

PRESS RELEASE: 19 June 2023

THE TREASURE HOUSE FAIR – HIGHLIGHTS

22-26 June 2023

Royal Hospital Chelsea
London SW3 4SR



GALERIE CAHN: An Attic Volute-Krater, attributed to the Syriskos Painter, c.480 BC. Height: at rim, 64 cm; including handles, 73 cm.

When The Treasure House Fair opens its doors for the first time (22-26 June), it will take its place in London's summer season as the capital's most exciting art and antiques fair. The inheritor of The Grosvenor House Art & Antiques Fair (1934-2009) and Masterpiece (2010-2022), it brings together more than 50 of the best British and international dealers in a celebration of the rare and the beautiful across numerous disciplines and centuries.

Located in the South Grounds of Royal Hospital Chelsea, visitors can enjoy a curated outdoor sculpture display on the Royal Hospital lawns before entering the fair's magnificent tented structure, the exterior resembling Sir Christopher Wren's historic original, but opening up through the

transparently clad entrance area into an ultra-chic, wide aisled display hive of plenty that is The Treasure House Fair. Once inside, visitors can indulge not only their aesthetic taste but enjoy the interior and exterior, champagne and oyster bars, restaurants and cafés, which add culinary flavour from the likes of Piccadilly's Robuchon Deli or former Claridge's sous chef Emmanouil Kompogiannis for Table & Candle's super-smart pop-up.

Furniture

The Golden Age of English furniture is celebrated by the specialist dealer **Ronald Phillips**, which will boast a stand replete with works by or attributed to the great Thomas Chippendale. The company will bring a George III settee that is almost certainly by Thomas Chippendale and a pair of ornately carved giltwood mirrors in the manner of the master; plus a pair of George III torcheres. At **Butchoff Antiques**, a pair of nine-foot tall, floor-standing candelabra (attributed to Hancock & Rixon, c. 1825) are moveable



RONALD PHILLIPS: A George III Giltwood Settee, almost certainly by Thomas Chippendale English, c. 1780.

with the use of concealed handles and castors on their mahogany bases. The magnificent inlaid and adorned exhibition cylinder bureau, *Le Bureau du Roi* by Alfred Beurdeley (Paris, c. 1890) at **Adrian Alan** is a replica of Louis XV's own fabulously ornate desk finished in 1769 by Jean-Henri Riesener, one of the most luxurious creations of the 18th century with its gilt bronze mounts and Wedgwood porcelain plaques. Other such rare replicas are in the Wallace Collection and in the Salar Jung Museum, Hyderabad. At the other extreme of age and decoration, comes the graceful walnut *Aspire Library Steps* by contemporary designer, James Ryan, at **Barnsley Workshop**, forever associated with the late 19th-century Arts & Crafts movement where the decorative and fine arts merged.

Design

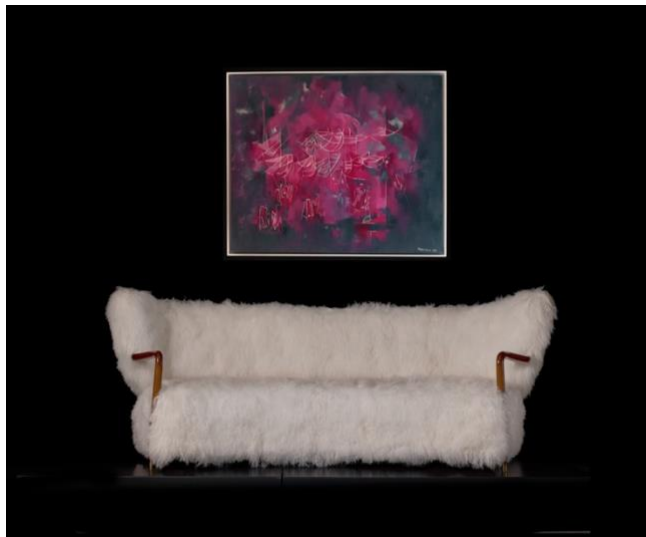


ADRIAN SASSOON: 'Reduction: Self-Portrait' by Takahiro Kondo, 2014. Porcelain with Shino white glaze, height 80 cm.

Over the years, contemporary design dealer **Adrian Sassoon** has built a reputation as a leader in his field. A regular at Masterpiece, Sassoon is backing The Treasure House Fair to continue as a platform for his distinctive taste that this year includes a focus on Japan. Fine silver and hammer raised and chased *Miyabi-Fire Vases* with the King's Coronation hallmark by Hiroshi Suzuki dazzle the eye, while for rarity value, a 31 ½ inch porcelain self-portrait, seated Buddha-like in contemplation, is described as the only figurative work by the artist, Takahiro Kondo, currently on the market.

Reminiscent of Prohibition-era Hollywood, **Portuondo's** hidden 'Dry Bar' in the form of a mirrored fireplace, is Italian, made by Fontana Arte (c.1935) with the design attributed to Pietro Chiesa and Giovanni Gariboldi.

Cross collecting



GEOFFREY DINER: 'Block Island' (1973) by African American Norman Lewis (1909-1979) hangs above a three-seat Scandinavian sofa by Viggo Boesen (1907-1985).

The sheer range of the fair gives visitors the opportunity to indulge in 'cross-collecting', finding the right pieces from different eras and disciplines to work together as whole. **Geoffrey Diner** from the USA offers London the rare sighting of an abstract expressionist painting by the previously underrated mid 20th-century African American figurehead, Norman Lewis, together with the Conoid natural wood furniture of George Nakashima, the father

of the American Craft movement, while **Rose Uniacke** will reveal what it takes to become Victoria Beckham's interior designer. Adept at embodying the art of cross collecting and display is London-based **Godson & Coles** who tend to work with antique English furniture with Modern British paintings – think Chippendale armchairs upholstered in golden silk in front of a large, colourful, graffiti-esque 1960s painting of a ball game (hockey ball and stick shapes on a white background) by Alan Davie, formerly in the St Louis Art Museum collection – where controlled perfection meets jazz like improvisation.

Modern British

The Davie is just the tip of an iceberg of Modern British masterpieces that will be on view. Among the works at **Richard Green** are exceptional paintings by Christopher Wood, Patrick Heron and Bridget Riley, and sculptures by Barbara Hepworth, and William Turnbull. Patrick Heron's *White and Green Upright: August 56*, for instance, marks a crucial turning point in the artist's career when, after seeing the first exhibition of American Abstract Expressionism at the Royal Academy, he left London to live in Cornwall and made a series of garden paintings that marked his shift from figuration to abstraction while conveying the full colour impact of the blossoming azaleas and camellias at his new home. It is the perfect avant-garde garden picture, and closely related to another garden painting, *Azalea Garden: May 1956*, in Tate's collection.

Inspired by a rock in the Scilly Isles, Barbara Hepworth's *Three Curves with Strings (Gold Mincarolo)*, 1971, may be small but it pulsates with glowing energy. Made in 18 carat gold, it is one of very few sculptures in gold the artist made and underlines how she continued to explore abstract geometric form into her final years.

A highlight at **Offer Waterman** is *The New Home*, 1908, by Walter Sickert. Included in Tate Britain's retrospective last year, the painting's richly impastoed treatment of a 'sumptuously dressed' north London street-seller is described by Sickert's biographer, Wendy Baron, as 'the quintessential Camden Town figure study'.



RICHARD GREEN: 'White and Green Upright: August 1956' by Patrick Heron. Oil on canvas, 36 x 20 in.

At **Osborne Samuel** the most celebrated British sculptor of the 20th century, Henry Moore is represented by a 13-inch bronze *Family Group* (1945), the larger versions of which, the so-called Stevenage Family Group, are held by Tate, London, MOMA, New York, Hakone Open-Air Museum, Japan, the Norton Simon Museum, Pasadena, and the Henry Moore Foundation, Much Hadham.

Piano Nobile's strong line up by Frank Auerbach, Euan Uglow, and Craigie Aitchison are complemented by an impressive *Iron Composition* by Lynn Chadwick from 1954, and two tapestries by William Scott handwoven by Dovecot Studios in Edinburgh.

Sculpture

Away from Modern British, the sculptural possibilities are endless. Ancient Egyptian sculptures are found at **Charles Ede**, including a wood and bronze head of the goddess Hathor, 21st-24th Dynasty (c. 1069-715 BC) and a rare, 1st century AD bronze Roman stag, a reminder of Ancient Rome's attachment to the myth of Diana and Actaeon, who was turned into a stag when caught spying on her bathing in the river.

At **Galerie Cahn** from Basel, a fascinating discovery occurred when a life size Roman marble torso of a youth (1st-2nd century AD) was demonstrated to be the same as a reconstructed sculpture of Ganymede once in the collection of the Munich based archaeologist, Paul Arndt, but now stripped of those later replacement arms and head.



Fast forward a few thousand years, and **Univers du Bronze** from Paris brings two pieces by one of the hottest artist designers of the 20th century, François-Xavier Lalanne (1927-2008): His *Singe 1* or *Singe Perché* (1992) is one of many works the artist based on the form of a monkey – here perched, alert on a ledge with its long tail hanging down gracefully. Lalanne, it has been said, infused his monkeys with a hieratic dignity similar to ancient statuary. They were reminiscent of the dignified Egyptian deities he once contemplated while working as a guard in the Egyptian and Assyrian art galleries at the Louvre. Also from his varied menageries is *Dame Blanche*, a 21-cm silver barn owl from an original edition of eight and one of very few Lalanne owls to come to the market.

UNIVERS DU BRONZE: 'Singe I' or 'Singe Perché' (1992) by François-Xavier Lalanne. Bronze, H 74.5 x L 15.8 x D 20.3 cm. Original limited edition with the "FXL" monogram and "SIA", numbered "EA 1/4", cast by "Clementi fondeur". C. 1992-1994.

Sladmore features Nic Fiddian-Green's (b.1963) poised, hand-carved *Still Water* horses' heads in turquoise and in malachite, which at 27 cm and 35 cm respectively, are on a different scale altogether from the 10-metre bronze version that was for months a landmark at Marble Arch in London and is now on permanent loan to the capital.

Animals abound, in fact. There's an Aztec grasshopper at **Patrick & Ondine Mestdagh**; a bird and a baboon, two powerful figures in bronze by Dame Elisabeth Frink, can be found at **Christopher Kingzett**; and, among the fine animal paintings at **Rountree Tryon**, there is a bronze *Group of Five Race Horses*, full of energy, by John Skeaping. **Jonathan Cooper's** contemporary representational paintings of animals, include painters Michael J. Austin and He Xi.

Asia

Historic Asian art at the fair is led by **Sydney L. Moss**, a fourth-generation specialised dealership whose *pièce de résistance* is a 15th-century softwood carving of Aizen Myō-Ō, or 'Lust-tainted Wisdom King', an embodiment of Buddha. Laden with ritual bells, lotus flowers and a bow and arrow, Aizen is said to have been the patron of desire.

Moving on to Asian modernism, **Gallery 3812** of London and Hong Kong boasts examples by the leading Paris based Chinese artists of the 20th century, Zao Wou-Ki and Chu Teh-Chun, while more contemporary Chinese art, albeit in a more traditional vein, is presented by **Michael Goedhuis**, a veteran specialist in the area.

Goedhuis is joined by **A Lighthouse Called Kanata** from Tokyo which concentrates on contemporary Japanese sculptures, including *Kan* (The Gates) by Sueharu Fukami (b.1947), whose reputation is of a ceramic visionary, famous for abstracted porcelain sculptures.



SYDNEY L. MOSS: A carved red lacquer (tsuishū) netsuke of a shōjō dancer by Matsuki Hōkei. Signed: Hōkei. Late 19th century. Height: 5.4 cm.

Porcelain



MICHELE BEINY: Meissen Five Figure Group of the Five Senses, c. 1750. Hard-paste porcelain. Height: 11 in.

A pair of Meissen Sparrowhawks and a Bow Squirrel grace **Michele Beiny's** stand but it is the human figures that truly delight in the especially rare complete Meissen group of the *Five Senses* (c.1750) – Sight, Touch, Scent, Taste and Sound – all modelled with a fluid delicacy. **E & H Manners** also highlights the figure with a *Berlin Group of Mars and History*, modelled by Wilhelm Christian Meyer c.1766-67, as well as a large, glazed pottery *Figure of Fate* (Vienna, 1900-05) by Michael Powolny shortly to become a member of the famous Wiener Werkstätte, which hints at Klimt in its pose.

Silver



KOOPMAN RARE ART: The Royal Shield of Achilles. Silver gilt. London, 1823. Dia: 89.7 cm (35 ¾ in). Wt: 22,490 g (723 oz).

Antique silver with distinguished provenance is a feature of the fair. Pride of place on silver dealers **Koopman Rare Art's** stand is an elaborate silver-gilt shield, designed by John Flaxman for the 1823 Coronation of George IV. Inspired by the military triumphs of Achilles, the original has been in the Royal Collection ever since but it was, in fact, only one of five shields made, the others being acquired by the then-Duke of York and is now in the Huntington Library and Art Gallery, California. Another went to the then-Duke of Northumberland and has, since 1984, been owned by Mohammed Mahdi Al-Tajir, the

former UAE ambassador to Britain, and another belongs to the National Trust. This example was sold to George IV's brother, Ernest Augustus, later King of Hanover.

Koopman also brings a Rococo George II Soup Tureen by Christian Hillan, brimming with ornament and the coat of arms of Robert Hampden-Trevor, 1st Viscount Hampden. New York antique silver specialists **S.J. Shrubsole** brings a George III Antique English Silver Mazarine (an elaborate straining dish with wooden display tray) by William Tuite, London, 1763; the only comparable mazarine to a silver-gilt pair in the Royal Collection from the Coronation Service of George III.

A direct fingerprint of the King is more likely found Shrubsole's 13-inch English Silver-Gilt Cup & Cover designed by William Kent and made by Thomas Henning which was given by the King to his godson, George Ferdinand FitzRoy, as a christening present.

Jewellery

The jewellery at The Treasure House Fair befits the title boasting royal and titled connections at every turn. At **Wartski**, a diamond and pearl set necklace by Jules and Paul Bapst & Fils, descendants of the 18th-century French Crown Jewellers, must surely be destined for someone of great power and beauty. Known as The Lytton Necklace, (Paris c. 1887) with its scrolling openwork and clusters, it was probably acquired by the 1st Earl of Lytton, Robert Bulwer-Lytton (1831-1891), the former Viceroy of India, for his wife in c 1887 when he was Ambassador to Paris. His wife, the Countess of Lytton, was Vicereine of India and became Queen Victoria's Lady of the Bedchamber. She rode with Queen Victoria's coffin at her funeral and wore the necklace at Edward VII's Coronation in 1902.



WARTSKI: The Lytton Necklace, by Jules and Paul Bapst & Fils, Paris, c.1887.

After 150 years in business, **S.J. Phillips** knows how to beguile with its glistening array of earrings, brooches, bracelets and pendants. From the 1890s an aquamarine diamond pendant, flawless in its simplicity, contrasts with a flower pot brooch with amethyst, citrine and garnet in bloom by Cartier. More jazzy is a pair of art deco jade earrings from the 1920s dangling concentric circles at their tips.

Didier Ltd specialises in jewellery designed by artists, one of whom is the renowned Italian sculptor Arnaldo Pomodoro (b.1926). His *Sphere within a Sphere* like a cross section of a globe with its innards exposed, is a favourite among institutions around the world including the Vatican and the Hirshhorn Museum and Sculpture Garden in Washington. At The Treasure House Fair they will present an 18ct gold bangle with stylised thistle leaves and flowers, and a pendant by Pomodoro. Staying with the Italians they have *Acquario* (c. 1970), an 18 carat gold and white pendant necklace by Alberto Giorgi (1947-2006) designed like a constellation of planets with a surreal eye at its centre. Giorgi is often associated with the kinetic art movement and his work was famously gifted to HRH Princess Margaret at a Henry Moore exhibition at Fort Belvedere in Florence by the city's mayor.

Rare books



DANIEL CROUCH RARE BOOKS: The 'Blue Map' of the World (*Complete Geographical Map of the Everlasting Unified Qing Empire*). Suzhou, China. Stone rubbing, 1812. 132 x 221 cm (52 x 87 in).

At **Peter Harrington**, rare books range from a signed first edition of the first adventure – 70 years ago – of Ian Fleming's superspy James Bond (*Casino Royale*), to the first sea atlas of the world by another Englishman, Robert Dudley. His *Dell'arcano del Mare* (here in the 1661 edition, 2 vols), was the first to use Mercator's projection, and the earliest to show magnetic deviation, currents and prevailing winds. Maps also feature at **Daniel Crouch Rare Books**, especial two exceptional examples from Qing dynasty China, each more than two metres wide and made with blue ink: the *Celestial Map* from 1826 combines Eastern and Western astronomical observations; and the *Complete Geographical Map of the Everlasting Unified Qing Empire* (1812) is both administrative tool and political statement.

Tapestries and carpets

Keshishian brings tapestries and carpets from the 18th to the 21st centuries, including a fine tapestry of *Spring* (Lille, c.1700), a rare Serapi Persian carpet (c.1880), and a dazzling op-art tapestry by Victor Vasarely (c.1966).

S. Franses salutes Britain's place in textile history with a George III Axminster carpet of Landsdowne House design, made in Thomas Whitty's workshops (after 1777). Along with 20th-century furniture and design classics,

Portuondo brings modern tapestries by artists Robert Indiana (1928-2018) and Sonia Delaunay (1885-1979).



S. FRANCES: George III Axminster Carpet. After 1777. Hand-knotted with coloured wools. 4.32 m x 4.22 m.

Clocks and watches



CARTER MARSH & CO (left): The historic 'Silver Tompion', the spring clock commissioned by King Charles II from Thomas Tompion (c. 1677).

SOMLO LONDON (below): Pocket watch by Henri Grandjean & Cie, some 62mm in diameter with seven complications (c.1880).



Time is of the essence at the fair with rare and historic clocks and watches. **Carter Marsh & Co** showcases the horological challenge set by Charles II in 1667 with possibly the most important English domestic spring clock left in private hands – *The Silver Tompion* – together with an intriguingly related clock, *The Hamburg Knibb*. Among **Howard Walwyn's** exhibits are a rare Queen Anne period Tompion & Banger longcase clock and a James II table clock by Nathaniel Barrow, c.1685 featuring a backplate finely engraved with tulips and foliage. **Somlo London** have a magnificent Henri Grandjean & Cie pocket watch with seven complications (c.1880), as well as 20th-century classics.

Some prices are available on request.

We look forward to seeing you at the fair.

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Preview Day, 22 June; Open to the public, 23-26 June 2023.