



# TREASURE HOUSE FAIR

## HIGHLIGHTS

Fourth Edition

Royal Chelsea Hospital, London

24-30 June 2026

[treasurehousefair.com](https://treasurehousefair.com)

**New Sculpture to be unveiled as part of the Sculpture Walk**  
Alex Chinneck (British, b. 1984), *Bangers and Mash* (2026)

Unique work. American Black Walnut, Bakelite piano keys, 19<sup>th</sup>-  
century books, 142 (W), 60 (D), 200 (H) cm

Presented by **Robert Young Antiques**

© Photo by Charles Emerson and Alex Chinneck Studio

# SPECIAL DISPLAYS

*British Surrealism and Beyond:*

*Treasures from Southampton City Art Gallery*



*The Sculpture Walk*

## BRITISH SURREALISM AT 90

Surrealism burst onto the British scene in June 1936 with the rip-roaring success of the International Surrealist Exhibition in London. Ninety years on (almost to the day), Treasure House Fair will commemorate that seminal show with a display of **forty masterpieces from Southampton City Art Gallery**, rarely shown together until now.

Reflecting the breadth of disciplines and mediums embraced by Surrealism and its lasting influence on contemporary creation, the exhibition, titled *British Surrealism and Beyond: Treasures from Southampton City Art Gallery*, will bring together celebrated figures such as Paul Delvaux and Giorgio de Chirico, alongside prominent British Surrealists, many of whom took part in the landmark 1936 exhibition.

Alongside **Roland Penrose** and **Paul Nash**, the presentation will also highlight lesser-known voices — including **John Banting**, **Sam Haile**, **Conroy Maddox**, **Reuben Mednikoff**, **Desmond Morris** and **Peter Rose Pulham** — offering a broader view of the movement's richness. Women who thrived within Surrealism will likewise be represented, among them **Eileen Agar**, **Ithell Colquhoun**, **Edith Rimmington**, **Emmy Bridgwater**, **Grace Pailthorpe** and **Catherine Yarrow**.

Staged in a dedicated exhibition space within the main hall of the fair, the show will offer a rare glimpse into the remarkable collection of Southampton City Art Gallery. Brought together for the first time in decades, these national treasures have been carefully held in reserve while the Gallery has undergone a major restoration programme, supported by Southampton City Council and The Department for Culture, Media and Sport MEND fund which is administered by Arts Council England. The Gallery reopened in March 2026.



*Lee Miller in the sights of Roland Penrose*

Roland Penrose, *Good Shooting (Bien Visé)*, 1939, Oil on Canvas.

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*British Surrealism and Beyond*  
40 rarely-seen treasures from  
Southampton City Art Gallery



Above: Paul Delvaux (Belgian, 1897-1994), *Annunciation*, 1949. Oil on panel, Image credit: Southampton City Art Gallery © Design & Arts Copyright Society (DACs)

Left: Ithell Colquhoun (British, 1906-1988), *Rivières Tièdes (Méditerranée)*, 1939, Oil on wood. Image credit: Southampton City Art Gallery. © Noise Abatement Society ©Samaritans ©Spire Healthcare Limited



Eileen Agar (British, 1904-1991), *The Object Lesson* (1940).  
Collage and body colour on board 695mm x 600mm.  
Image credit: Southampton City Art Gallery  
© Estate of Eileen Agar / Bridgeman Images



Desmond Morris (British, born 1928), *The Hermit Discovered*,  
(1948), Oil on canvas, Image credit: Southampton City Art  
Gallery © **The artist's estate**

## SURREALISM AND ITS CONTEMPORARY ECHOES IN THE MAIN FAIR



Left : First edition of the 1936 catalogue of the first exhibition of surrealist art in England, with a foreword by André Breton and an introduction by Herbert Read.

© Peter Harrington, London/ New York



## THE NEW « SURREALISTS »



Ramón Enrich (Spain, b. 1968), *Vista P*, 2025  
Acrylic on canvas 92cm x 73cm photo credit Todd  
White, courtesy of Cadogan Gallery  
© Cadogan Gallery, London

Alex Chinnek (British, b.1984), *Blood sweat and tears, with a twist of lemon.*  
Ash, bristles, 130 (h) x 35 (w) x 8.5 (d) cm. Edition of 25  
© Robert Young Antiques, London. Photo: Charles Emerson

# THE SCULPTURE WALK



Presented as part of the Sculpture Walk

Laurence Edwards (British, b. 1967)

*Walking Men*, 2022 by, bronze, cast in a limited edition of 6.

© MESSUM ORG

## SCULPTURE WALK

Set both inside the fair and throughout the grounds of the Royal Hospital Chelsea, this year's Sculpture Walk will take visitors on a journey through **35 works** - from monumental sculpture and classical highlights to extraordinary natural specimens such as a one-ton rock crystal geode.

Curated by sculpture specialist Flo Horswell, art historian Wilfrid Wright and New York-based interior designer Benjamin Brougham, the exhibition will premiere a striking new two-metre-high sculpture by British artist **Alex Chinneck**. Titled *Bangers and Mash*, it features an upright piano whose body appears dramatically compressed beneath a stack of 19th-century books (picture p.1). It will be presented alongside works by a distinguished group of contemporary artists, among them **Eduardo Paolozzi, Tarik Currimbhoy, Elizabeth Frink, Himmat Shah, John Davies, Nicola Anthony, Gudmar Olovson, Anne Curry, Patrick O'Reilly, Mauro Perruchetti, Mark Coreth, David Breuer-Weil, Ron Arad, Angela Fung and Ashley Bedford**.



Right: Barry Flanagan (British, 1941–2009), *Left- and Right-Handed Nijinski on Anvil Point*, 1999, bronze, from a limited edition of 8. © **Waddington Custot**

**HIGHLIGHTS**  
**PRESENTED BY GALLERIES**

# MARVELS SPANNING MILLENNIA



## WOOLLY MAMMOTH SKULL, 20,000–25,000 YEARS OLD, LATE PLEISTOCENE

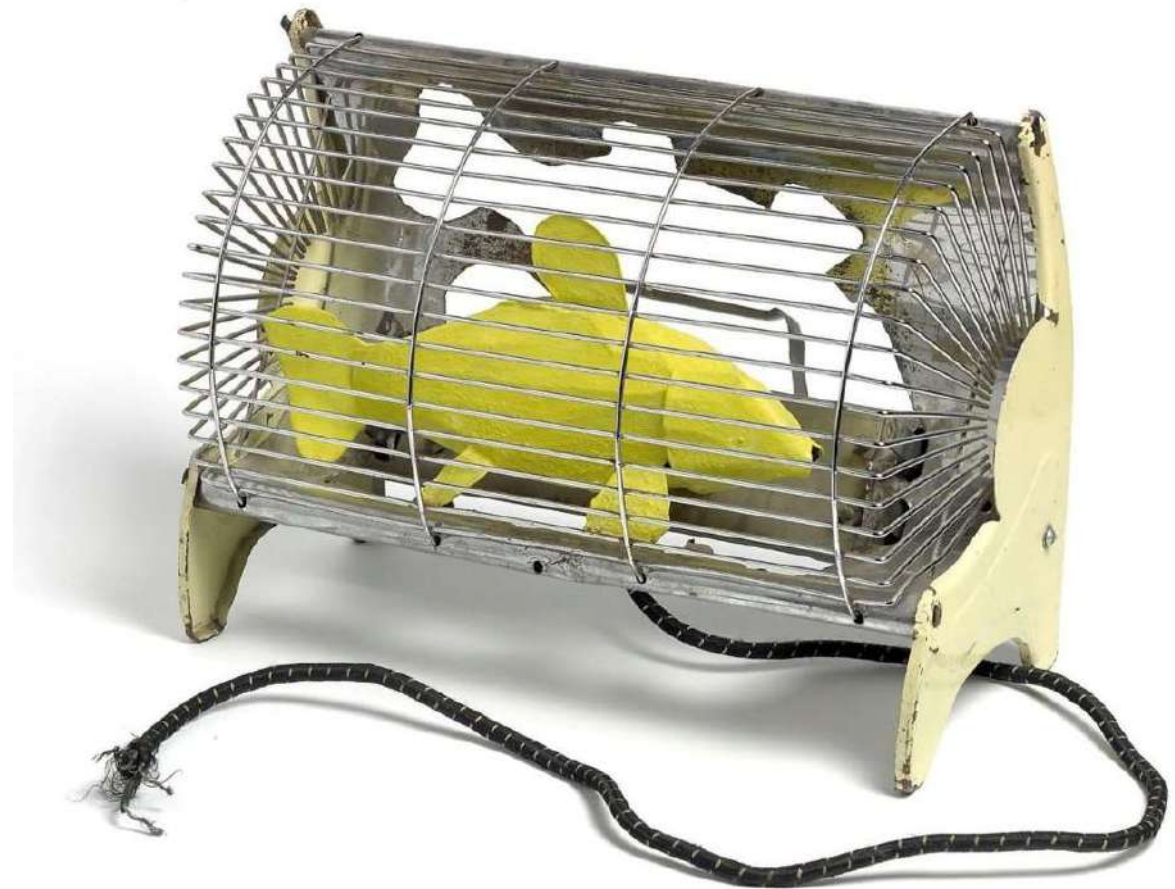
Unearthed from the permafrost of northern Yakutia, Russia. The tusks are casts of the celebrated Jarkov Mammoth, likewise preserved in the permafrost of Arctic Siberia. The animal is estimated to have been 53 years old at the time of death ( $\pm 2$  years). Dimensions incl. l stand: 173×162×193cm. © Stone Gallery, The Netherlands



50-million-year-old fossil fish trio, originating from Wyoming, USA (124.5 × 181 cm) © Stone Gallery, The Netherlands



Fish earrings set with shimmering diamonds, sapphires and emeralds ©Rosior, Portugal



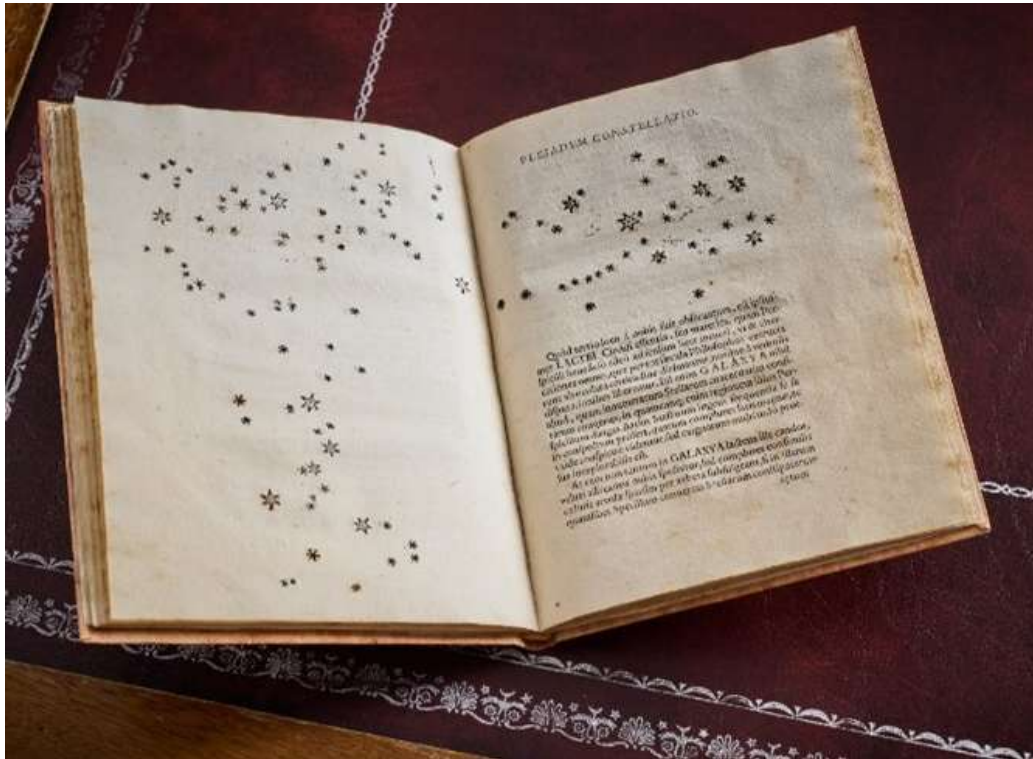
Bill Woodrow (b. 1948), *Electric fire with yellow fish*, 1981

Electric fire, enamel and acrylic paint, 27 x 37 x 19 cm

© Grob Gallery, Switzerland

Presented within an exhibition celebrating the YBAs, featuring works by Damien Hirst, Rachel Whiteread, Marc Quinn, Mat Collishaw, Bill Woodrow and others.

# CELESTIAL WONDERS: FROM GALILEO TO APOLLO



**GALILEO'S FIRST DRAWINGS OF THE SURFACE OF THE MOON**

First edition of Galileo's *Sidereus nuncius*, one of 550 copies, announcing the first astronomical discoveries made through a telescope

**Both items © Peter Harrington, London/ New York**



**THE FIRST COLOUR PHOTOGRAPH OF EARTH  
TAKEN FROM THE MOON BY A HUMAN**

NASA Apollo 8. Earthrise. Red number photograph AS8-14-2383. Houston, Texas: NASA, 1968. Accompanied by two variant *Earthrises*, photographed moments later.

Photographed by William Anders on 24 December 1968, during the first manned voyage to orbit the Moon, this iconic Earthrise picture is arguably the most influential environmental photograph ever taken.

## IN FOCUS: PHOTOGRAPHY

Photography will be strongly represented this year, with rare vintage and contemporary works on view at the booths of **Peter Harrington**, **Grob Gallery** and **HackelBury Fine Art**. Making its debut at Treasure House Fair, the latter will present works by six internationally acclaimed artists: Irving Penn, Doug & Mike Starn, Cindy Sherman, Zanele Muholi, Henri Cartier-Bresson and Pascal Kern.



Zanele Muholi, *Hlonipha, Cassilhaus, Chapel Hill, North Carolina*, 2016 © HackelBury Fine Art, London

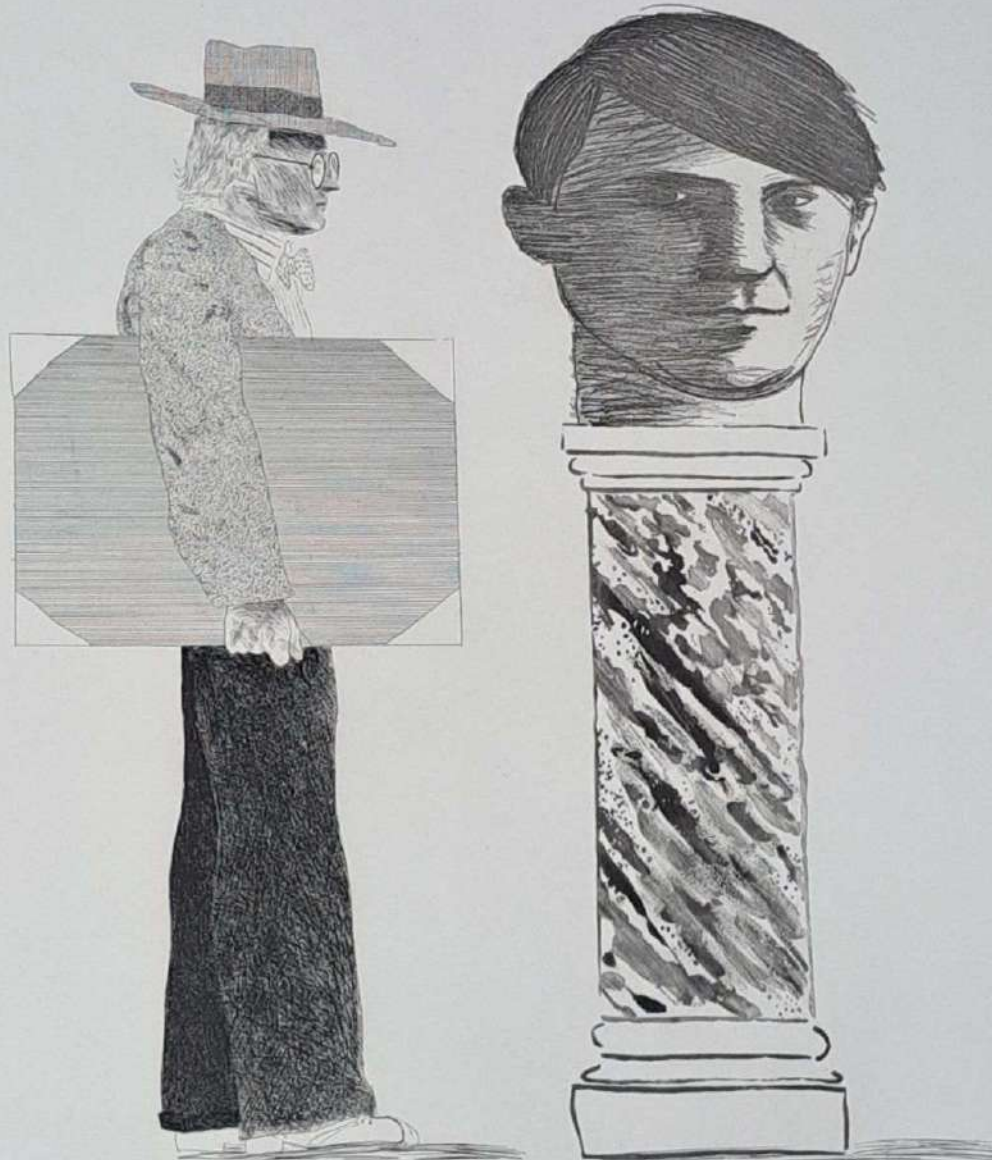


Henri Cartier-Bresson, *Queen Charlottes Ball, London*, 1959  
© HackelBury Fine Art, London

David Hockney, OM, CH, RA (b.1937)

*The Student: Homage to Picasso* (1973)

Etching and Aquatint. 29 ½ x 22 ½ in. Hand-signed, dated and numbered  
76/90. © Christopher Kingzett, London



## TITANS OF ART HISTORY



Leonard Baskin (American, 1922-2000), *Prometheus* 1949, Wood, H 49.5 x W  
46 x D 45cm (H 19 ½ x W 18 x D 17 ½ in) © Justin Evershed-Martin, UK

# OF ROYAL DESCENT



## MARIE ANTOINETTE'S DOG'S BED

A dark blue velvet dog house, *circa* 1775, reputedly created for Marie Antoinette's beloved dog Pompon.

© Mallett Antiques, London/ New York

This diminutive Neoclassical treasure closely resembles the *niche de chien* in the collection of the Metropolitan Museum of Art, attributed to the celebrated chair-maker Claude I Sené and made for the Queen.

Considered part of domestic furnishings, dog kennels of the period ranged from simple open baskets to elaborate miniature beds or tabouret-shaped chairs with a recessed niche below. This example is crafted in gilded beech and upholstered in deep blue velvet both inside and out, giving it the air of a royal boudoir in miniature.

Marie Antoinette - like Madame de Pompadour before her - was famously devoted to her dogs. Tradition even holds that her cherished pet Coco followed her to imprisonment at the Temple during the French Revolution.



Portrait of a small poodle, said to be "Pompon,"  
a beloved dog of Marie Antoinette

# FIT FOR A QUEEN

A pair of commodes at £3 million



**DELIVERED TO VERSAILLES FOR MADAME DE POMPADOUR**

Louis XV's "royal mistress" and one of 18<sup>th</sup>-century Europe's most important art patrons

A highly important pair of Louis XV Blue and White "Lacque À La Française"

by Mathieu Criaerd, *circa* 1745.

© Frank Partridge, London





### **MAKING ITS DEBUT AT THE FAIR: THE 16<sup>TH</sup> DUKE OF ALBA'S ORDER OF THE GOLDEN-FLEECE**

The Nephew of Empress Eugénie, wife of Napoleon III, Carlos María Fitz-James Stuart y Portocarrero y Palafox XVI Duke of Alba de Tormes (1849-1901) was invested in April 1900 as a Knight of the Distinguished Order of the Golden Fleece, the highest Spanish chivalric Honour. This diamond, sapphire and ruby full order with stickpin and medal miniature were commissioned in 1900 from Chaumet by the wife of the Duke, María del Rosario Falcó y Osorio, XII Countess of Siruela.

© S.J. Phillips, London



## SILVER FOR AN EMPRESS

The Earl of Buckingham's Wine Coolers  
for Catherine the Great

© Koopman Rare Art, London

Bearing the royal coat of arms, these George III silver wine coolers were commissioned from **John Parker & Edward Wakelin** in 1763 for John Hobart, 2nd Earl of Buckinghamshire (1723-1793) when he was ambassador to Russia under Catherine the Great. It was said that the Earl was chosen partly for his strikingly handsome appearance, which was '*likely to ingratiate him with the Empress Catherine*'. She was duly impressed and is said to have 'showered favours' on Buckinghamshire.

## A TABLE FROM QUEEN MARY II'S BEDROOM AT KENSINGTON PALACE

© Ronald Phillips, London

Dating from 1699, The table forms part of an important suite of giltwood furniture commissioned for Kensington Palace between 1689 and 1709 - a group now largely lost or dispersed, with only a handful of pieces remaining in the Royal Collection. Exceptionally, this example survives with much of its original gilding intact.

It stands as a testament to the artistry of two notable Huguenot craftsmen: the carver **Robert Derignée** and the carver-gilder **Jean Pelletier**, whose arrival in England introduced new techniques and a radically enriched decorative vocabulary.



**A SPECTACULAR TWO-METRE-HIGH  
CUT-GLASS GEORGE III CHANDELIER**

Made in 1790 by William Parker,  
one of the most luminous names  
in the history of English  
chandelier-making

© Fileman Antiques, UK



**Presented as part of the Sculpture Walk**

A pair of carved limestone heraldic lions  
Central European, Habsburg Territories, late 17<sup>th</sup> century

Height: 90cm Width: 57cm Depth: 77cm

© Vagabond Antiques, UK

# TREASURES OF THE ENGLISH RENAISSANCE



Tudor Carved Oak Relief Panel of King John, the English King who signed and sealed the *Magna Carta* in 1215

W. 23.5 x D. 2.75 x H. 18.5 inches

Probably commissioned circa 1530 by Lord De La Warr during his redecoration of the main Hall at Hainaker

© Thomas Coulborn & Sons, London



**UNSEEN FOR ALMOST FIVE CENTURIES:**

**A 16th-century portrait long thought to depict the Italian cardinal Campeggio sent to England to try the case between Henry VIII and Catherine of Aragon**  
Leonard Limosin (c.1505 - c.1577), a rare Limoges enamel convex portrait of a bearded man, France, *circa* 1550

© Foster and Gane, UK

## HAMNET-ERA MOURNING JEWEL IDENTIFIED AFTER 400 YEARS

*Commissioned by Sir Thomas Aston on the death of his six-year-old son and depicted one of Britain's most enigmatic and celebrated 17<sup>th</sup>-century family portraits, the long-lost jewel was never thought to have survived*

Martyn Downer, specialist dealer in historic objects and works of art, will devote his entire stand - conceived as a dramatic scenography exploring death in the time of Shakespeare – to this *Memento Mori* jewel long believed lost to history.

Made to commemorate the death of Sir Thomas Aston's six-year-old son, Robert, who died in 1634, the heart-shaped pendant poignantly suspends a tassel of the child's blonde hair. Sir Thomas is depicted wearing the jewel in the monumental life-size 1635 masterpiece *Sir Thomas Aston at the Deathbed of His Wife* by John Souch, now in the collection of Manchester Art Gallery.

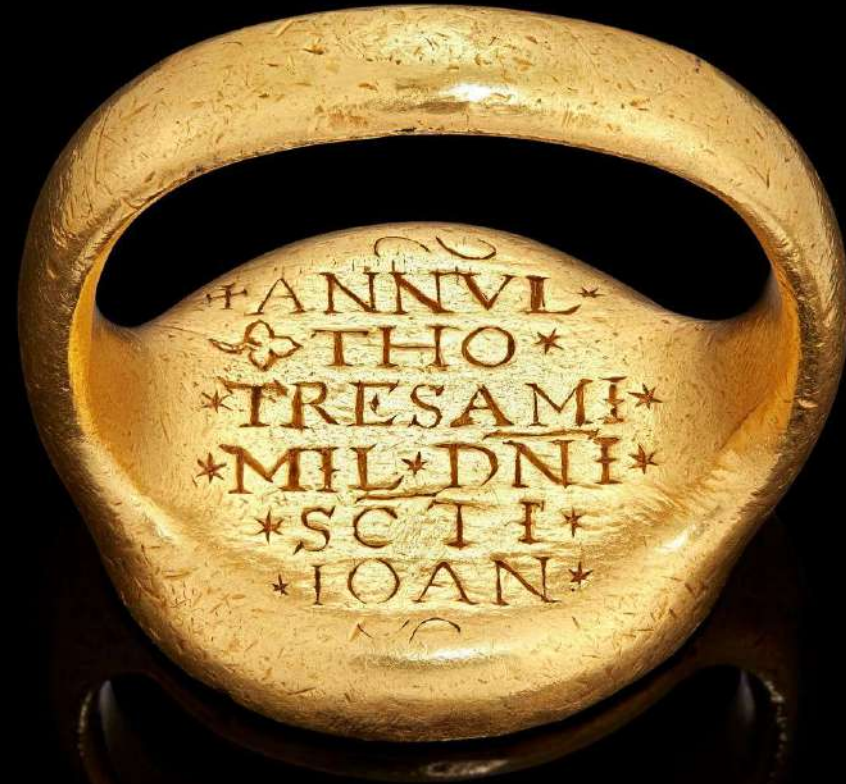
Although the artist rendered the jewel with remarkable precision, only now - through the discovery of the actual pendant – can its full meaning, details, and inscriptions be understood. Heart-shaped and surrounded by a golden wreath, the pendant jewel is enamelled in black and white with a death's head skull and inscriptions in Latin on both sides, translated as: 'Your Robert died 4th May 1634' (front) / 'In whom was our delight, through whom was our consolation, with whom the hope of his parents first perished' (reverse).



John Souch, *Sir Thomas Aston at the Deathbed of his Wife*, 1635, oil on canvas, 215.1 x 203.2 cm, City Art Gallery, Manchester. Photo: Bridgeman Art Library

## REDISCOVERED: Sir Thomas Tresham's signet ring, *circa* 1557

One of the last tangible remnants of a family whose name faded from history after its implication in the Gunpowder Plot of 1605



The gold and crystal ring, of strikingly large proportions and likely intended to be worn over a gloved thumb, was made for Sir Thomas Tresham (d.1559), a knight and one of England's most ardent Catholic recusants. A close confidant of Henry VIII and Queen Anne, he was entrusted with some of the monarchs' most delicate missions - including welcoming Henry's fourth wife, Anne of Clèves, at Calais.

Engraved with the Tresham arms, the ring descended through the family - appearing, notably, around the neck of Sir Thomas's grandson in an engraving now in the British Museum - until 1605, when the implication of Francis Tresham, his great-grandson, in the Gunpowder Plot precipitated the family's disappearance from the historical record. Francis is widely believed to have written the "Monteagle Letter" that revealed the conspiracy. © Greens of Cheltenham, London

# BRITISH ART



## DEBUTING AT THE FAIR: A RECENT DISCOVERY BY ONE OF BRITAIN'S GREATEST MODERN ARCHITECTS

Edwin Maxwell Fry (1899 - 1987), *Forest with a Herd of Deer* (1977-78)

A four-panel frieze, oil on board, in 4 parts, 215 x 452cm; 44 1/2 x 178in

© James Hayman Gallery, London

*Commissioned by the celebrated Iranian writer and film-maker Ebrahim Golestan (1922–2023) from his close friend for his West Sussex residence, this monumental frieze remained in situ until Golestan's death in 2023, after which it passed by descent to the present owner.*



Bill Jacklin (British, b. 1943)

*Trafalgar Square I* (2016)

Oil on canvas, 42 x 48 in / 107 x 122 cm

© Portland Gallery, London. Copyright The Artist.



### PICCADILLY IN VICTORIAN LONDON

Edward John Gregory, RA (British, 1850-1909), *Piccadilly – Drawing Room Day*, 1883. Oil on canvas, 31 x 25 1/4 in – 79 x 64.5 cm

© MacConnal-Mason Gallery, London

## 40<sup>TH</sup> ANNIVERSARY OF HENRY MOORE'S PASSING

From 3 June, to mark the 40th anniversary of Henry Moore's passing, Richard Green Gallery will present an exhibition of **fourteen small-scale bronzes (maquettes)** at their 147 New Bond Street gallery. Most of the works relate directly to Moore's major public sculptures and commissions.

A selection will be shown at Treasure House, including *Reclining Figure* (picture left) which is a maquette for one of Moore's most significant sculptures, the large *Reclining Figure: Festival*, commissioned by the Arts Council for the Festival of Britain in 1951. Casts of this works are in the collections of the National Galleries of Scotland, Edinburgh and the Musée National d'Art Moderne, Paris.



**Henry Moore** (1898 – 1986), *Small maquette no.2 for Reclining figure*. Bronze conceived in 1950 and cast at Fiorini in 1965 in a numbered edition of 9 plus one artist's copy. 11.4 x 23.5 x 8.9 cm  
© Richard Green, London



Patrick Caulfield (b. 1936-2005) *Pony*, 1964  
oil on board, 48 x 60 in 122 x 152.5 cm  
© Waddington Custot, London

Left: William Scott (1913-1989) *Still Life, Beans*, 1976  
oil on canvas, 63.3 x 75.6 cm © Jenna Burlingham Gallery, UK



**A MONUMENTAL TRIBUTE TO MARILYN MONROE BY ONE OF BRITAIN GREATEST POP ARTISTS**

Sir Peter Thomas Blake CBE RDI RA (b. 1932), *Shrine to Marilyn Monroe, in a Texas Diner* (1989–90)

Mixed media on three panels Overall dimensions: 125 × 447 × 26 cm © **James Hyman, London**

In the centenary year of Marilyn Monroe's birth, Peter Blake's installation takes on renewed resonance as one of the artist's most ambitious meditations on celebrity, fandom and the afterlife of popular imagery. Monumental in scale, extending nearly four and a half metres in width, the work is among **the largest and most complex constructions of Blake's career**. It brings together the central elements of his practice: collage, assemblage, found imagery, printed ephemera, signage, collecting, popular culture and the devotional structure of the shrine.

# BOLD, BRILLIANT, BRITISH: WOMEN ARTISTS CELEBRATED



## A PORTRAIT OF GILBERT & GEORGE BY POP ART'S REDISCOVERED GEM

Sue Dunkley (1942- 2022)

*Untitled (Gilbert & George, Yellow)*, 1969

Oil on canvas, 107 x 127 cm, 42 1/8 x 50 in.

© **The Mayor Gallery, London**

Dunkley painted cultural icons of the 1960s and was fascinated by the portrayal of the female body. Her work was rediscovered only a few years ago and is now held in major UK public collections.



**Elisabeth Frink** (1930-1993), *Small Lying Down Horse* (1986)

Bronze, 17 x 38cm © **Messums, UK**



**Lynn Chadwick** (1914-2003), *Sitting Figures in Robes I* (1980)

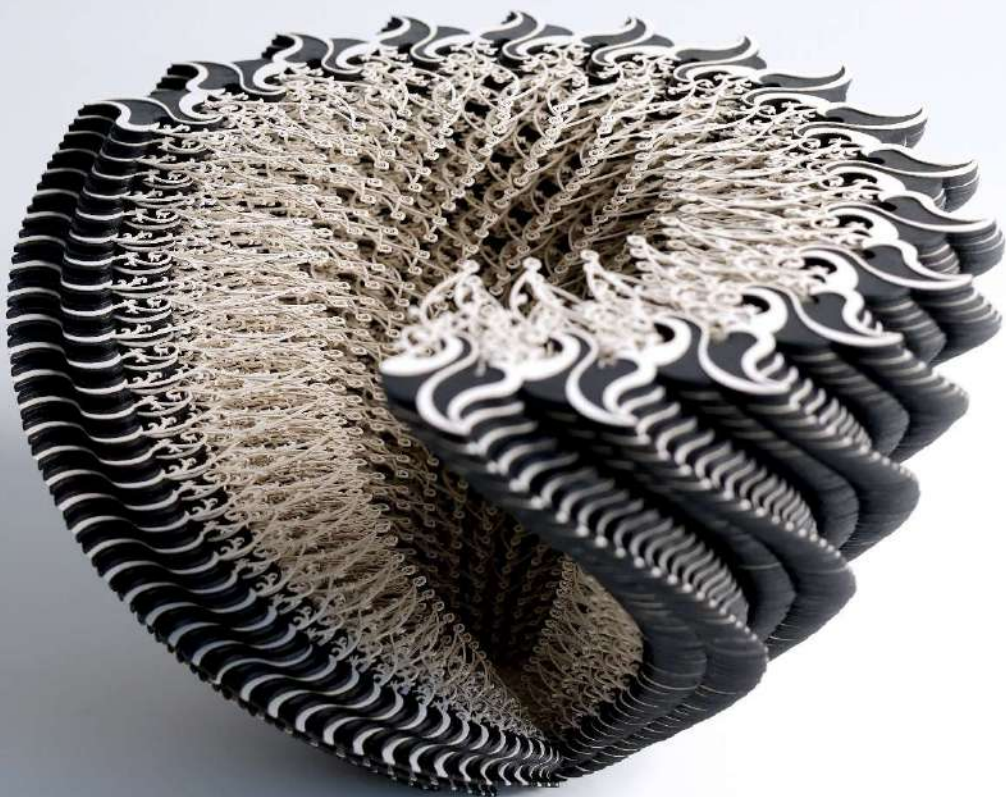
Bronze conceived in 1980 and cast in 1987 by Pangolin Editions, Stroud.

24.5 x 48.2 x 28.4 cm (9 5/8 x 19 x 11 1/8 in). Edition of 9

© **Osborne Samuel Gallery, London**

## *The Present is Female: A Reckoning*

Curated by Long-Sharp Gallery



**ONE OF TODAY'S MOST SOUGHT-AFTER PAPER ARTISTS**

**Julia Ibbini (Jordanian & British, b. 1980)**

*Symbio Vessel* (Fragile Frequencies 1.0), 2025. Layered papers and card, 10.24 (d) x 8.66 (h) in (26 x 22 cm) © Long-Sharp Gallery, USA



**AN ARTIST WHO ROSE TO PROMINENCE IN HER FIFTIES**

Moira Cameron (b. 1962), *Judith and Holofernes*, 2025

Oil on canvas, 86.6 x 78.7 in (220 x 200 cm)

© Long-Sharp Gallery, USA

In *The Present Is Female: A Reckoning*, Long-Sharp Gallery brings together seven contemporary women artists with ties to the UK: Moira Cameron, Julia Ibbini, Yulia Brodskaya, Nicola Anthony, Fiona Grady, Cecily Brown, and Tacita Dean. Each artist brings a distinct material language - from Brodskaya's quilled paper compositions to Anthony's sculptural assemblages to Ibbini's algorithmically informed geometric work.

# OP ART

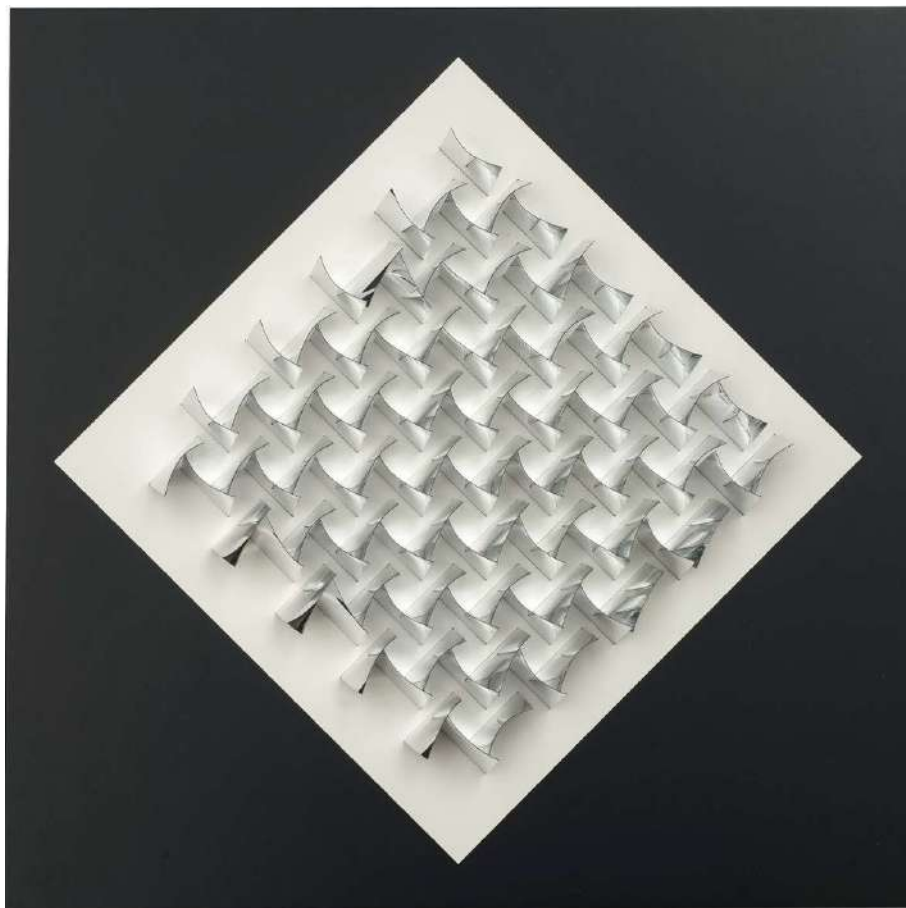
## THE ART THAT TRICKS THE EYE

Op Art - an abbreviation of 'optical art' - will feature prominently at Treasure House this year. Coinciding with Tate's retrospective dedicated to the Argentinian artist **Julio Le Parc** - a precursor of both Kinetic Art and Op Art who passed away earlier this month - , the fair will present a selection of works by leading figures of the movement. These include **Julio Le Parc**, French-Hungarian pioneer **Victor Vasarely**, often described as the 'grandfather of Op Art', and among the first to integrate science, colour and optical experimentation into painting in the 1930s; **Julian Stanczak**, widely considered the father of Op Art in America, from whose 1964 exhibition the very term "op art" was coined; and leading Italian representatives such as **Alberto Biasi** and **Lucia di Luciano**, the latter recently featured in Tate Modern's *Electric Dreams* exhibition.

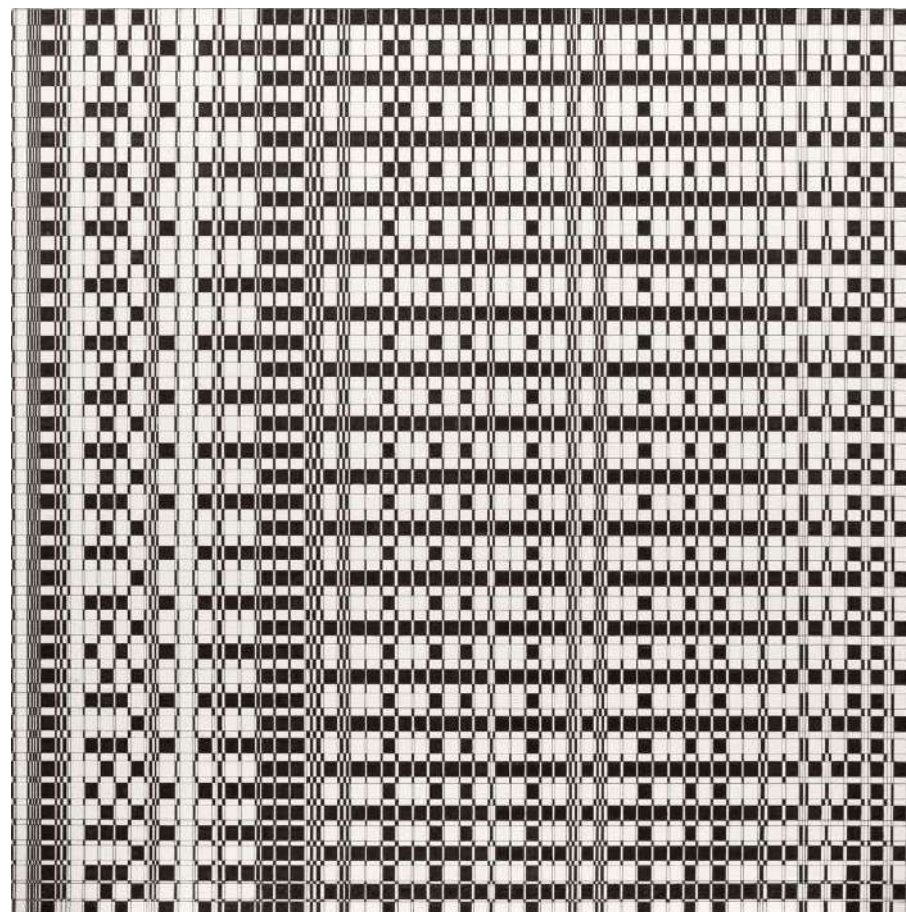
This historical lineage will be complemented by contemporary voices, including the young British multi-disciplinary artist **Fiona Grady**, known for her vibrant geometric compositions and large-scale architectural interventions.



Right: WORK BY THE 'GRAND-FATHER OF OP ART'  
Victor Vasarely (1906 – 1997), *Vonal-Feny*, painted 1975 – 1992  
Acrylic on canvas 47 x 47in / 120 x 120cm  
© Willow Gallery, London



**Julio Le Parc** (Argentina, 1928-2026), *Relief R4T*, 1970  
Mixed media including aluminium foil in plexiglas box  
41 x 41 x 5 cm, 16 1/8 x 16 1/8 x 2 inches, Edition 18/200  
© **The Mayor Gallery, London**



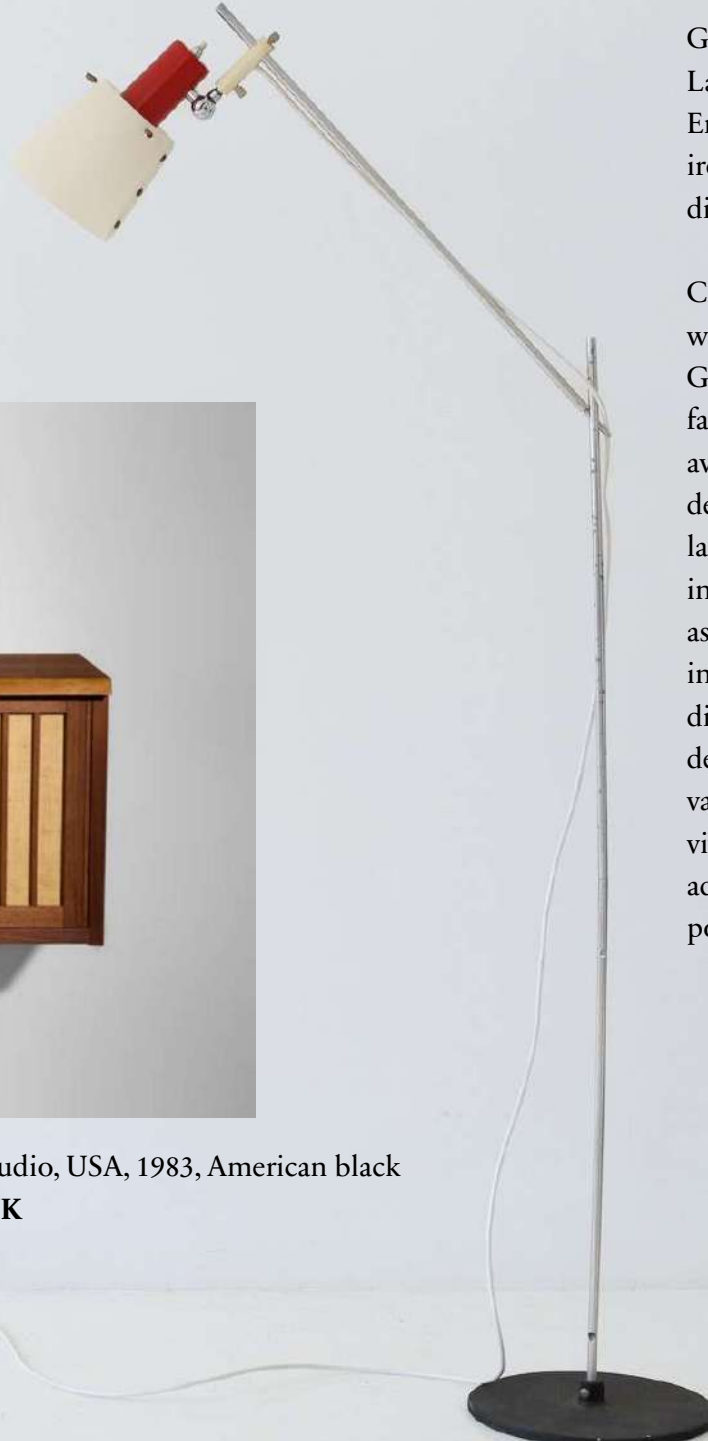
**Lucia di Luciano** (1933-2026, b. Italy) *Emergenze*, 1965  
China ink on Schoeller cardboard  
69.5 x 69.5 cm, 27 3/8 x 27 3/8 inches  
© **The Mayor Gallery, London**

## 20<sup>th</sup> CENTURY & CONTEMPORARY DESIGN



Hans Wegner (Danish, 1914-2007), "Rolling" or "Swivel"  
Office Chair, model JH502, designed 1955,  
manufactured in 1950s by Johannes Hansen, Denmark  
© Zigzag modern, London

Left: Rare 'Sawhorse' Desk, Model AT 303 by **Hans Wegner** (Danish, 1914-2007), unique panneau 030517 (2017) in fiberglass, copper and stainless steel by **Simone Prouvé** (French, 1931-2024), and large Art Deco table lamp by **Daum**, *circa* 1925. © **Rose Uniacke, London**



Gino Sarfatti (Italian, 1912-1985)  
Lamp Model 1055/s, circa 1953.  
Enamelled Metal, fibreglass, cast  
iron and aluminium. Various  
dimensions © **GALLERY B·R, UK**

Combining technical ingenuity with a striking sculptural clarity, Gino Sarfatti's 1055/s lamp is a fantastic example of the designer's avant-garde approach to lighting design. Completely adjustable, the lamp was conceived to be packed into a small cardboard box and assembled in a total of nine forms including a floor lamp (with three different possible configurations), a desk lamp, and several wall-mounted variations. The reflector, with its vivid red collar, is completely adjustable and can be fixed in the position that pleases its user.



**George Nakashima** (American, 1905-1990), Hanging Wall Cabinet, Nakashima Studio, USA, 1983, American black walnut, pandanus cloth, 46cm high, 168cm wide, 45cm deep © **Zigzag Modern, UK**

## MASTERS OF METAL



Presented as part of the Sculpture Walk  
Ron Arad (b. 1951)  
*New Page*, 2026, Polished stainless steel (front)  
and patinated stainless steel (back), 55.5 × 50.8  
× 57.9 in | 141 × 129 × 147 cm  
© Opera Gallery, London

## THE JAPANESE TRADITION OF METALWORKING

For centuries, Japan has revered the allure of metal and the sophisticated techniques that transform it into objects of exceptional beauty. During the Edo period, metalworking reached new heights: the peace secured under the samurai class enabled swords to develop from weapons of conflict into objects of remarkable aesthetic refinement.

Among the techniques developed was **mokume-gane**, or “**wood-grain metal**,” which originated as decorative fittings for samurai katana. Mokumegane is created by hammering layers of differently coloured precious metals into a single billet. The resulting surface reveals flowing, wood-like grain patterns, giving the technique its name.

Despite its beauty, mokume-gane is notoriously difficult and time-consuming to master. As the samurai class declined during the Meiji period, the technique gradually fell out of favour, practiced by only a small number of dedicated artisans. It is within this historical context that **Ryuhei Sako** (b. 1976) has emerged as a leading figure of a new generation of Japanese metal artists.



Ryuhei Sako (Japanese, b. 1976), *Titan* (2026)  
Mokume-gane hammered silver, copper,  
shakudo, shibuichi, H25.2 xW18 x D18 cm  
© A Lighthouse called Kanata, Tokyo



Masatsune chū 政常鑄, Meiji period 1868-1912.  
Japanese bronze hawk inlaid in shakudō and gilt,  
with silvered body perched upon a gnarled tree  
stump © Laura Bordignon, UK

Émile Gallé plafonnier crafted in multi-layered glass, featuring an amber and russet peppervine motif presented alongside a 16<sup>th</sup> century Tuscan 'Coin' table, circa 1560 © Rose Uniacke, London



**A rare and exceptionally large Art Nouveau soufflé  
cameo glass plafonnier by Émile Gallé,  
France, circa 1925 – 1928**

Designed for the 1925 Exposition Universelle in Paris.

The Gallé manufacture closed in 1931 and it is  
believed only a handful of these squirrel lights were  
ever made.

© Foster & Gane, UK



**A MASTERWORK OF JUGENSTIL GLASSWORK**

Vase by Johann Loetz Wiwe, Bohemia *circa* 1904

Cytisus Maigrün with red detailing

© Florian Kolhammer, Vienna



**PRESENTED AS PART OF THE SCULPTURE WALK**

Anselm Reyle (German, b. 1970), *The Imaginary*, 2006

Ceramic, 195 x 96 x 96 cm © Opera Gallery, London