and the Sun: Art from Qajar Persia, in April, shows him two-dimensional, full-frontal, grim-faced, broad of shoulder and wasp-waisted, magnificently dressed, armed and armoured, with enormous, hypnotic, black eyes and a long, dark ambrosial beard, the whole lot spangled with glittering jewels. These magnificent images of the Shah's reign, mixing for the first time a modulated western influence on Persian art, have only recently begun to receive the attention they deserve. Often the Shah appeared alone, sometimes with his regiment of sons, and occasionally with the frogged and braided envoys of foreign powers. Courtiers, subjects and foreign ambassadors were expected to perform obeisance to them, as they would to the Shah himself.

"In a ghoulish coronation ceremony, reminiscent of *Game of Thrones*, Agha Mohammad poured a jug of molten lead into the crown"

Fath-Ali Shah came to power in 1796 at the age of 24, succeeding his much-feared uncle, Agha Mohammad Shah. Agha Mohammad had been captured by his Afshar enemies in his youth and painfully castrated; much of his adult life was spent taking a peculiarly bloody revenge on those who removed his manhood. When he finally captured Mirza Shah Rukh, the head of the House of Afshar, he extracted his prisoner's hidden treasure – including the legendary Darya-i-Noor diamond – by a long process of especially gruesome torture. Agha Mohammad had his victim tied to a chair, and his head shaved. A crown of thick paste was built up on Mirza Shah Rukh's bald pate. Then in a ghoulish coronation ceremony, reminiscent of an episode of *Game of Thrones*, Agha Mohammad personally poured a jug of molten lead into the crown.

Soon after, when he captured the southern Persian capital of Kerman which had revolted against him, Agha Mohammad ordered that the women and children should be given to his soldiers as slaves, and that any surviving men be either blinded or killed. To make sure none of his men skimped on his orders, he commanded that the men's eyeballs be brought to him in baskets and poured on the floor. He stopped counting only at 20,000. Thirty years later, British travellers found hundreds of blind beggars stumbling around the region as living evidence of this atrocity. Agha Mohammad was eventually assassinated by two of his personal servants. The Darya-i-Noor found its way into the Qajar crown jewels. There it remains, in the state treasury in Tehran.

Fath-Ali Shah seemed almost psychotically single-minded about showing the world that whatever the disabilities of his uncle, he was personally a most potent and fecund fellow, indeed a world-class prodigy of sexual potency. In contrast to his sallow-cheeked, eunuch uncle, he cultivated a spectacularly luxuriant beard that was modelled on the elaborately curled, finely flowing facial hair of the ancient Sasanian rulers. In an age when

Above
A clash between the Persian and Russian empires

Top right
Fath-Ali Shah: when his portraits were carried around the Empire, the populace bowed flat before them

Opposite
Nau Roz, or New Year ceremony at the court of Fath-Ali Shah

many rulers built sizeable harems, he collected one of the largest: 158 wives and concubines, by whom he fathered at least 260 sons. When he died in 1834, he had brought forth more than one thousand descendants, who between them went on to form the core of the Persian aristocracy that dominated the country until the Ayatollah's revolution in 1979.

Fath-Ali Shah demanded that not only his imperial person but his likeness be revered by all his people. When his portraits were carried around the Empire, the populace bowed flat before them. In particular, he was determined that his image impressed foreigners who throughout his reign were circling Persia like vultures. In this they had some success.

Soon after seeing off Napoleon in 1812, the Russians moved their frontier south and eastwards at Persia's expense almost as fast as the East India Company had moved theirs north and westwards. It was becoming increasingly evident that the two empires would collide. Only a year after the Retreat from Moscow, in 1813, the Russian artillery had ambushed and massacred Fath-Ali Shah's army, proclaimed the 'liberation' of the Eastern Christians of Armenia and Georgia, and annexed great swathes of modern Armenia and Azerbaijan – what had been until then the Persian Empire in the Caucasus: "Persia was delivered, bound hand and foot, to the Court of St Petersburg," wrote the British ambassador.

This turned out to be only the first of a series of defeats which marked the Russian army's relentless advance southwards. Fourteen years later, following a series of further catastrophic Persian losses in the Russo-Persian war of 1826-7, the Persians were forced to cede all that was left of their Caucasian empire – and 10 per cent of

their population – as well as the passes controlling the road to Azerbaijan. It seemed only a matter of time before the Russians seized both Tehran and Constantinople.

These humiliating defeats abroad only made Fath-Ali Shah more determined than ever to dazzle at home. Understanding the propaganda value of a striking imperial image, he had his portraits distributed around his dominions, his image not just portrayed in oils, but in fresco, ceramic tile, lacquer and sculpted in relief on rock faces like the Sassanian kings of old. When my great great-grandfather, the diplomat George Keppel, arrived in Tehran in 1824, he was shown lines of portraits of the Shah and other Qajar grandees not only hanging from the walls of the Suleymanieh Palace, but also frescoed in niches and painted over walls, some showing Fath-Ali Shah hunting, others depicting the Shah waging war, a few in repose.

"The humiliating defeats abroad only made Fath-Ali Shah more determined to dazzle at home"

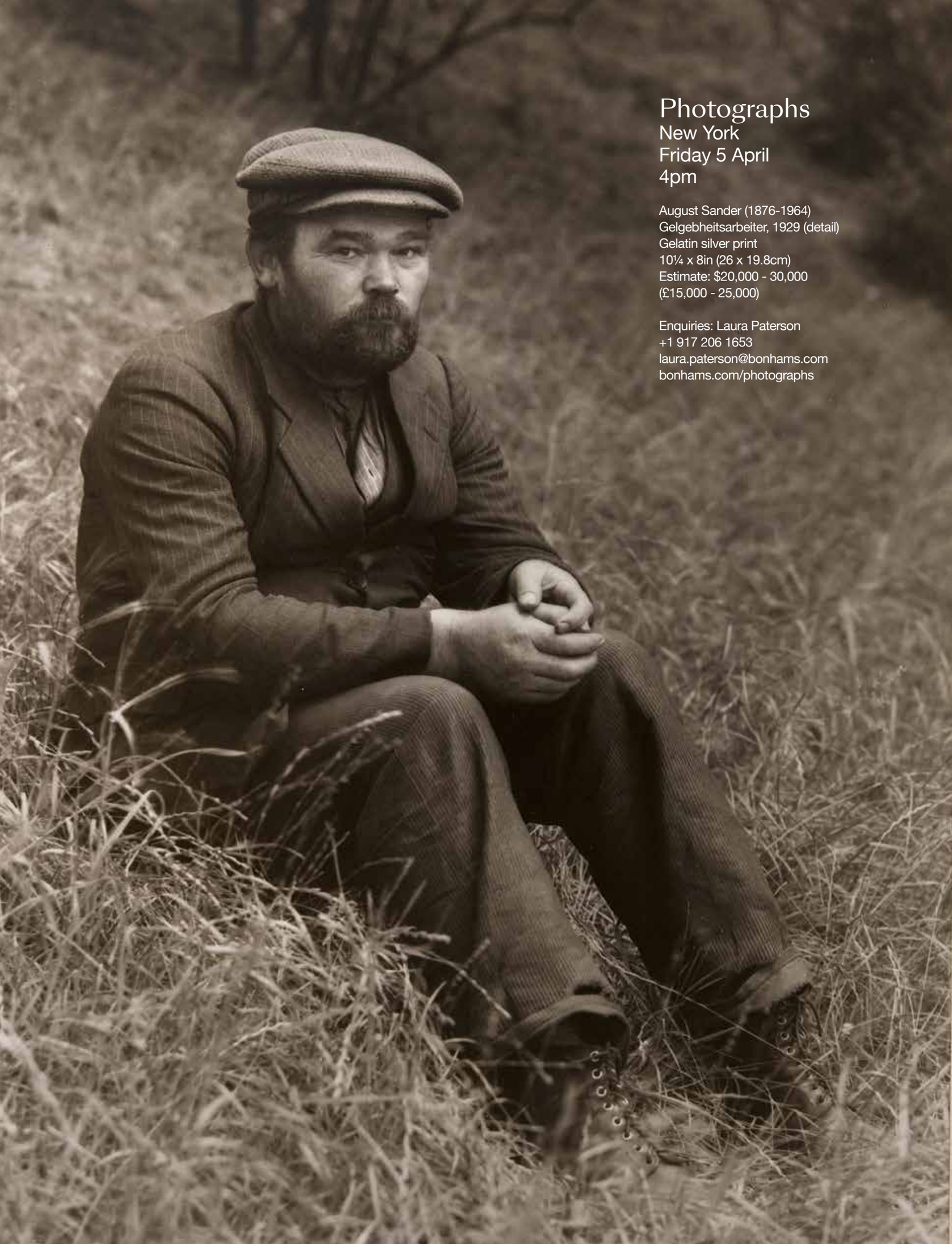
Imperial portraits were also sent abroad as diplomatic gifts to overawe Fath-Ali Shah's fellow rulers, and to introduce him to his Russian and European contemporaries as the King of a major world power. In 1809, when the Persian ambassador Abu'l Hasan saw one such portrait of his master hanging beside that of King George III in the City of London Tavern, the envoy fell down and performed full obeisance before the image, embarrassing his English hosts into doing likewise.

Historians of Persia remember Fath-Ali Shah as an economic and military failure; but also as a major cultural catalyst. In his bid to create a suitably imperial court and image, the Shah sponsored poets and historians: the leading poet of his court, Fateh Ali Khan Saba, was ordered to compose a Shahanshah-nameh – the book of the King of Kings – for the Qajar dynasty, in which the Shah's own exploits were made to mirror those of the heroes of Ferdowsi's national epic, the Shahnameh. Massive architectural programmes, both secular and religious, ornamented the cities of his realm. Ateliers of painting, calligraphy, book-making, silken textiles, music and architecture were all lavishly patronised.

The two panels offered at Bonhams are especially fine and rare specimens. They form unique records of one of the least explored but most fascinating moments in Persia's past, just as it was beginning to grapple with modernity, and the Qajars were turning from tribal rule to a stabilised and centralised monarchy based on the old imperial model. Most of all, these wonderful panels are records of a great artistic and cultural revival of Persian history.

William Dalrymple's latest book, *The Anarchy: The Fall of the Mughal Empire and the Rise of the East India Company, 1599-1803*, will be published in October.

Sale: The Lion and the Sun: Art from Qajar Persia
London
Tuesday 30 April at 11am
Enquiries: Oliver White +44 (0) 20 7468 8303
oliver.white@bonhams.com
bonhams.com/islamic



Photographs
New York
Friday 5 April
4pm

August Sander (1876-1964)
Gelgebheitsarbeiter, 1929 (detail)
Gelatin silver print
10¼ x 8in (26 x 19.8cm)
Estimate: $20,000 - 30,000
(£15,000 - 25,000)

Enquiries: Laura Paterson
+1 917 206 1653
laura.paterson@bonhams.com
bonhams.com/photographs

Great white

Everyone knows Bordeaux produces masterful wine – far fewer know it produces white as well as red, says *Bruce Palling*

Above
Château Haut-Brion, Premier Grand Cru Classé, outside of Bordeaux

Many are surprised to learn that, a century ago, Bordeaux produced more white wines than red. But among the cognoscenti, it is known that Bordeaux produces some of the world's great white wines – rare examples of which are offered by Bonhams in May's wine sale.

What is puzzling about the lack of wider recognition is that a large percentage of the grapes used for white Bordeaux are Sauvignon Blanc, which is also the bedrock of whites from the Loire, as well as of the über-popular New Zealand wines. However, the characteristic taste of the best white Bordeaux is nothing like that of its rivals, with their aromatic, grassy overtones. Instead, with age, dry white Bordeaux takes on mineral, smoky, nutty overtones with extraordinary length of flavour. It is delicious.

Perhaps it is just a matter of price and time. The duo of famous white Bordeaux – Haut-Brion Blanc and La Mission Haut-Brion Blanc – cost a similar amount to their more famous reds and can take just as many years to fully express themselves. The ideal vintage to be drinking at the moment is 1999.

I have only tasted Château Haut-Brion Blanc once, and it was memorable. It was the fabled 1989 vintage, served at lunch by Prince Robert of Luxembourg, the current owner of Château Haut-Brion and the equally renowned La Mission Haut-Brion. The first thing I noticed was the extraordinary power and depth of flavour, far more intense than even the very best Chardonnays of white Burgundy. I immediately understood why people in the know rave about white Bordeaux. But bottles don't come cheap, partly because of their scarcity: for instance, only some 700 cases of Haut-Brion Blanc are produced annually, compared with upwards of 12,000 cases of this château's more famous red.

> "A century ago, Bordeaux produced more white wines than red"

The reason white Bordeaux bears no resemblance to Sauvignon Blanc elsewhere is, first, to do with the terroir and climate of Bordeaux, as well as the fact that it is matured in oak barrels rather than stainless steel to preserve its freshness. The second factor is the combination with the Sémillon grape, which is what ultimately gives the wine its honeyed flavour with age.

The other renowned dry white Bordeaux from Graves/Pessac-Léognan are Domaine de Chevalier, Pape Clément and Smith Haut Lafitte, which has vastly improved under its current owners, the Cathiards. Interestingly, in the past 20 years, a number of other Bordeaux estates have begun to produce dry whites – the most famous being Château Margaux and Château Lynch-Bages.

What is the future for these acclaimed but overlooked wines? It is unlikely that any of the more famous producers will abandon them. Château Haut-Brion has always been ahead of the game when it comes to marketing – the son of an early proprietor opened a London tavern in 1666 to promote his wines. Perhaps a campaign to encourage the laying down of white Bordeaux rather than Port for the newly born would help. These wines are at their best after two decades, so what better way to celebrate coming of age than to open a fully mature Haut-Brion?

Bruce Palling is Wine Editor of The Week *and a wine columnist for* Spectator Life.

Sale: Fine & Rare Wines
London
Thursday 2 May at 10.30am
Enquiries: Richard Harvey +44 (0) 20 7468 5813
richard.harvey@bonhams.com
bonhams.com/wine

The world of yesterday

Lucinda Bredin explores a Vienna redolent of lost imperial glory.

"We failed," wrote Stefan Zweig in 1942, "to see the writing on the wall in letters of fire." His haunting elegy, *The World of Yesterday* – a masterpiece of 20th-century literature – evokes *fin-de-siècle* Vienna with yearning. It was Zweig's vision of Vienna that Wes Anderson drew upon in his 2014 film, *The Grand Budapest Hotel*, to confect an imaginary Mitteleuropa. His vision was so seductive that, as well as burnishing Anderson's reputation, it revitalised Zweig's status, perhaps even that of Vienna itself.

Walking through the Baroque streetscapes of the former imperial capital today, every step is haunted by a sense of this irrevocable cleaving from the past. By the time Zweig committed suicide in 1942 – the day after he handed in the manuscript for his memoir – the city had fallen from capital of a pan-European empire to a provincial German city. At its peak, Vienna presided over some 50 million souls and all or part of what we now call Austria, Hungary, Slovenia, Romania, Croatia, Poland, Ukraine, Slovakia, the Czech Republic, and Italy.

The cafés and concert halls of present-day Vienna still may still hint at the languid daily routines of an empire dedicated to unchanging order but they are also physical monuments to the radicalism that once pulsed through the capital – and which is still being given voice by some of the city's most august imperial institutions.

In 2018, Anderson returned to his theme, curating the extraordinary show *Spitzmaus Mummy in a Coffin and other Treasures* at the Kunsthistorisches Museum on the city's Ringstrasse. In this ground-breaking show (which runs until 28 April), Anderson explores the spectacular breadth and depth of the museum's collections, incorporating everything from a necklace of ceramic beads strung together in ancient Egypt to a wooden monkey carved in Indonesia almost 5,000 years later. The museum also holds the art treasures of the Habsburgs: the world's largest Bruegel collection, Raphael's *Madonna in the Meadow*, the Infanta paintings by Velázquez, plus work by Rubens, Rembrandt, Dürer, Titian and Tintoretto. The Kunsthistoriches is not just an expression of the glory days of the Habsburgs, but of a world that aspired to present all that was fit to know in a series of galleries.

Opposite the museum is a building that is its mirror-image: the astonishing Natural History Museum, which is virtually unchanged since it was opened by Emperor Franz Josef in 1891. With its enfilade of rooms, containing stuffed animals and other specimens in glass cases (there are nine rooms of geological rocks alone), it was once revolutionary in the way it presented its collections scientifically rather than by the Wunderkammer method. For maximum effect, I recommend walking through every room, making sure not to miss the Venus of Willendorf.

"Vienna was a crucible of science, art and politics"

Only 11cm tall, this small statue, carved between 24,000 and 22,000 years BC, with coiled hair, swollen breasts and stomach, is perhaps a fertility offering. Giving a palpable sense of the simple humanity of our forebears, it sits at odds with the grandiloquent surroundings.

The city has always been about status, about theatricality, but it was also one of the most radical places in the world. Turn-of-the-century Vienna was a crucible of science, art and politics. In the city's famous Café Central, on any given day, you might share a coffee with Freud, Kokoschka, Klimt, Lenin, Schoenberg or Adolf Loos. The city was, as Zweig put it, a "rigid militaristic society... full

Left to right
The Belvedere Museum, home to Klimt's Kiss*; Hundertwasser House; the Secession Building; Egon Schiele's* Self-portrait with Lowered Head *from the Leopold Museum*

of dangerously infectious eroticism".

Few artists captured this better than Egon Schiele, who studied, died, and in between produced some of his best works in the imperial capital. The Leopold Museum holds the world's most important Schiele collection. This is part of the city's innovative Museum Quarter, where the former imperial stables have been transformed – costing €150m – into an ensemble of museums, including MUMOK, the Museum of Modern Art.

One of the best ways to understand Vienna is to follow the Ringstrasse. This monumental boulevard girdles the old town, lurching from Classical to Gothic, High Baroque, decorative Jugendstil and then the unclassifiable Hundertwasser House, a flight of utopian fantasy from the 1980s. One of the most remarkable buildings is the MAK, a Neo-Renaissance treasure box, modelled on the V&A, which includes Gustav Klimt's gilded design for the frieze of the Palais Stoclet in Brussels. For more Klimt – without having to deal with the crowds gawping at *The Kiss* in the Belvedere – visit the Secession Building, created as a manifesto for that quintessentially Viennese movement, to see the superb *Beethoven Frieze*.

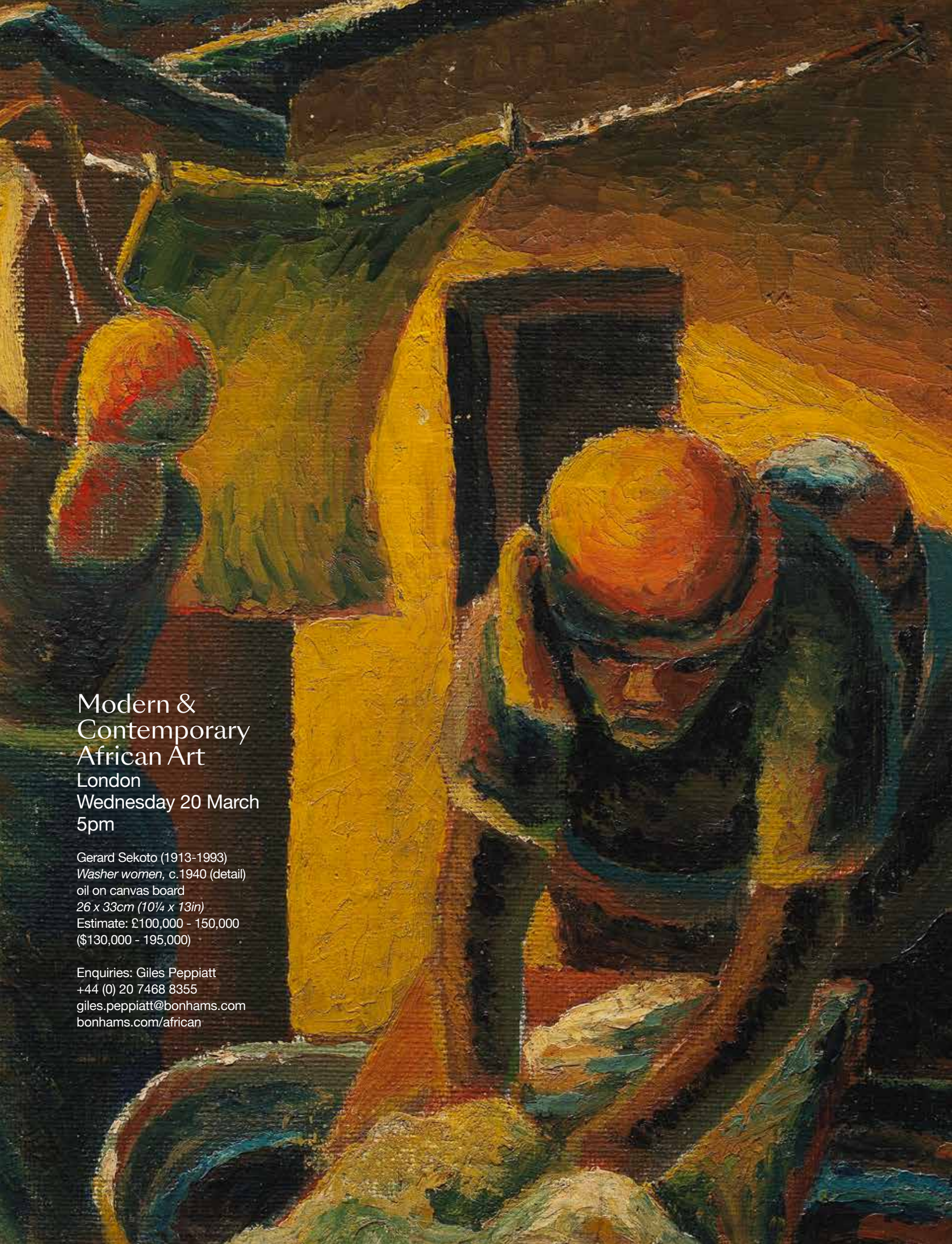
When war – precipitated by an act of terrorism by Serbian nationalists – broke out in 1914, this brittle confection fell to pieces in the face of riots, assassinations and the inflammatory rhetoric of assorted demagogues. By Armistice Day, the serene confidence and prosperity of central Europe had turned to despair. "Austro-Hungary is no more," wrote Freud. "I do not want to live anywhere else... I shall live on with the torso and imagine that it is the whole". In Vienna, the greatest pleasure is the ease with which that whole can be brought back to mind.

Lucinda Bredin is Editor of Bonhams Magazine.
For access to most of the city's museums, see viennapass.com; for a travelcard covering trams and trains, see viennacitycard.at.

When in Vienna...

Where to eat:
According to essayist and gourmet Joseph Wechsberg, "In Vienna, someone who couldn't talk learnedly about at least a dozen cuts of boiled beef didn't belong, no matter how much money they made or which title the Kaiser had given them…" For the Viennese, Tafelspitz is the true taste of the city and ***Plachutta Wollzeile***, less than 200 yards from the MAK, the place to eat it. If you want to go all out on the Viennese cuisine, then schnitzel is another must. Although every restaurant in the city serves the dish, ***Figlmüller***, founded more than 110 years ago, is justifiably the most famous. For fine dining, head to ***Konstantin Filippou*** also in the Museum Quarter. This Michelin-starred 35-seat restaurant offers an idiosyncratic blend of Austrian and Mediterranean influences. If Old World elegance is more your style, make reservations for afternoon tea at ***Demel***, in the Kohlmarkt. Alternatively, a trip to ***Ramasuri*** gives a glimpse of the new, hip Vienna. It offers impeccably fresh, locally sourced dishes to a fashionable crowd. The Adolf Loos-designed ***American Bar*** (below), off the Kärntnerstrasse, is a haven for lovers of architecture, art – and industrial-strength cocktails.

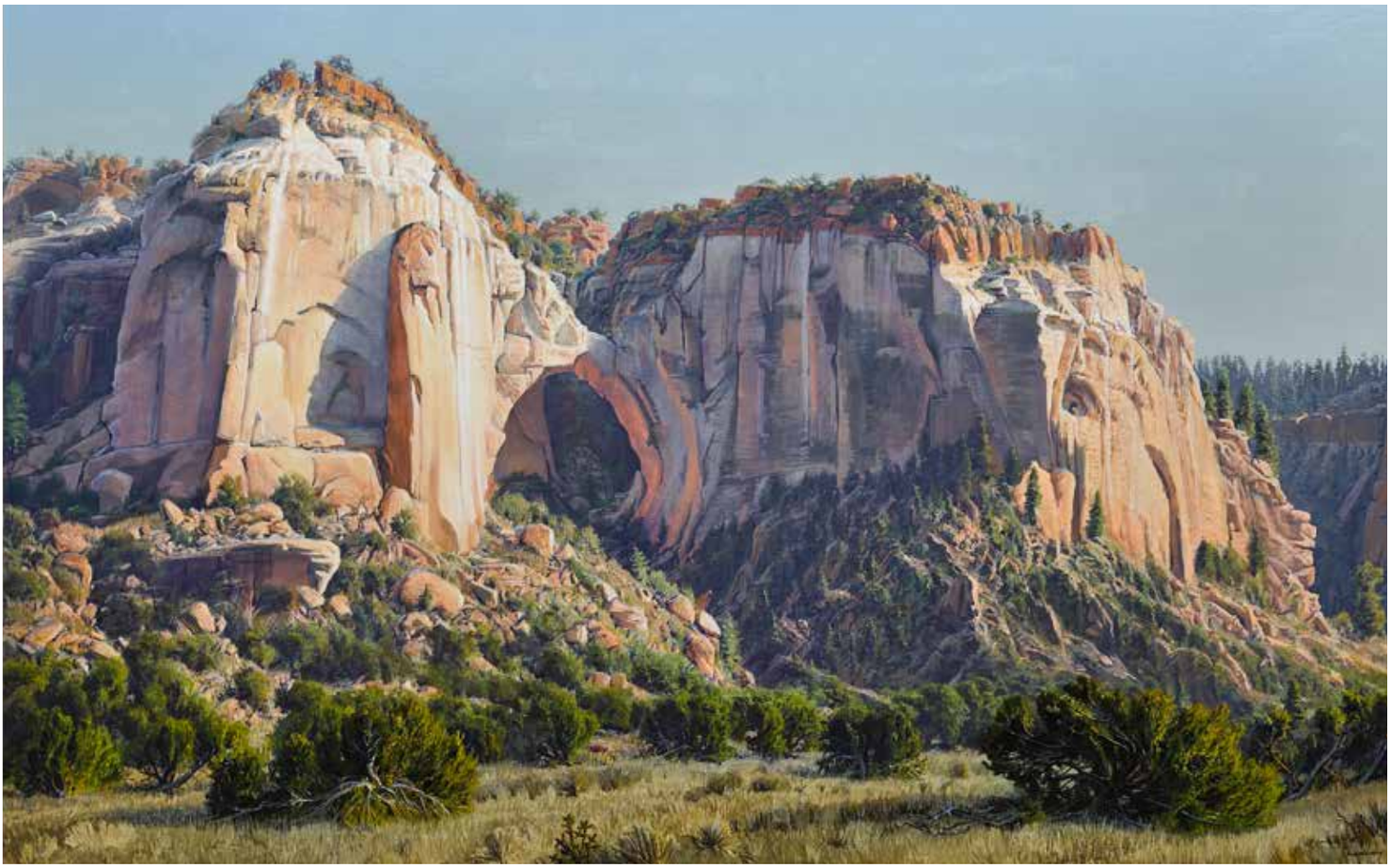
Where to stay:
Anyone who has ever struggled to understand the minute gradations in the titles of the nobility in *fin-de-siècle* Habsburg Empire understands that the Austrians love hierarchy, and when it comes to Viennese hotels the opulent ***Hotel Sacher*** sits firmly at the top of the heap. Set in the heart of the city, behind the Vienna State Opera House and adjacent to the Albertina Museum, this palatial hotel has the distinction of selling the 'original' Sachertorte, a right won after a bitter ten-year legal battle with Demel. For a more contemporary take on the Austrian capital, book a suite in the ***DO & CO Hotel*** in the shimmering, postmodern Haas Haus, which enjoys front-row views of St Stephen's Cathedral, and has an excellent bar, ***Onyx***. Finally, sharing the same square as the Sacher Hotel, ***Das Triest*** was refurbished by Terence Conran in the 1990s. It remains a benchmark, even in a city where chic décor and impeccable service are always the fashion. ***L.B.***



Modern &
Contemporary
African Art
London
Wednesday 20 March
5pm

Gerard Sekoto (1913-1993)
Washer women, c.1940 (detail)
oil on canvas board
26 x 33cm (10¼ x 13in)
Estimate: £100,000 - 150,000
($130,000 - 195,000)

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



Around the Globe

Andrew Currie highlights a selection of Bonhams sales worldwide

Los Angeles
Rock star

Wilson Hurley (1924-2008) brought fresh eyes and sophisticated 20th-century technique to the American tradition of Western painting. Hurley spent much of his life in New Mexico and his work captures the poetry of the landscape, that unmistakable mix of jagged rock, sagebrush and juniper. In a vivid work offered in Los Angeles in April, Hurley tackles the enormous sandstone arch of La Ventana. Continuing the work of such artists as Albert Bierstadt, Frederic Church and Thomas Moran, Hurley's large, sometimes monumental, canvases convey the grandeur of the West in almost photographic detail. Over his career, Hurley won the Prix de West purchase prize at the National Cowboy and Western Heritage Museum in Oklahoma City, and his work has been the subject of retrospectives at the Rockwell Museum in Corning, New York; the Eiteljorg Museum of American Indians and Western Art in Indianapolis, Indiana; and the Buffalo Bill Center of the West in Cody, Wyoming.

Image: Wilson Hurley, La Ventana, New Mexico
Estimate: $40,000 - 60,000
Sale: California & Western Paintings & Sculpture, Los Angeles, 16 April
Enquiries: Scot Levitt
+1 323-436-5425
scot.levitt@bonhams.com

Stafford
Bit on the side

The Brough Superior has long been the connoisseur's choice when it comes to vintage motorcycles, and this example, to be offered at the Spring Stafford Sale, has a particularly intriguing history. It not only appeared in two hit television series, but started life as a works entry for the gruelling International Six Days Trial. Described as the motorcycle Olympics, the ISDT is one of the world's most challenging motorcycle events, yet this muscular machine took a coveted gold medal there in 1934. The Brough then took early retirement from competition and began a career on the small screen, appearing in several episodes of *Dad's Army*, as well as starring as George's primary mode of transport in *George & Mildred* – it even appears in the comedy's opening sequence.

Image: 1933 Brough Superior 1,096cc 11-50hp and Cruiser Sidecar
Estimate: £60,000 - 80,000
Sale: The Spring Stafford Sale
Stafford, 27 April
Enquiries: Ben Walker
+44 (0) 20 8963 2819
ben.walker@bonhams.com

19th Century European Paintings

New York
Tuesday 30 April
2pm

Rudolf Ernst (1854-1932)
The Palace Guard (detail)
oil on panel
24 x 19½in (61.3 x 49.3cm)
Estimate: $200,000 - 300,000
(£150,000 - 230,000)

Enquiries: Madalina Lazen
+1 (212) 644 9108
madalina.lazen@bonhams.com
bonhams.com/19thcentury

Hong Kong
Two scents' worth

Things can get lost in even the most exalted households, it would seem. Surviving examples of incense-holders from the Court of the Qianlong Emperor (reigned 1735-1799) are a case in point, as they are usually missing the pagoda-shaped structures in which they sat. So the pair of imperial jade and gilt-bronze cloisonné and champlevé enamel 'pagoda' incense holders that feature in the Fine Chinese Ceramics and Works of Art Sale in Hong Kong in May are exceptionally rare. The holders would have been placed on either side and in front of the imperial throne, both to display Imperial grandeur and to form an invisible and pleasant screen – the fragrance of choice was sandalwood – separating the emperor from his audience. As might be expected of artefacts from the Qianlong Court, no expense has been spared, with the superbly carved incense holders epitomising imperial craftsmanship at its peak.

Image: Pair of imperial jade gilt-bronze cloisonné and champlevé enamel 'pagoda' incense holders
Estimate: HK$1,500,000 - 2,000,000
Sale: Fine Chinese Ceramics and Works of Art Sale Hong Kong, 28 May
Enquiries: Xibo Wang +852 3607 0010
xibo.wang@bonhams.com

Hamburg
Marie Lingenthal

For Bonhams' newly appointed representative in northern Germany, Marie Lingenthal, the move to Hamburg, where she will now be based, feels very much like coming home. Although she was born in New York and has worked there for a number of years, Marie was brought up in Hamburg, where her family has a longstanding involvement in the art world. Fluent in both German and English, she will be responsible for sourcing pieces throughout northern Germany, and will act as Bonhams' brand ambassador in the region.

Enquiries: Marie Lingenthal
+49 174 23 600 22
marie.lingenthal@bonhams.com

Los Angeles
Vitreous humour

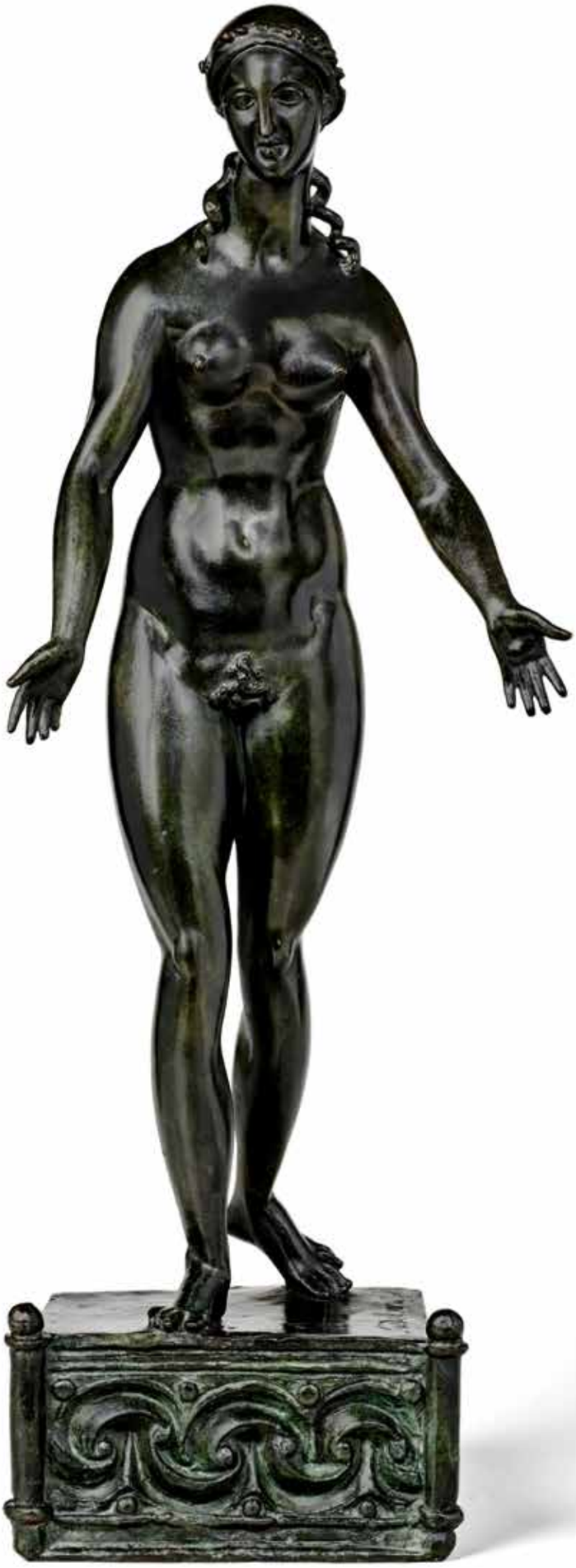
When American glass artist William Morris started driving trucks for the Pilchuck Glass School in Washington State, he could not have imagined that years later he would be running his own studio, with work on display at the Metropolitan Museum in New York, and a reputation for revolutionising the art form. In his relatively short career (he retired in 2007, before his 50th birthday), he produced work inspired by ancient civilisations – Egyptian, Asian and Native American – and the relationship between humans and animals. His *Medicine Jar: Cricket*, offered in Los Angeles in April, follows in the footsteps of *Canopic Jar*, sold for a world record-breaking $227,000 at Bonhams New York in 2016.

Image: *Medicine Jar: Cricket* by William Morris
Estimate: $40,000 - 60,000
Sale: Modern Decorative Art and Design Los Angeles, 24 April
Enquiries: Jason Stein
+1 323 436 5466
jason.stein@bonhams.com

American Art
New York

Elie Nadelman (1882-1946)
Standing Female Nude on Modeled Base, c.1907
bronze with dark green patina
25in high
Estimate: $200,000 - 300,000
(£150,000 - 230,000)

Enquiries: Liz Goodridge
+1 917 206 1621
elizabeth.goodridge@bonhams.com
bonhams.com/americanart



Edinburgh
Tolls for you

Over the course of a long career, the Scottish artist Alexander Nasmyth (1758-1840) mastered many genres. After early success as a portraitist – his famous portrait of Robert Burns hangs in the Scottish National Gallery – he turned to landscape and also developed a lucrative sideline painting theatre scenery. A passion for architecture combined with a lifelong belief in the importance of drawing make his topographical works unusually accurate. His painting *The Old Toll Booth, Edinburgh*, which is offered in the annual Scottish Sale in Edinburgh in May, is a case in point. An early meeting place of the Parliament of Scotland and later the city's main jail, the Toll Booth was an important municipal building at the heart of Edinburgh for more than 400 years. Nasmyth captured it shortly before its demolition in 1817.

Image: *The Old Toll Booth, Edinburgh*
Estimate: £30,000 - 50,000
Sale: The Scottish Sale
Edinburgh, 15 May
Specialist: Chris Brickley
+44 (0) 131 240 2297
chris.brickley@bonhams.com

Knightsbridge
On a plate

For more than 50 years, Alain Morvan was a fixture of the Bavarian antique scene. His gallery on Munich's fashionable Salvatorstraße was a magnet for connoisseurs from throughout continental Europe, as well as the United Kingdom and beyond. Collectors appreciated Morvan's curatorial eye and unrivalled knowledge – and he decorated his own home with the same exquisite taste. The sale of his Private Collection and Gallery that takes place in London in March offers a fascinating range of pieces, each with their own story. Lots include Sèvres dinner plates from the *Service fond rose guirlande de fleurs et attributs* made for Napoleon's stay at the Palais Stupinigi in Turin before his coronation as the *roi d'Italie* in May 1805.

Image: *Service fond rose guirlande de fleurs et attributs*
Estimate: £2000 - 3000
Sale: The Private Collection & Gallery of Alain Morvan Antiquitäten
Knightsbridge, 6 March
Enquiries: Charlie Thomas
+44 (0) 20 7468 8358
charlie.thomas@bonhams.com

Hong Kong
Thai spirit

If you've ever thought of visiting Thailand, you will be familiar with the work of Khien Yimsiri, whose *Magic Flute* sculpture has been used to promote the country abroad for many years. Away from the tourist brochures, the sculptor greatly influenced the development of Thai art by melding traditional idealistic Buddhist forms with contemporary everyday subjects. So the discovery of *Sister*, an original Yimsiri bronze, in a box of miscellaneous material from an estate in California has caused quite a stir. The owners had no idea what it was until the Bonhams specialist in Singapore realised its significance. The one-off piece will be sold in Hong Kong in March.

Image: *Sister* by Khien Yimsiri
Estimate:
HK$30,000 - 40,000
Sale: Ritual + Culture
Hong Kong, 19 March
Enquiries:
Bernadette Rankine
+65 6701 8038
bernadette.rankine
@bonhams.com

London

New Bond Street

MARCH

Wed 6 March 5pm
Post-War & Contemporary Art

Wed 20 March 5pm
Modern & Contemporary African Art

APRIL

Tue 2 April 11am
The Oak Interior

Wed 17 April 2pm
The Greek Sale

Tue 30 April 11am
Islamic & Indian Art

Tue 30 April 2pm
Fine Jewellery

MAY

Wed 1 May 3pm
Modern & Contemporary Middle Eastern Art

Thu 2 May 10.30am
Fine & Rare Wines

Thu 16 May 10.30am
Fine Chinese Art

Thu 16 May 11am
Fine Japanese Art

Sun 19 May 10.30am
The Aston Martin Works Sale

Wed 22 May 2pm
Important Design

Fri 24 May 10am
Islamic & Indian Art
Online Sale

JUNE

Tue 4 June 1pm
Modern & Contemporary South Asian Art

Wed 5 June 3pm
The Russian Sale

Wed 12 June 2pm
Modern British & Irish Art

Thur 13 June 2pm
Prints & Multiples

Wed 19 June 1pm
Fine Wristwatches

Thu 27 June 2pm
20th Century Art

Knightsbridge

MARCH

Wed 6 March 10am
The Private Collection & Gallery of Alain Morvan Antiquitäten

Wed 6 March 11am
Jewellery

Wed 13 March 10am
HOME & Interiors

Tue 19 March 1pm
Modern British & Irish Art

Wed 20 March 1pm
British & European Art

Wed 27 March 1pm
Prints & Multiples

Wed 27 March 1pm
Fine Books & Manuscripts

APRIL

Wed 3 April 11am
Jewellery

Wed 10 April 1pm
Old Master Paintings

Tue 16 April 10am & Wed 17 April 10am
Decorative Arts & Design

MAY

Wed 1 May 2pm
The Marine Sale

Mon 13 May 10.30am & Tue 14 May 12pm
Asian Art

Tue 21 May 1pm
Watches & Wristwatches

Wed 22 May 10.30am
Antique Arms & Armour

Thu 23 May 2pm
Modern Sporting Guns

JUNE

Wed 5 June 10.30am
Fine Glass & British Ceramics

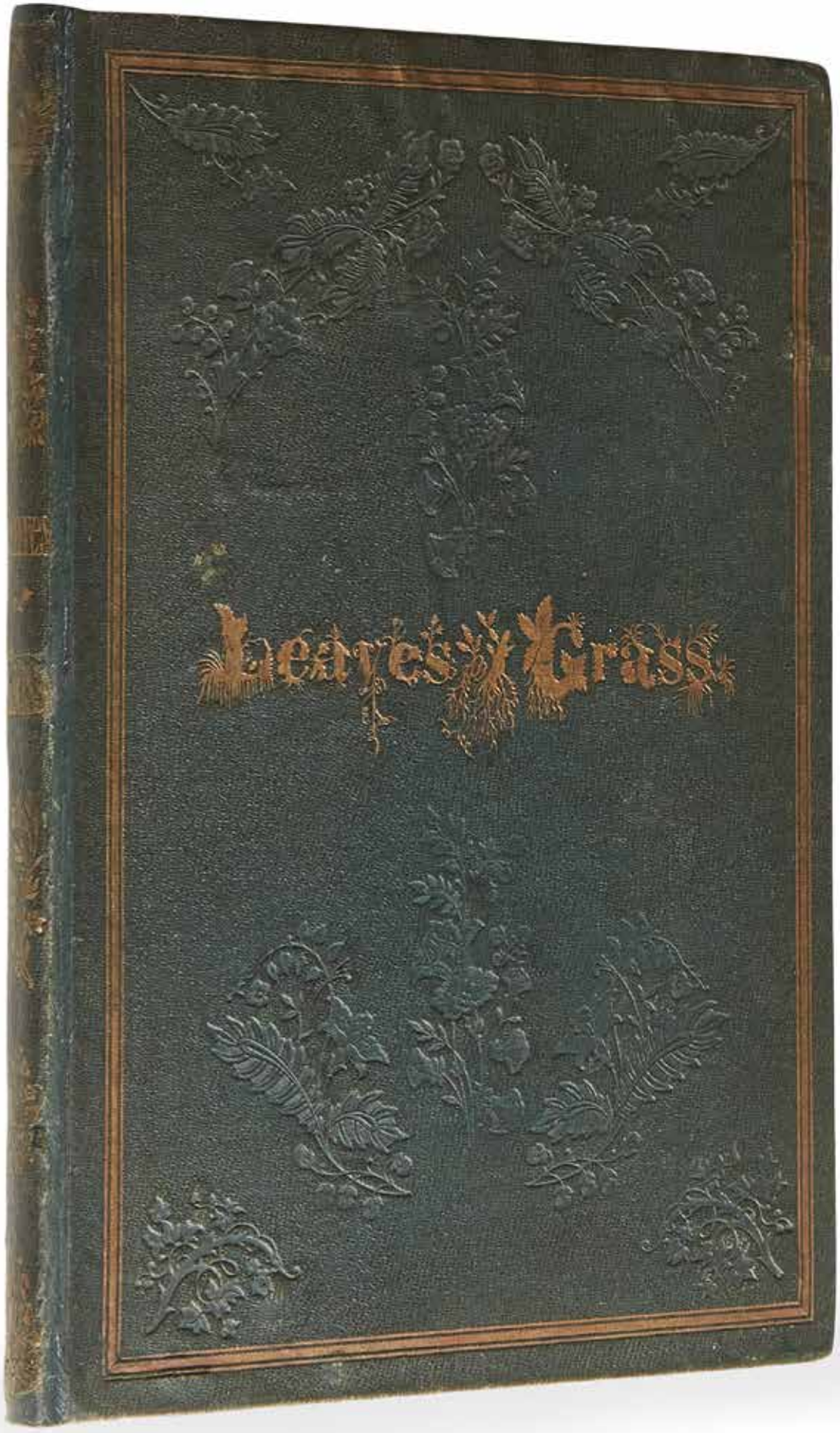
Wed 12 June 10.30am
Medals, Bonds, Banknotes & Coins

Wed 12 June 11am
Jewellery

Wed 12 June 12pm
Entertainment Memorabilia

Wed 19 June 1pm
Decorative Arts

Wed 26 June 1pm
Fine Books & Manuscripts



Extraordinary Books & Manuscripts

New York
Tuesday 12 March
2pm

Walt Whitman (1819-1892)
Leaves of Grass, 1855
First edition, first issue,
signed by Whitman
in block lettering to title page
Estimate: $200,000 - 300,000
(£150,000 - 230,000)

Enquiries: Darren Sutherland
+1 212 461 6531
darren.sutherland@bonhams.com
bonhams.com/books

Regions

MARCH

Wed 6 March 11am
Whisky Sale
Edinburgh

Thu 21 March 11am
Asian Art
Edinburgh

Sun 7 April 2pm
Goodwood Members' Meeting
Chichester, Goodwood

Wed 10 April 11am
HOME & Interiors
Edinburgh

APRIL

Sat 27 April 10am
The Spring Stafford Sale: the International Classic Motorcycle Show
Stafford, Staffordshire County Showground

MAY

Wed 1 May 11am
The Sporting Sale
Edinburgh

Wed 15 May 1pm
The Scottish Sale
Edinburgh

Thu 23 May 11am
Jewellery
Edinburgh

JUNE

Wed 5 June 11am
Whisky Sale
Edinburgh

Wed 26 June 11am
HOME & Interiors
Edinburgh

Europe, Hong Kong & Australia

MARCH

Wed 13 March 2pm
Jewels & Jadeite
Hong Kong

Mon 18 March 10am
Richard Lin Exhibition
Hong Kong

Wed 20 March 10am
Chinese Paintings (online)
Hong Kong

Fri 29 March 4pm
Ritual & Culture
Hong Kong

APRIL

Wed 3 April 2pm
Fine Chinese Paintings
Hong Kong

MAY

Wed 8 May 1pm
Watches (online)
Hong Kong

Wed 8 May 6pm
Asian Art
Sydney

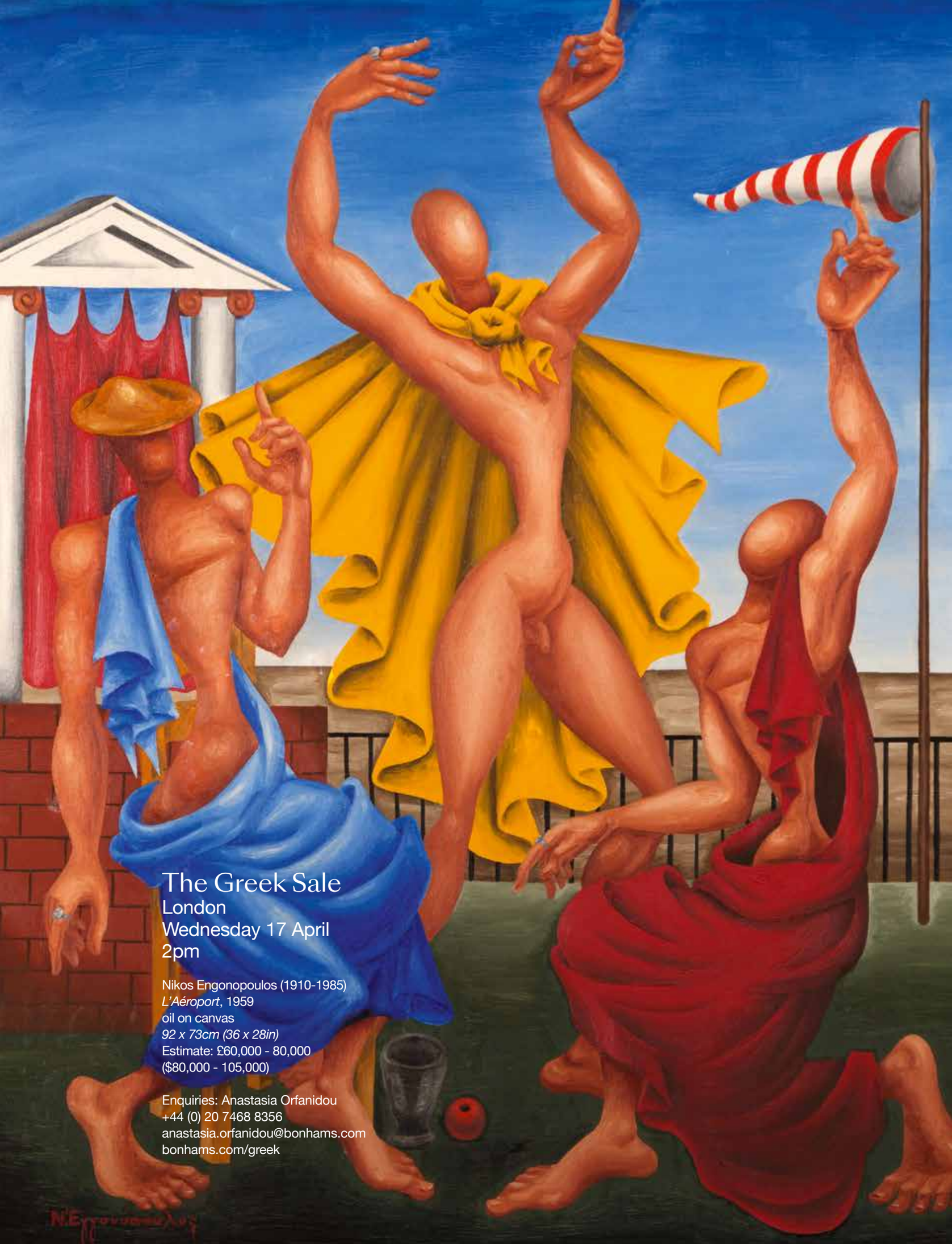
Fri 17 May 3pm
Fine & Rare Wine & Whisky
Hong Kong

Sat 25 May 2pm
Watches & Wristwatches
Hong Kong

Sun 26 May 2pm
Rare Jewels & Jadeite
Hong Kong

Mon 27 May 4pm
Modern & Contemporary Art
Hong Kong

Tue 28 May 2pm
Fine Chinese Ceramics & Works of Art
Hong Kong



The Greek Sale

London
Wednesday 17 April
2pm

Nikos Engonopoulos (1910-1985)
L'Aéroport, 1959
oil on canvas
92 x 73cm (36 x 28in)
Estimate: £60,000 - 80,000
($80,000 - 105,000)

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North America

MARCH

Tue 5 March 10am
California Jewels
Los Angeles

Wed 6 March 10am
The Eric Caren Collection: How History Unfolds on Paper, Part 7 (online sale)
New York

Thu 7 March 12pm
The Amelia Island Auction
Fernandina Beach Golf Club

Mon 11 March 10am
The Medical & Scientific Library of W. Bruce Fye
New York

Tue 12 March 10am
Lapidary Works of Art from the Estate of Gerard C. Cafesjian
Los Angeles

Tue 12 March 10am
The Medical & Scientific Library of W. Bruce Fye, Part II (online)
New York

Tue 12 March 2pm
Extraordinary Books & Manuscripts
New York

Fri 15 March 10am
Fine & Rare Wines
San Francisco

Mon 18 March 10am
Chinese Works of Art
New York

Tue 19 March 5pm
Indian, Himalayan & Southeast Asian Art
New York

Wed 20 March 10am
Japanese Prints
New York

Wed 20 March 1pm
Fine Japanese & Korean Art
New York

Mon 25 March 10am
The Elegant Home: Select Furniture, Silver, Decorative & Fine Arts
Los Angeles

APRIL

Fri 5 April 4pm
Photographs
New York

Mon 15 April 10am
California Jewels
Los Angeles

Tue 16 April 6pm
California & Western Paintings & Sculpture
Los Angeles

Wed 24 April 1pm
Modern Decorative Art & Design
Los Angeles

Fri 26 April 10am
The Tupelo Automobile Museum Auction
New York

Tue 30 April 2pm
19th Century European Paintings
New York

MAY

Wed 1 May 1pm
Fine Jewelry
New York

Thu 2 May 2pm
Modern & Contemporary African Art
New York

Tue 7 May 10am
Prints & Multiples
Los Angeles

Wed 8 May 10am
Made in California: Contemporary Art
Los Angeles

Mon 13 May 3pm
African & Oceanic Art
New York

Tue 14 May 1pm
TCM Presents… Wonders of the Galaxy: Science Fiction and Fantasy in Film
Los Angeles

Tue 14 May 5pm
Impressionist & Modern Art
New York

Wed 15 May 5pm
Post-War & Contemporary Art
New York

Mon 20 May 10am
The World of Gold, Opals & Other Phenomenal Gems
Los Angeles

Tue 21 May 10am
Lapidary Works of Art, Gemstones & Minerals
Los Angeles

Tue 21 May 2pm
Modern & Contemporary Prints & Multiples
New York

Wed 22 May 2pm
American Art
New York

JUNE

Sun 2 June 10am
Greenwich Concours d'Elegance Auction
Greenwich

Tue 4 June 1pm
The Art of Time
New York

Wed 5 June 9am
Prints & Multiples Sale (online)
New York

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

Mon 10 June 1pm
The American Presidential Museum Auction
New York

Tue 11 June 10am
California Jewels
Los Angeles

Tue 11 June 1pm
Book Sale
New York

Fri 14 June 10am
Fine & Rare Wines
San Francisco

Mon 17 June 10am
Photographs (online)
New York

Mon 17 June 11am
Native American Art
Los Angeles

Mon 24 June 10am
The Elegant Home
Los Angeles

Tue 25 June 11am
Fine Asian Works of Art
San Francisco

Wed 26 June 10am
Asian Decorative Works of Art
San Francisco

Modern & Contemporary Art

Hong Kong
Monday 27 May
4pm

Richard Lin (1933-2011)
Painting Relief 1.3.1964, 1964 (detail)
oil, aluminium and perspex on canvas
in the artist's frame
147 x 126cm (58 x 49½in)
Estimate upon request

This work will be featured in:

Richard Lin Show-Yu:
A Retrospective of Major Works from the 1950s to 70s
Exhibition Dates
18-30 March 2019, Hong Kong

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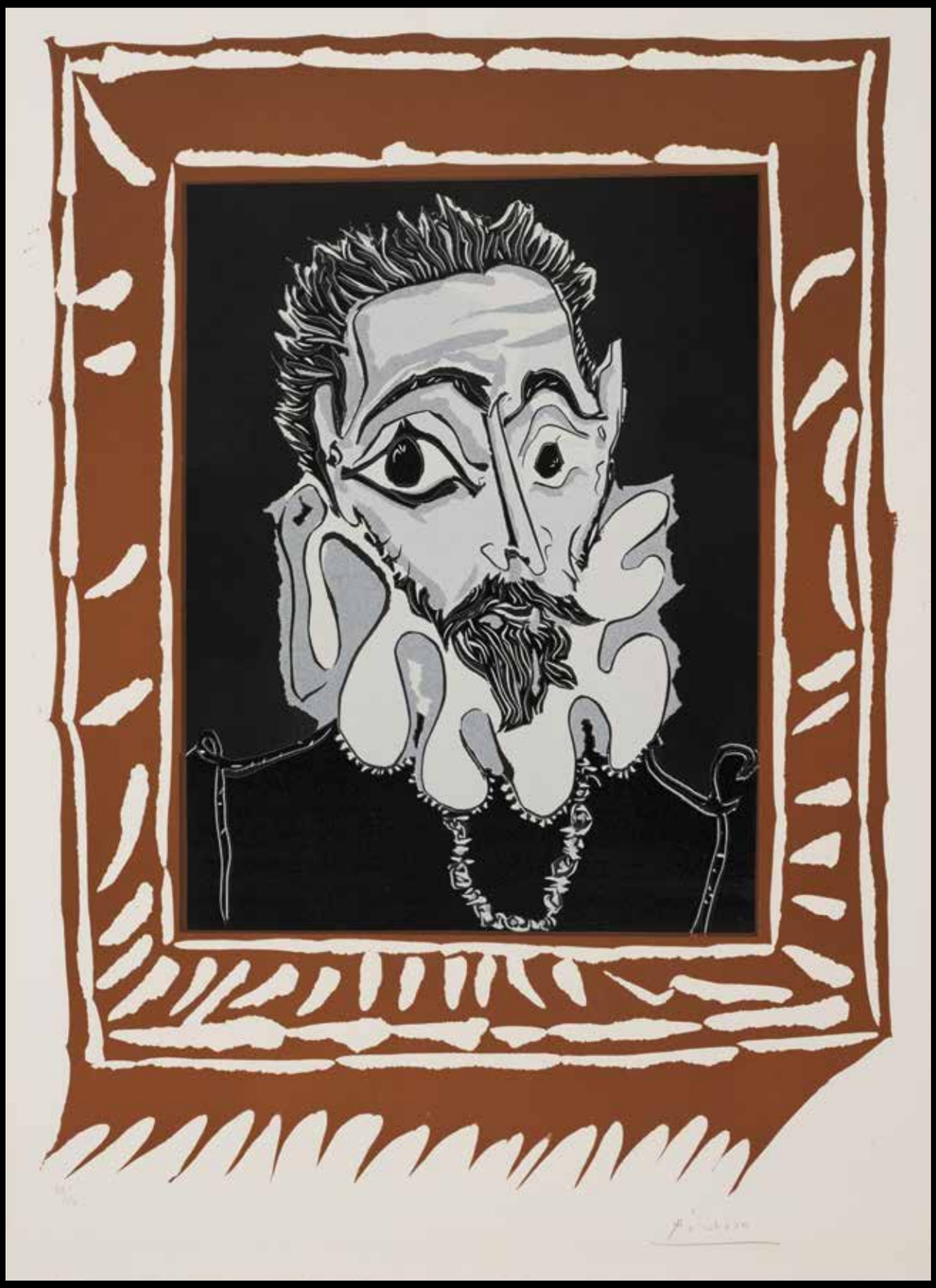
All sale dates are subject to change. Readers are advised to contact the department concerned for exact details.

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.



Modern and
Contemporary Prints
& Multiples
New York
Tuesday 21 May
2pm

Pablo Picasso (1881-1973)
L'homme à la fraise, 1963
Linocut in colors on Arches paper
21 x 15.5in (53.34 x 39.37)
Estimate: $50,000 - 70,000
(£40,000 - 55,000)

Enquiries: Deborah Ripley
+1 212 644 9059
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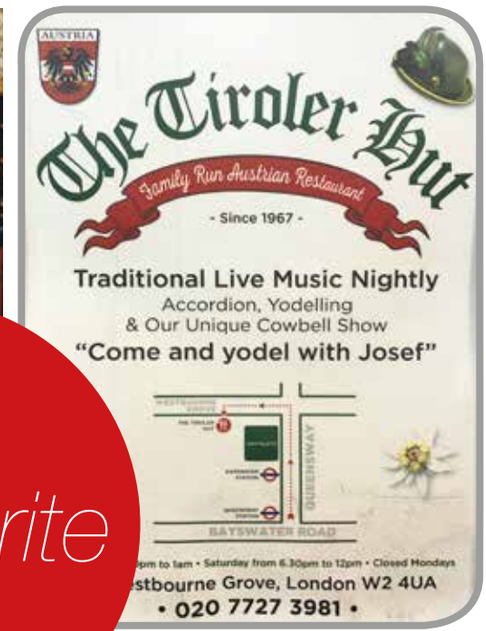
bonhams.com/prints



My Favourite Room

Ich bin Vierzig, London, 2004 ©Juergen Teller, All rights Reserved

All images courtesy the Tiroler Hut

Juergen Teller plucked up his courage, and descended the stairs into an Austrian paradise

When did you first see the Tiroler Hut?
I first discovered it about 20 years ago. It's a tiny hole in the wall, which leads down into the basement. For years, I was afraid to go down. Then I found my strength and discovered the perfect place for me in London.

Could you describe it? What is the atmosphere like?
Welcoming, authentic, friendly, cosy. You are transported into a traditional, old-fashioned Austrian restaurant, with live music and original recipes. The ice-cold beer is followed by schnapps.

Describe the food
Typical Austrian-Hungarian fare, from liver dumpling soup to different sausages and schnitzel... you get the idea.

What does the Tiroler Hut mean to you?
It's been an inspiration. I celebrated many birthday parties, exhibition openings and after-shoot parties there. I've brought Kate Moss, Claudia Schiffer, Boris Becker, Vivienne Westwood, Lily Cole and many more down here for dinner, and started using it as a location for my photography. I became close friends with owners Josef and Christine and their three children, too.

What does the room look like?
There are many wooden carved sculptures, pictures of snowy mountains and Austrian landscapes, and behind the music booth is a picture of me. It shows my head collapsed into a pig's head, surrounded by potatoes, sausages, sauerkraut and 40 glasses of schnapps and beer. This was a staged picture that I took to create the invite for my 40th birthday party.

Do you know the history of the Tiroler Hut?
I only know that Josef started the restaurant more than 50 years ago, which is completely amazing. He's still playing the accordion and piano, sings and plays cowbells.

Are there any other places like it?
There are none that I know of in London with such a warm and friendly atmosphere.

Juergen Teller is a photographer who spans the worlds of fine art and fashion.

The exhibition Demelza Kids by Juergen Teller *is at New Bond Street from 10 to 16 April. For more information about the exhibition and the charity it supports, see p.9.*

The Spring Stafford Sale

Important Collectors' Motorcycles, Related Spares and Memorabilia

The International Classic MotorCycle Show, Stafford
Saturday 27 and Sunday 28 April
10am

1926 Brough Superior 981cc SS100
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Estimate: £140,000 - 180,000
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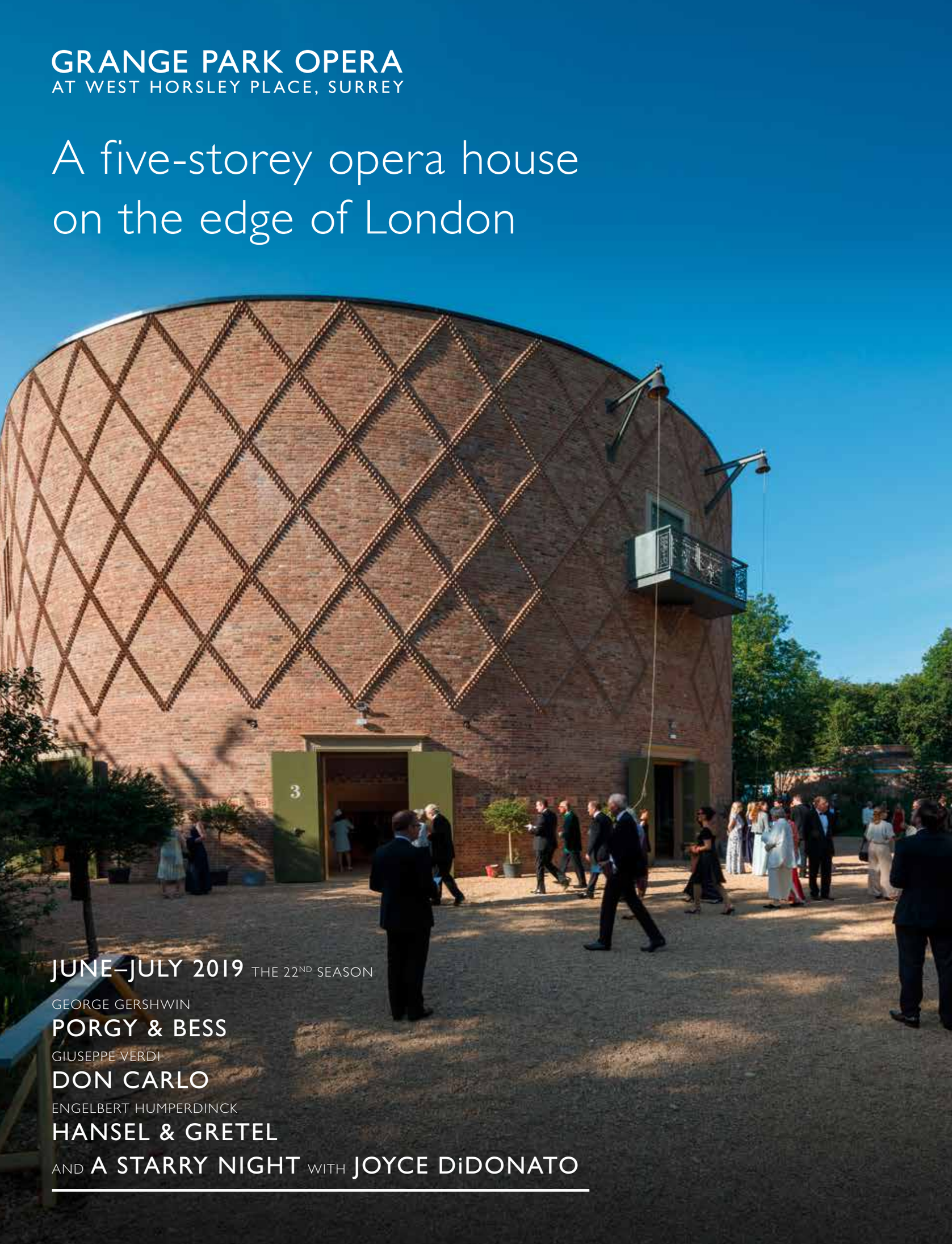
GRANGE PARK OPERA
AT WEST HORSLEY PLACE, SURREY

A five-storey opera house on the edge of London



JUNE–JULY 2019 THE 22ND SEASON

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