

Antiques Trade gazette

The Art Market Weekly

koopman rare art



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Tudor panel could be a Catherine of Aragon discovery

An early 16th century carved oak panel that may depict Catherine of Aragon and her daughter Mary (later Mary I) has sold for £13,000 at auction in Sussex.

The large-scale 2ft 3in x 17in (68 x 43cm) relief carving was part of a group of Tudor wall panels of similar dimensions that was consigned on January 15 to Denhams in Horsham, West Sussex. Research suggests they were part of the early Renaissance-style

interior decoration of the Great Hall at Halnaker House near Chichester.

Leo Denham, managing director of the West Sussex auction house, said the panels came for sale with little in the way of provenance "simply from someone who dropped them in for a friend".

Catalogued as 17th century, they were sold in seven lots estimated at just £100-150 each.

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Above: Tudor carved oak panel thought to depict Catherine of Aragon and her daughter Mary, **£13,000** at Denhams.

Single-owner focus helps salerooms to boost trade

by Roland Arkell

Focusing on the single-owner space helped both Dreweatts and Lyon & Turnbull to achieve strong numbers in 2024.

Dreweatts posted a January to December hammer turnover of £31.91m, a record for any provincial saleroom, while Lyon & Turnbull achieved sales of £20.8m, approximately 19% up on the previous year.

For the fourth year running Dreweatts is the UK's leading 'regional' auction house. The Newbury and London operation managed to better by 0.5% its numbers from 2023 which included the Robert Kime sale that single-handedly realised £7.65m.

CEO Stephan Ludwig described it as "a significant achievement for the business".

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Michael Baggott: Tributes paid as popular silver dealer and TV star dies aged 51 – page 4



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BRAFA brightens up grey skies

Event in the Belgian capital manages to combine sense of luxury with a friendly and relaxed atmosphere early on

by Stewart Cumiskey

The first few days of BRAFA art fair were heralded by grey skies, lashing rain and some hair-raising wind.

However, it is very easy to forget the inclement weather and the harsh realities of the external world while swishing about on plush carpet, pondering a Picasso and sipping on Tattling, which was the de rigueur option while cosseted in the Brussels Expo for the Grande Dame of art and antique fairs.

Guest of honour for BRAFA 2025 was Joanna Vasconcelos, a Portuguese artist known for her large-scale installations.

She said: "For this historic edition, I am proposing the installation of works that I have been developing since last year in collaboration with Dior. This series will feature two monumental sculptures, the placement of which I believe will serve as an aesthetic and conceptual focal point at the fair.

"These works are intended to not only celebrate the fair's rich heritage but also to engage in a dialogue with the contemporary moment, creating an atmosphere that resonates with the depth and vision that BRAFA embodies. Through this installation, my hope is to contribute to the creation of a distinctive and memorable experience, befitting the significance of BRAFA's 70th anniversary."

Conceptual Contemporary art is far from immune to hyperbole, or impenetrable academic word salad, but Vasconcelos understood the assignment and absolutely nailed it.

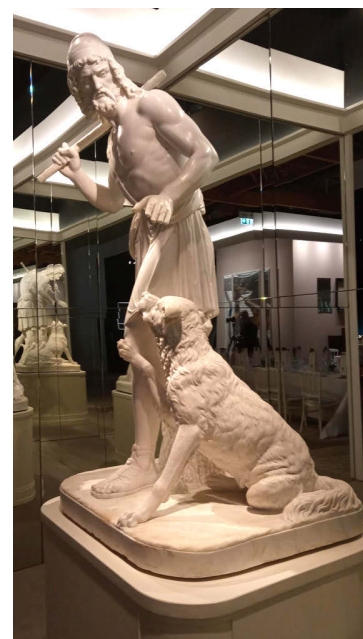
The two enormous works hovered over the taupe carpeted 'junctions' of the fair like alien space ships. They evoked psychedelia, giant Rabbit Vibrators and a lively cocktail of tribal and pop art patterns. Despite their epic size, they had a cheering, folksy vibe that proved a perfect tonic for the refined and sometimes intimidating airs of



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Selection of sales from BRAFA art fair.

1. Pauwels Coecke van Aelst (Antwerp 1530-68), Virgin and Child, oil on panel, offered for **€55,000** at **Jan Muller/Arts & Antiques**.

2. Three selected saints, Greece, early 18th century icon, Athanasius (left) and St Nicholas in the middle, Christ Pantocrator in a blue band of clouds. Ticketed at **€8000** at **Heutink Ikonen**.

3. Carrara marble statue of Ulysses and his dog by Joseph Gott (1785-1860) offered for **€1.2m** at **Artimo Fine Arts**.

4. *Seated Venus with Sandal*, c.1st century BC, sold for **€65,000** at **Gallery Desmet**.

5. Italo-Flamand, late 17th century marble statue of Abduction of a Sabine, sold at **Gallery Desmet** for **€50,000**.

6. *L'Amour Maternel*, Emile Boisseau (Model 1902 Paris Salon), sold for **in the region of €80,000** by **Artimo**.

7. Gérard Schneider (1896-1986), *Opus 100 L*, acrylic on canvas, **€70,000** at **Stern Pissaro** (price includes 6% Belgian import duty).

8. Auguste Herbin (1882-1960), *Nuit, Voile no 4*, ink and gouache on paper, offered for **€24,000** at **Stern Pissaro** (price includes 6% Belgian import duty).

9. *Seated Nude* by Toon Dupuis (1877-1937) sold for **approximately €200,000** at **Artimo**.

the art world.

Perhaps they emanated a congenial magic, as the atmosphere overall at BRAFA was relaxed and most dealers ATG encountered when visiting were friendly, enthusiastic and generous with their time. The mood may have evolved post-preview, but the laissez-faire ambience of the first few days was notable.

With 130 international galleries occupying the 21,000 sq m of Brussels Expo's Halls 3 and 4, there was an abundance of things to gawp at. The variety of offerings helped to

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offset potential visual exhaustion.

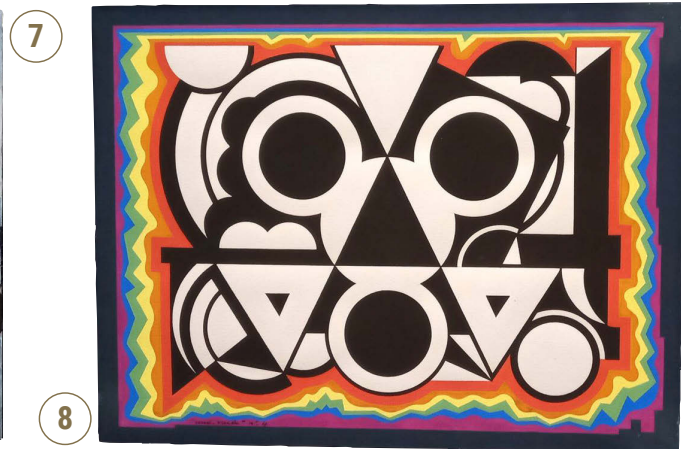
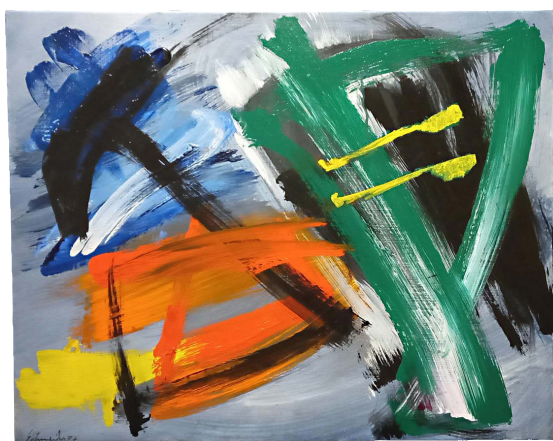
For example, you might see a wool and silk, 16th century Flemish tapestry at the **De Wit** stand. Pause to reflect on the work and while admiring *Animal Park with Pergola*, learn that The Royal Manufacturers De Wit is located in the Refuge of the Tongerlo Abbey (1484) where it presents a collection of tapestries from the beginning of the 15th century to the present.

At **Valerio Turchi**, it was awesome to be in the company of a marble torso of Mercury, dating from 1st-2nd century AD.

The walkways between the stands were dotted with potted trees with blooming daffodils at their base and giant spheres of moss. The flora and fauna were not only eye-catching,

but invited a sceptical caress and a curious inhalation to check that they were neither fake nor part of a fever dream. The smiling staff floated about, alarmingly youthful among ancient relics and seasoned journalists. They had trays of champagne, fruit juices, Belgian waffles and at one point, foie gras and beetroot in an aspic cube on a cocktail stick. The waitress admitted that she wasn't a fan of the controversial delicacy, in savoury clear jelly or otherwise, and that compared to vol-au-vents, they were very heavy to walk about with.

Over at the **Artimo Fine Arts** stand, a monumental Carrara marble statue of Ulysses and his dog by Joseph Gott (1785-1860) was presented in a hypnotising floor-to-



ceiling mirrored chamber. It was as if the stars of Homer's *Odyssey* had departed Ithaca and were hanging out in an '80s discotheque. It was a bold and brilliant move. Arguably, what's required when selling a statue for €1.2m.

The Van Cauwenbergh family founded Artimo SA in 1985. The director of Artimo is currently Georges, grandson of Marcel Van Cauwenbergh, a Belgian post-war industrialist with a passion for fine arts. He followed in the footsteps of Luc, his father, and proved very entertaining at BRAFA. Between the stress of moving marble works worth millions, prior to the fair and the anxiety prompted by his father's imminent arrival, he was running on adrenaline and fraught anticipation.

Family values

Tom Desmet and his son Tobias focus on classical sculpture from antiquity to neoclassical period. After a 30-year career as an antiques dealer based in Brussels, Tom Desmet expanded his family business with his son Tobias, who is an expert in Egyptology and graduated from the University of Leuven.

One of the gems on their **Gallery Desmet** stand was *Seated Venus with Sandal*, c.1st century BC. She may not have been the biggest statue at the fair at 8½in (21.5cm), but her beauty and antiquity proved that size isn't everything.

Crafted from translucent Greek island marble, an intriguing grey marble vein runs through it. Having lost her head and imminently sandal-free foot, this version of Venus unintentionally taps into the modern appreciation of fragment as form. It sold for €65,000.

Also out the door was an Italo-Flamand, late 17th century marble statue of *Abduction of a Sabine*. A popular inspiration for many artists, it represents an episode of ancient Roman history, when Romulus, king and founder of the city, kidnapped Sabine women for the Roman men, in order to give them someone to procreate with.

The subject proved to be the star turn of the Flemish sculptor and architect Giambologna (Johannes of Boulogne) who did an epic version for Cosimo I de' Medici. This adaptation sold at Gallery Desmet for €50,000.

A relief for Klimt

For those looking to expand their appreciation of artists, there was plenty to see that may not be familiar, with fringes of Euro art that might not usually reach these shores.

Gustav Klimt is considered one of the most important artists in the world, inextricably linked to the period c.1900 and the Vienna Secession. His youngest brother, the craftsman Georg Klimt, was also a master of his craft, but less

celebrated. For some reason, it was hard not to think of these Austrian siblings as the Kylie and Dannii Minogue of the Vienna Art Nouveau.

While his works also include everyday objects such as book covers, furniture applications or clock hands, his true genius is evident in the hand-hammered metal reliefs that he created either as independent works of art or as decorations for furniture and wall panelling. Although many of these objects no longer exist in their original form, the reliefs taken from them have been preserved.

The asking price was €30,000 at **Florian Kolhammer** and they had sold within hours of the fair's opening. ■



five Questions



Jill Newhouse Gallery in New York was founded in 1980. She is the fourth generation of her family to be an art dealer. She was a founding member and past president of the Private Art Dealers Association (PADA) and since 1999, a member of the Art Dealers Association of America (ADAA). She recently exhibited at *Master Drawings New York*. jillnewhouse.com

1 How did you get your start as a dealer?

I needed a job after college, wanted to be in the visual arts, and didn't want to work for someone else! I was born into a family of art dealers, although I started on my own, because my father had passed away. My focus is 19th and early 20th century European drawings and paintings.

2 What challenges are facing the trade in the coming months?

Increased regulation is challenging for small businesses and supply is always an issue in the secondary market. With regards to current trends, buyers are very focused on high quality regardless of price. Personal taste is overruling previous buying strategies.

3 What is one great discovery you've made?

That there is always another discovery! But recently, one of three known sketchbooks by Eva Gonzales. She was one of only three female painters of the Impressionist period. Gonzales was the wife of the printmaker Henri Guérard, and a protégé and friend of Edouard Manet, who painted several portraits of her. Gonzales died in childbirth at the age of 35, within weeks of her mentor Manet. She left fewer than 100 paintings and only the three sketchbooks, one of which will be on view in the US for the first time at Jill Newhouse Gallery.

4 What is one item you couldn't do without?

My reading glasses.

5 What would be your desert island drink of choice?

Marguerita.

Left: dress design by Sonia Delaunay, 1928, priced \$22,000 at Jill Newhouse Gallery.