

THE TREASURE HOUSE FAIR

Royal Hospital Chelsea
27 June – 2 July 2024

HIGHLIGHTS

Yves Klein (French, 1928-1962), *Victoire De Samothrace*, 2012. Lalique crystal with lost wax, 49.5 x 22 x 24.5 cm, nr. 15 from 83,
SmithDavidson, Amsterdam, Miami, Mexico City



MILLENNIA OF HUMAN CREATIVITY



Above: Dod Procter (UK, 1890-1972), *Davida*, circa 1954. Oil on board, 12 x 10 in. (30.5 x 25.5 cm). **Philip Mould & Company, London**

Right: Oinochoe in the form of an African's head. Class of Louvre H 62. Athens, c. 470 B.C. Terra cotta. H. 22 cm. **Cahn, Switzerland**





Left: Egyptian wooden statuette of a dignitary, Late Period, circa 7th-4th century B.C. wood, pigments H: 59.0 cm **Phoenix Ancient Art, Geneva & New York**

Above: Rashid Al Khalifa (Bahrain, 1952), *Black and Orange Convex*, 2014. Matte enamel on aluminium, 120 x 120 cm. Copyright © **Rashid Al Khalifa**



Above: Ashraf Hannah (Egypt, 1967), *A Yellow Undulating Bowl*, 2023. Slab-built earthenware. H. 41cm (16 1/8"), W. 36cm (14 1/8"), D. 32cm (12 5/8").
Adrian Sassoon, London

Right: María Inés Aguirre (MIA) (Argentina), *Chromasoul*, 2019. Hand painted Steinway Concert Grand Piano. **Piano Nobile, London**



"THE GREAT 100-CARAT GEMS" EXHIBITION

featuring some of the world's largest and rarest gemstones

Curated by US Jeweller Robert Procop



For the first time in London, the public will be given a glimpse into some of the world's largest and rarest gemstones, all weighing over 100 carats. Selected for their superlative qualities, these natural marvels, sourced from every corner of the globe, were recently among the stars of an acclaimed show at the Natural History Museum of Los Angeles County, first-of-its-kind exhibition devoted to the finest gemstones over 100-carats.

Curated by celebrated Beverly Hills jeweller **Robert Procop**, *The Great 100-carat Gems* exhibition will feature eight gems, including one of the world's finest and largest natural blue sapphires - the 186.82-carat ***Pride of Sri Lanka*** (also known as the *Healing Blue*); ***The Magnificent*** - at 106.20 carats, the world's largest paraíba tourmaline; ***The Scarlet Red*** - a 112.68-carat Brazilian rubellite tourmaline unique for its fiery and pure red hue; and ***The Miracle*** - 100.03-carat Tanzanian sapphire, the only teal sapphire in history with such phenomenal colour, clarity and size (pictured above)

NATURAL WONDERS: *From Diamonds to Dinosaurs*



Above: A 180-million-year-old fossil of a pregnant ichthyosaur, full skeleton. **Stone Gallery, The Netherlands**

Left: A 50,000-year-old complete Woolly Rhino skull. **Stone Gallery, The Netherlands**

A 100.08-carat cushion-shaped D Colour, type IIa diamond - one of the largest of its kind. **Provident Jewelry, US.**

THE GOLDEN AGES OF ART HISTORY



A MASTERPIECE OF LATE GOTHIC PAINTING by Nicolò Di Pietro (documented from 1394 onwards - died before 1427), *Saint Augustine*, circa 1405, Element of a polyptych, tempera and gold on wood panel, 105 x 39.5 cm. **Maison d'Art, Monaco**



A SPLENDOR OF THE MEIJI PERIOD: A gold lacquer display cabinet with the 24 paragon of filial piety, circa 1870, commissioned from Harui Seizaburō by a powerful feudal lord Daimyo Matsudaira who had it in his castle and then donated it to the Chionin temple. It took 6 years to complete. **Grace Tsumugi Fine Art / Malcolm Fairley, London**



A TRIUMPH OF UKRAINIAN MODERNISM by Alexander Archipenko (1887-1964), *Flat Torso*, 1914, Bronze, H. 16 in (42cm), W. 4 in. (9cm). **Sladmore, London.** To go on view at the Royal Academy of Art, London in June, as part of *The Eye of the Storm. Modernism in Ukraine, 1900–1930s.*

175 YEARS OF IMPRESSIONISM (1874-2024)



Eugène-Louis Boudin (French, 1824-1898), *Trouville, scène de plage*, 1884, oil on panel, 6 x 10 $\frac{3}{4}$ in – 15.2 x 27 cm.
MacConnal-Mason, London



PORTRAIT OF RENOIR'S SON, once in the collection of French actor and playwright **Sasha Guitry (1885-1957)**: Pierre-Auguste Renoir (1841-1919) *Coco écrivant*, oil on canvas, 20.1 x 28.3 cm, **MacConnal-Mason, London**



Gustave Loiseau (French, 1865-1935, *Place de la Bastille*, circa 1927. Oil on canvas, 20.00" x 24.00" (50.8cm x 61.0cm), **Leighton Fine Art, UK, US, France**



Maxime Maufra (French, 1861-1918), *Pointe de Beg-ar-Naud, Presqu'île de Quiberon*, 1915, Oil on canvas, 20" by 24". **Willow Gallery, London**



Samuel John Peploe RSA (British, 1871-1935), *The Luxembourg Gardens, Paris*, circa 1907-10. Oil on board, 22.2 x 26.7 cm, **Richard Green, London**

5,000 YEARS OF SCULPTURE



Above: Cycladic figurine of the Spedos type. Early Cycladic II, Keros-Syros Culture, 2,700-2,300 B.C. Marble. H. 20,6 cm. Completely intact, which is very rare. **Cahn, Switzerland**

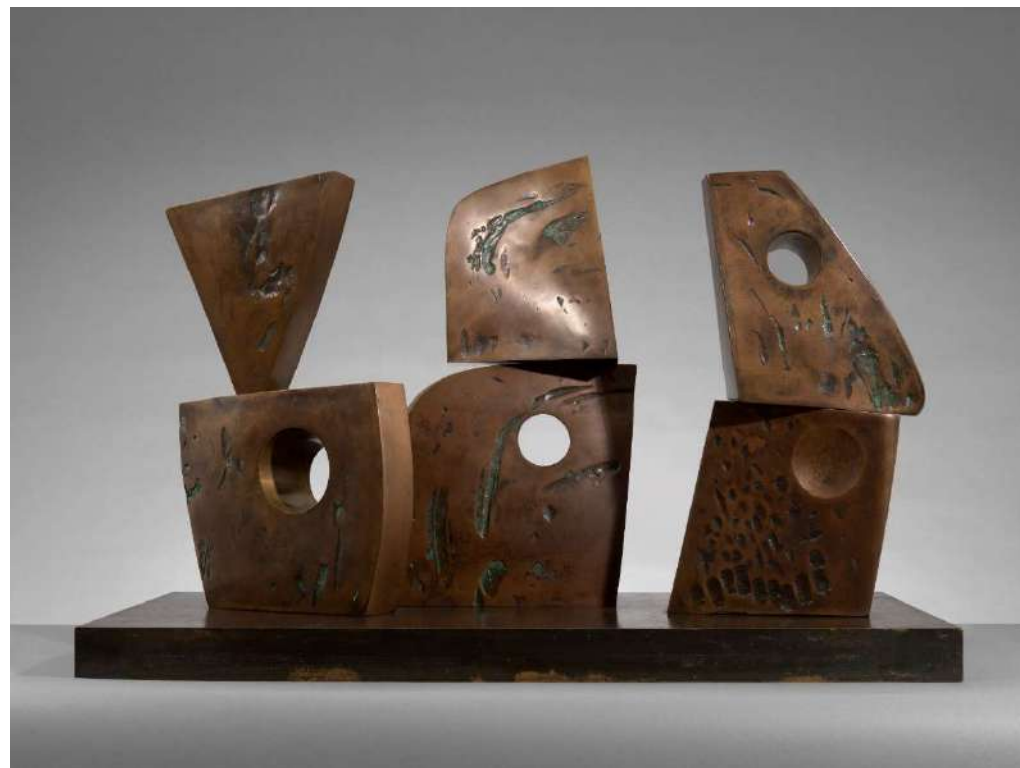
Left: Mario Dilitz (Austria, b.1973), *No. 197, Boy with Boxing Gloves*, 2022, Bronze, edition of 8. Height: 35.5 in. (90cm). **Sladmore, London**





Left: *Pandora* by Ferdinando Andreini (1843-1922), marble, Italy, *circa* 1880. **Butchoff Antiques, London.**
Right: Kan Yasuda (Japan, b. 1945), *Tensen* (2018), Statuario white marble. **A Lighthouse called Kanata, Tokyo**

GREAT BRITISH FEMALE SCULPTORS



Above: Barbara Hepworth, (1903-1975), *Six Forms* (2 x 3), 1968. Bronze, Edition of 9, Morris Singer Foundry, London, 95.5 x 87.6 x 44.3 cm. (37 1/2 x 34 1/2 x 17 3/8 in.). **Osborne Samuel, London.**

Left: Emily Young (British, b.1951), *Shelley Jaisalmer Head*, 2022 Jaisalmer 19 1/4 x 13 x 18 1/8 in, 49 x 33 x 46 cm. **Thirsk Hall/ Willoughby Gerrish, UK**

MADE IN BRITAIN: *The Best of British Arts and Crafts*



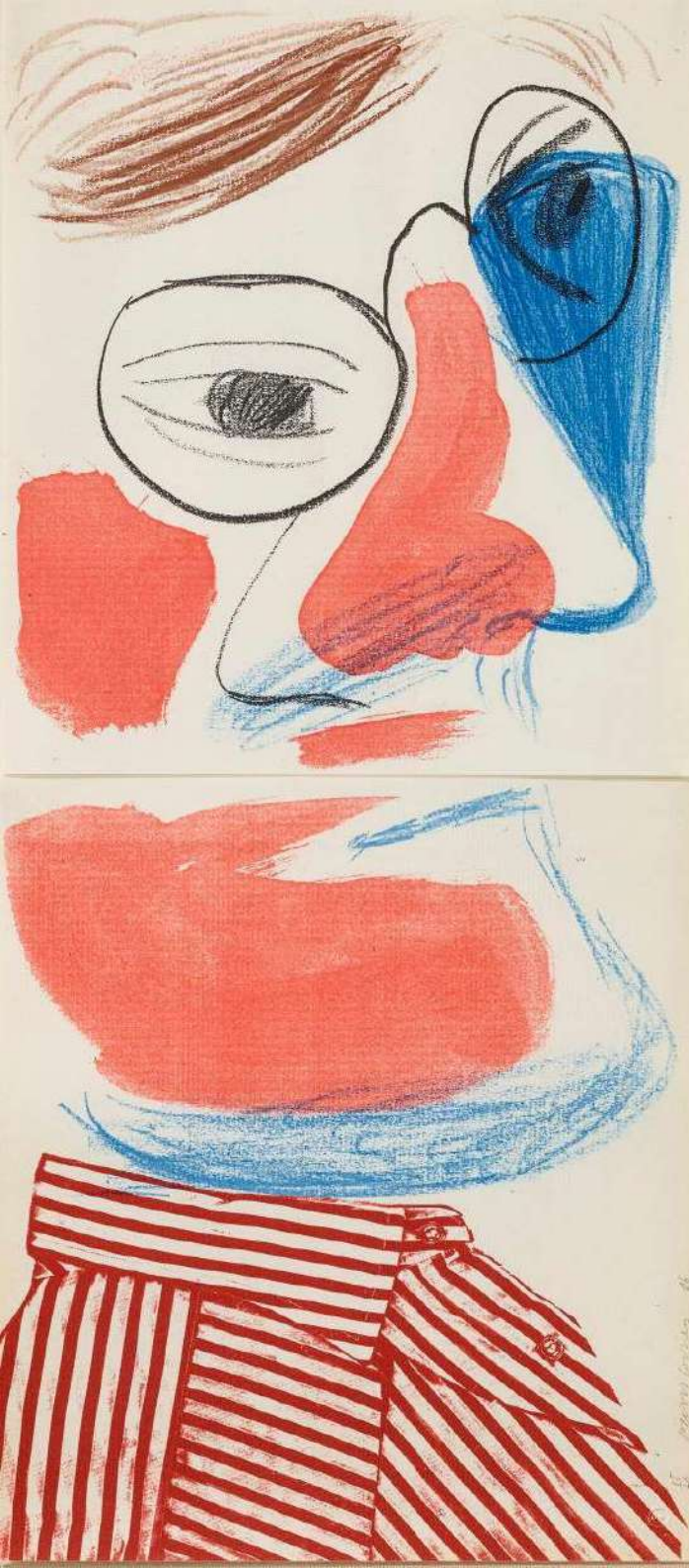
MADE BY, THOMAS TOMPION THE FATHER OF ENGLISH CLOCKMAKING

A fine and rare **Queen Anne** period phase 3 ebony striking and quarter-repeating bracket clock (n° 427), made in London *circa* 1705 by Thomas Tompion and Edward Banger, **Howard Walwyn, London**

Right: Nicky Philipps (b. 1964), *HM Queen Elizabeth II*, 2011. Oil on canvas. 80 x 40 in (204 x 102 cm). **Fine Art Commissions, London**

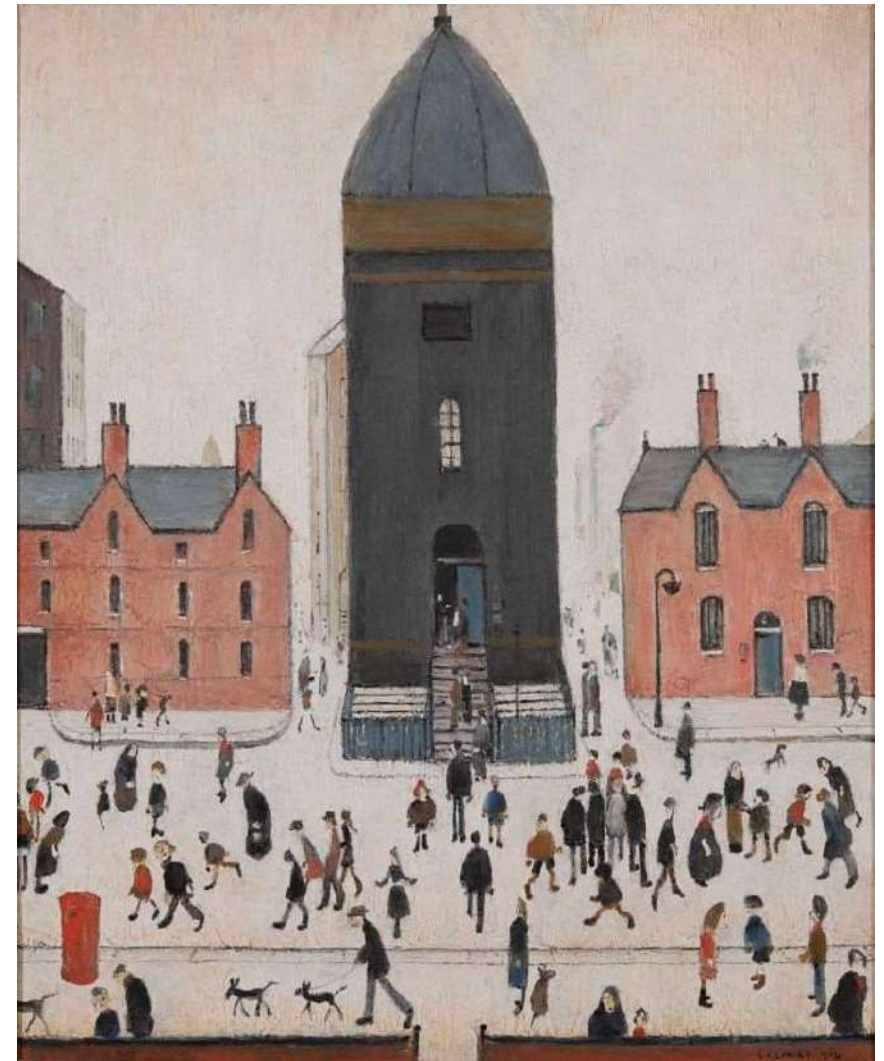
A preparatory sketch of HM Queen Elizabeth II painted in Buckingham Palace before the painter was asked to include Her Majesty's four beloved dogs and a larger canvas was therefore required.





Left: **David Hockney**, OM, CH, RA, *Self-Portrait*, 1986. Handmade print in colours executed on a colour copier machine, on two sheets of Arches Text paper; signed and dated in pencil, 21 $\frac{3}{4}$ x 8 $\frac{1}{2}$ in., **Christopher Kingzett Fine Art, London**

Below: **A 364-year-old Delft mug** commemorating the coronation of King Charles II. Made in London, Southwark in 1660. **E&H Manners, London**



Laurence Stephen Lowry, R.A. (1887-1976), *Street Scene with Old Church Tower*, 1964, oil on canvas, 22 x 18 in. (55.9 x 45.8 cm.). **Crane Kalman, London.**



APPEARING ON THE MARKET FOR THE FIRST TIME IN A GENERATION

R. B. Kitaj (American, 1932-2007), *Whistler vs. Ruskin (Novella in Terre Verte, Yellow and Red)*, 1992. Oil on canvas. 152.4 x 152.4 cm (60 x 60 in). **Piano Nobile, London.**

Coming from a US collection, this major work was selected by Kitaj for inclusion in his retrospective exhibition at the Tate Gallery in 1994.

ONE OF THE FINEST PAINTERS OF HORSES, Sir Alfred James Munnings (British, 1878-1959), *Davy Jones with the Hon. Anthony Mildmay up*, oil on canvas, 36 x 44 in. (91.5 x 111.5 cm). **Rountree Tryon Galleries, London**

This painting was commissioned by Francis Bingham Mildmay, 1st Baron Mildmay of Flete in 1937 to mark his son's participation in the 1936 Grand National on Davy Jones.

SPORTS IN ART & *Sporting Art*



HENRY MOORE & THE ART OF PING PONG

Michael Ayrton (British, 1921-1975), *Henry Moore playing table tennis*, 1966. Inscribed Henry-Forte de Marmi '66/score:21-5,21-8,21-7. Pencil and wash, 19 1/4 x 15 in (50 x 39 cm).

Christopher Kingzett Fine Art, London

Henry Moore was an inveterate table tennis player who pursued an ongoing rivalry at table-tennis with life-long friends Ben Nicholson and Michael Ayrton. This drawing was made during Ayrton's stay at Moore's house in Italy.



TRUE BLUE: *18th-century furniture with exceptional provenance*



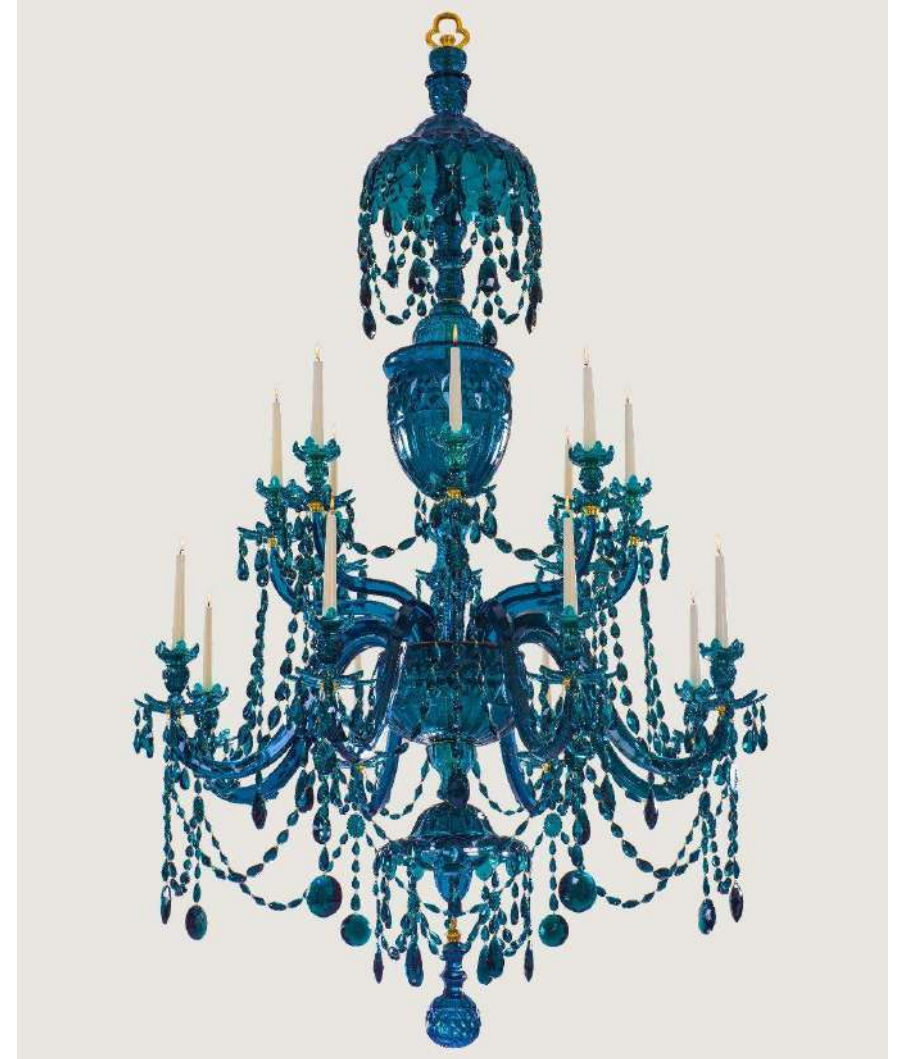
MADE FOR MADAME DE POMPADOUR, Louis XV's "royal mistress" and one of Europe's most important art patrons:
A highly important pair of Louis XV Blue and White "Lacque À La Française" by Mathieu Criaerd, *circa* 1745.
Frank Partridge, London

TRUE BLUE: 18th-century furniture with exceptional provenance



MADE BY THE CARVER OF THE SWEDISH COURT BURCHARDT PRECHT: An exceptional early 18th century Swedish pier mirror with blue glass border frame. **Rose Uniacke, London**

Burchardt Precht was a leading furniture maker and sculptor in Sweden during the late 1600s and early 1700s. Mirrors such as this would have been considered the height of refinement during this period due to their cost. It is likely that this piece was part of Precht's appointment as 'carver of the court' at the Swedish royal residence Drottningholm Palace in 1682.



MADE FOR THE MAHARAJA OF HYDERABAD: a 1785 monumental and extremely rare George III peacock green 16-light chandelier attributed to William Parker, one of Britain's greatest chandelier makers. **Fileman Antiques, UK**

Credited with the introduction of neo-classical elements into chandelier design, Parker produced chandeliers for England's most luxurious buildings, including the Guildhall in Bath; Chatsworth House (home to the Dukes of Devonshire); Carlton House (Town residence of King George IV) and Houghton Hall (built for Britain's first Prime Minister, Sir Robert Walpole).

HARD ROCK: *Furniture with hardstones*



Above: A rare and important gilt-bronze mounted mahogany centre table with a 'Pietre Dure' specimen marble top, by François Linke, France, *circa* 1900. A rare example with only two have known to have been made. **Adrian Alan, UK**

Right: The 1862 London International Exhibition Cabinet by Henri Fourdinois, Paris. **Butchoff Antiques, London.**

Unveiled at the 1862 International Exhibition in London, this carved ebony and hardstone cabinet was awarded two medals and subsequently purchased by one of England's greatest collectors, Alfred Morrison. Other examples of ebony cabinets by Fourdinois can today be found in the collections of the Victoria & Albert Museum in London and the Musée des Arts Décoratifs in Paris.



TAKE A SEAT: *Chairs with a story to tell*



Above: Made with the timbers of the ship that provoked Napoleon's surrender: The HMS Bellerophon oak armchair, 1805. Commissioned by Captain Cumby from the timbers of his famous ship which he saved from the French during the Battle of Trafalgar. **Wick Antiques, UK**

Known as the "Billy Ruffian", the HMS Bellerophon was "the ship that dogged Napoléon's steps for 20 years" and ultimately provoked his surrender. On 15 July 1815, following his defeat at Waterloo and unable to escape to America, the former Emperor was forced to embark on the ship which brought him to England. He was detained on board in Plymouth Sound, for 10 days until the decision was made to send him to exile to St Helena.

Right: Fit for a Russian Emperor: Russian folk art chair in carved oak, *circa* 1870 by Vasily Petrovich Shutov. **Patrick & Ondine Mestdagh, Brussels**

Designed as a troika harness with a pair of coachman gloves resting on the seat, the chair is engraved with the rhyming Russian adage "the more carefully you drive, the faster you'll arrive". Shutov's concoction of humble, contemporary objects achieved great popularity among aficionados of the Russian Style, including



Left: The Giacometti studio chair and desk, made by Carlo Bugatti (Italian, 1856-1940), *circa* 1904. Oak wrapped in leather, studded with brass tacks and parchment. **Sladmore, London**

Formerly in the Stampa studio of Giovanni Giacometti, painter and father of Alberto Giacometti. The chair and desk feature in several works by both artists, including a portrait of his mother by Alberto.

Below: A pair of George III mahogany library armchairs, *circa* 1765 attributed to William Vile, one of history's best English cabinetmakers. **Ronald Phillips, London**



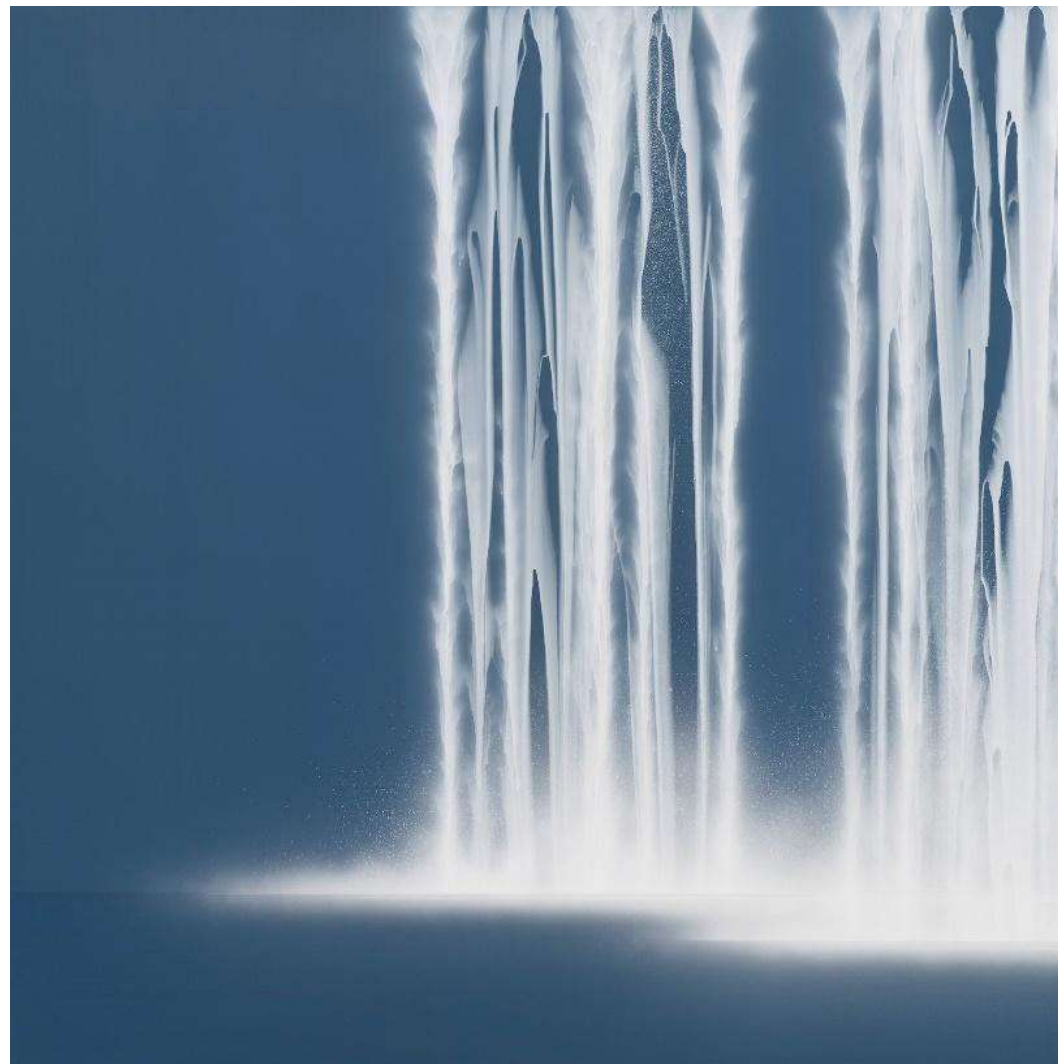
EAST TO WEST, WEST TO EAST: *The enduring artistic exchanges between Asia and the West*



Above: Flying Handle Bronze Flower Vase. Japan, Edo period, 18th century, 11 1/2 in (29 cm). **Michael Goedhuis, London**

Left: Chu Teh-Chun (1920-2014), *Luminosité résonante I*, 1988, oil on canvas, 92 x 65 cm. **3812 Gallery, London**

The French-Chinese artist was at the forefront of the integration of traditional Chinese painting styles with Western abstraction in the 20th century. Along with his close friends and classmates Wu Guanzhong and Zao Wou-Ki – who together were nicknamed the “Three Musketeers” of Chinese modernist art – Chu was elected as member of the Académie des Beaux Arts in France. His work, along with that of Wu and Zao, indelibly influenced the artists of subsequent generations.



Left: Robin Best (Australia, b. 1953), *Queen Mary II and Her Water Gallery*, 2023. Hand-thrown translucent porcelain vase with cobalt blue painting and gold foil on lid. Made by the artist in Jingdezhen, China and Victoria, Australia. H.32.5cm (12 3/4"), W. 23.5cm (9 1/4"), D. 14cm (5 1/2"). **Adrian Sassoon, London** (photo: © Sylvain Deleu); Right: Hiroshi Senju (Japan, b. 1958), *Waterfall*, 2024, Pigments on Japanese mulberry paper mounted on board, 57 x 57 inches (145.5 x 145.5 cm). **Sundaram Tagore Gallery, New York, Singapore & London.**



He Xi (Chinese, b.1960), *See the sea*, 2022, ink and Chinese pigments on rice paper, 18.11 x 17.32ins (46 x 44 cm). **Jonathan Cooper, London**

Right: Pair of Japanese cloisonné enamel vases by Gonda Hirosuke (1865-1937). **Laura Bordignon, UK**

Gonda Hirosuke was awarded medals at many international expositions in 1899 Paris, in 1893 Chicago, in 1904 St Louis and in 1905 Liège.



ANIMAL KINGDOM



Right: Hubert Le Gall (Born in 1961), *L'éternel Printemps* (2018) Bronze, lack and gilt patina cabinet, Edition of 8. H.161 cm, L.100 cm, D.54cm, **Univers du Bronze, Paris**;
 Nichola Theakston (British, b.1967), *Lioness II* 'Sekhmet, 2024, Bronze, edition of 12, H. 46cm (18 inches), **Sladmore, London**. Left: Meissen Porcelain Manufactory, Monkey
 teapot, circa 1735, hard-paste porcelain, 7 5/8 in, 19.4 cm. **Michele Beiny, New York**.

SILVER *through the ages and the continents*



Left: **MADE BY PAUL STORR, ONE OF HISTORY'S FINEST SMITHS:** The Earl of Coventry's Wine Coolers, London, 1810. Retailed by Rundell, Bridge and Rundell. **Koopman Rare Art, London**

1st Life Guards: A William IV Silver Presentation Shield, London, 1834 by Paul Storr, Diameter: 22 in. **Shrubsole, New York**

Below: Hiroshi Suzuki (Japan, 1961), *Large Seni Vase*, 2024. Hammer-raised and chased Fine silver 999 with the King's Coronation hallmark H. 39.5cm (15 1/2"), D.25.5cm (10"). **Adrian Sassoon, London**

Hiroshi Suzuki is a master silversmith of international renown with work held in many remarkable collections, including the Victoria and Albert Museum, London and Museum of Arts and Design, New York.



ON THE HIGH SEAS: *Maritime art & memorabilia*



The first ever topographical view of Tobago: Jan Karel Donatus van Beecq (Dutch, 1638-1722) *The Battle of Tobago*, 1677, oil on canvas 81.2 x 130.8 cm. **Rountree Tryon Gallery, London**



Above: **Model of the 1894 *City of Glasgow*— one of only five steam lifeboats ever built** Case height: 15¼ in (39.5cm) Width: 48¾ in (124cm) Depth: 18½ in (47cm). A similar model is held in the Science Museum, London. **Wick Antiques, UK**

Right: **“The world’s most desirable boat”**. Riva Aquarama Special, 1986. **Ventura, London.**

Launched by Riva in 1962 and named after the panoramic film technique Cinerama, the Aquarama, with its mahogany hull, sweeping windshield and centre sun pad, became an instant hit among CEOs, royalty and movie stars, even priced as much as a Rolls-Royce Silver Cloud, the most expensive car in Italy at the time.



A 1829 Royal Yacht Club silver gilt racing trophy won by Thomas Assheton Smith's cutter *Menai*. **Wick Antiques, UK**





PRACTICAL INFORMATION

THE TREASURE HOUSE FAIR
Dates: 27 June - 2 July 2024, 11am-8pm
Location: Royal Hospital Chelsea
South Grounds
London, SW3 4SR
Treasurehousefair.com

PRESS CONTACTS

Marie-Béatrice Morin
E. marie-b@mariebmorin.com
M. +44 7809316295

Hanae Rebelo
E. hanac@mariebmorin.com

Left: A Rare George II Giltwood Console Table, Mallet & Son, London, *circa* 1750; Bronze sculpture by Paul Mount (1922-2009) *Two Part Invention*, 1984; Painting by William Scott (1913-1989), *Painting*, 1960, Oil on canvas. **Godson & Coles, London**