

Tullio Crali, *Nose-Diving The City*  
**BELOW:** Arnaldo Pomodoro, *Il Disco*  
**OPPOSITE TOP:** Alighiero Boetti, *Mappa*, 1984  
**OPPOSITE BOTTOM:** Christopher Wood, *The New Boat, Treboul*



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## MASTERPIECE A MAYFAIR AFFAIR

We take a look at the Mayfair and St James's-based newcomers to the 2016 edition of Masterpiece, the art, antiques and design fair, which runs from June 30 to July 6, hosting 150 galleries and showcasing works spanning more than 5,000 years. This year Italian and British art is making its mark. By Lorna Davies



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**MASTERPIECE** may take place in Chelsea – mainly because of the sheer size of the fair – but with some 52 out of the 150 exhibitors harking from our streets, it’s a distinctly Mayfair affair. Ursula Casamonti, director of Tornabuoni Art’s Albemarle Street gallery, says the breadth of Masterpiece attracted them to exhibit there for the first time this year.

“Because the fair spans several centuries of art, it gives us the opportunity to exhibit different types. We will be exhibiting a selection of works by Italian post-war masters such as Lucio Fontana, Alighiero Boetti and Alberto Burri but also earlier works by Giorgio de Chirico and Marino Marini,” she says.

In addition, Masterpiece’s main sponsor, the Royal Bank of Canada, has chosen a work by the young Italian artist Francesca Pasquali, whom Tornabuoni represents, for its 5th plinth project at Masterpiece, which will explore the theme of Women in Art.

Repetto Gallery (which exhibits modern and contemporary Italian art) is another newcomer. The Bruton Street gallery does eight fairs a year, and its most successful is the Armory show in New York. It decided to join Masterpiece this year after seeing the quality of works and visitors. “We believed our gallery presence was essential,” gallery director Saverio Repetto tells me.

“We will exhibit a selection of Arte Povera works, with Giulio Paolini, Michelangelo Pistoletto, Pier Paolo Calzolari and

Alighiero Boetti, together with works on paper by Giorgio Morandi and Fausto Melotti.”

Continuing with the Italian theme, Bond Street’s M&L Fine Art is also joining Masterpiece for the first time, bringing a selection of the modern and contemporary Italian art that it specialises in, such as Carla Accardi, Mario Ballocco, Agnosto Bonalumi and Fontana. One highlight is the Disco sculpture by Arnaldo Pomodoro.

“Over the past few years, Masterpiece has successfully established itself as a major event of London’s summer arts season, a must-attend international event,” says gallery manager Tatiana Boré. “The environment and atmosphere of Masterpiece is very friendly and glamorous, offering great opportunities to develop personal contacts, answer questions and share views on the evolution and trends of the art market.”

*“We didn’t exhibit the first year of the fair, but I knew within 30 seconds of walking in on that first day that [Masterpiece] had the right ingredients for success”*

This year, Masterpiece is on at the same time as London Art Week (LAW, July 1-8), which presents an opportunity for collectors to pack their schedule with Mayfair-based galleries. M&L is taking part in LAW, presenting a solo show on Salvatore Scarpitta’s artistic development from 1958 to 1968 – the first solo exhibition of his mixed media and flat art work in London.

Also taking advantage of the two events’ dual timings is St James’s Place gallery Agnew’s, the 199-year-old gallery owned by the same family until 2014, when former Christie’s old master head Lord Anthony Crichton-Stuart took over. Another newcomer

to Masterpiece, the gallery is also taking part in LAW, highlighting a recently discovered *Crucifixion* circa 1423 by the highly important Florentine artist Paolo Uccello, placing it in its art historical context and as an important early work within the artist’s oeuvre.

Also new to Masterpiece this year and taking part in LAW is St James’s Stephen Ongpin, which decided to exhibit to ensure enough space is given to the gallery’s show on 19th and 20th-century sketches.

At the Mason’s Yard gallery, the exhibition will include “drawings that I have been assembling over the past two or three years, including a number of works sourced from private collections, and all of the works will be for sale,” says Stephen Ongpin.

Artists include Frank Auerbach, Eugène Boudin, Paul Cézanne, Edgar Degas and Gustav Klimt.

At Masterpiece, Ongpin will be showing a selection of other works, including drawings and oil sketches by Pierre Bonnard, Mary Cassatt, Degas, Raoul Dufy, Lucian Freud, Egon Schiele and Graham Sutherland, among others.

This is the first fair that Patrick Bourne and Company has participated in, as the business itself is only two years old. Founder Bourne knows the fair well from his days running The Fine Art Society (FAS).



**ABOVE:** Marc Quinn, *Ganesh Temple Steps*, 2010

**RIGHT:** Clive Barker, *Coke And Fallen Straw*



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“FAS didn’t exhibit the first year of the fair, but I knew within 30 seconds of walking in on that first day that it had the right ingredients for success,” Bourne says. “For a start, the feeling of space and light in the building is inviting. And then the range of exhibitors, all well respected in their fields. There was, for a couple of years, too much emphasis on lifestyle but the balance is right now. It’s at the right time of year, attended by a good mix of foreign visitors and Londoners and it’s in a beautiful part of town. It’s also extremely efficiently run.”

The gallery, based on St James’s Place, has been collecting and holding back pictures for the last six months.

“Everything we are showing is British, starting with a Constable oil of East Bergholt from 1811. We have a group of Liverpool Pre-Raphaelite landscape paintings, which will surprise many people by their quality and originality. We have a Christopher Wood of *The New Boat, Treboul*, which has not been offered for sale since it was bought shortly after it was painted in 1930, a study of a boy on Iona by the Scottish Colourist Francis Cadell and *The Adoration of the Magi* by the Scottish Symbolist John Duncan.”

Other newcomers include Beetles + Huxley. The photography gallery will be taking a collection of vintage Herbert Ponting (who photographed Scott’s expedition to the North Pole) to

Masterpiece, and will host an exhibition of Paul Kenny (think spellbinding nature images) at its Swallow Street space. And Dutko Gallery – the French gallery – will be taking art works by Claude Lalanne and Chieko Katsumata, as well as design pieces from the likes of Marc du Planter and Eugene Printz to the fair. Running at the gallery at the same time is Encounters, a vibrant panorama of Japanese art and decorative arts from the 1930s to today.

Meanwhile, old timer Osborne Samuel has exhibited every year since the fair began in June 2010.

“This year we are particularly strong in post-war sculpture, focusing on the group of artists who came to fame at the Venice Biennales of 1952 and 1956,” says Tania Sutton, director of the Bruton Street gallery. “We recently

acquired a collection which includes works from that period by Adams, Armitage and Meadows as well as early works by Moore and Chadwick, which we will show for the first time. Notable new acquisitions include a fine early Ben Nicholson, a collection of important etchings by Lucian Freud, and rare pictures by Peter Lanyon and Alfred Wallis from a private collection.”

Duke Street St James’s Whitford Fine Art, which has dealt in French and British 20th-century painting and sculpture since 1973, has also exhibited at Masterpiece several times. For manager Gabriel Toso, the timing is important.

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“Everyone is in London for the major summer events: foreigners are here and Londoners are here too. Masterpiece provides the perfect setting to see our clients. They often pass by the gallery, get a ticket and head to the fair and vice versa.”

Representing antiquities is Ariadne, which opened its London outpost above Daniel Katz on Hill Street in 2014, the same year it joined Masterpiece. The gallery – run by Jim and Gregory Demijian, the sons of renowned New York dealer Torkom Demirjian – will be bringing a variety of antiquities including Roma, Egyptian, Byzantine, Greek and Eurasian. The gallery is also taking part in LAW, with its Art and Adornment: Treasures of Combat exhibition.

On the Japanese side, Gallery Elena Shchukina is bringing vibrant works by Japanese artist Kyosuke Tchinai, alongside an exhibition of his work at the Lees Place gallery. This is Shchukina’s second year at Masterpiece, after she opened the gallery in 2013.

The diversity of works available at this year’s fair not only shines a light on the increase of cross-collecting and range available at Masterpiece, but also Mayfair and St James’s melting pot of art and design.

# MASTERPIECE THE COLLECTORS

Seven years and going strong, Masterpiece is proving a hit with collectors and visitors alike, but what is the demographic of this very “British fair with an international accent”? Lorna Davies finds out

BOGHOSIAN JEWELS



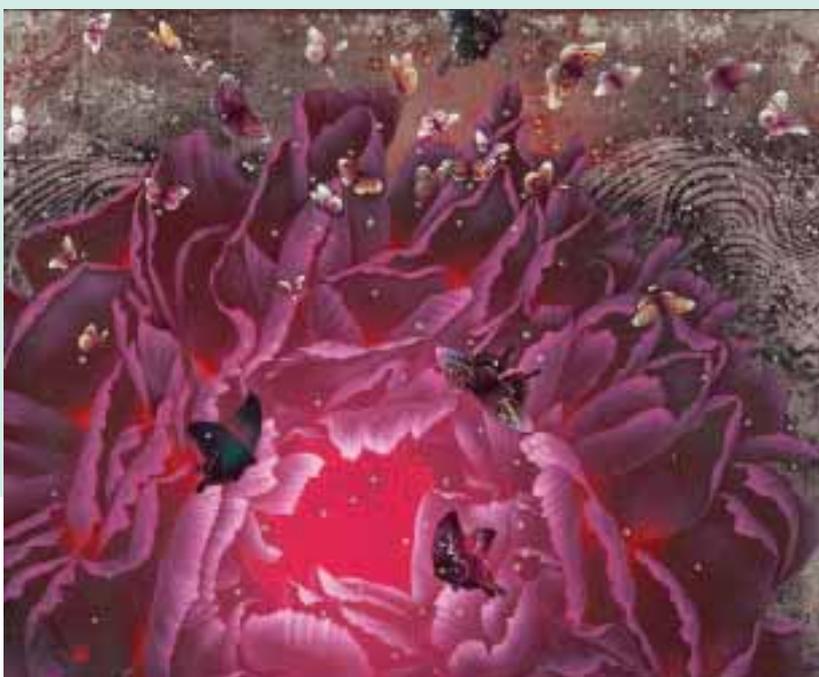
**NOW IN ITS SEVENTH YEAR,** Masterpiece has firmly established itself as a fixture of London’s summer arts season. The fair launched in 2009 following the end of the long-running Grosvenor House Arts and Antiques Fair, and now hosts 150 exhibitors selling everything from ceramics, miniatures, paintings and sculpture to jewellery, antiques and furniture.

Last year’s preview was attended by 9,000 guests, an increase of 26 per cent on 2014, and visitor figures for the rest of the week showed an even bigger improvement, with 40,000 in total.

The change of the date to be closer to the gallery exhibitions of London Art Week (this year, July 1-8) helped the uplift, but it is also the pull of the quality of works. Renee Matyas, a collector and art consultant based in Mayfair, says she chooses to attend Masterpiece as it has become “one of the best fairs in London, similar even to Maastricht.

“It is a very beautiful exhibition, offering many high quality items, all under one roof. It’s a real experience. As a dealer and collector, I have spent more than 40 years scouring the auctions in London and Paris. However, to be truly informed about what is going on in the art world in terms of quality, trends and prices, I go to many museums as well as international fairs – Art Basel, Tefaf Maastricht, Masterpiece and Frieze.”

The glamour factor is also important to exhibitors. Symbolic & Chase, an Old Bond Street-based boutique



KYOSUKE TCHINAI, A VEIL OF PEONY II, GALLERY ELENA SHCHUKINA

dealing in jewels from the late 19th century to today, exhibits at Masterpiece as it is “truly one of the most beautiful fairs,” says dealer Sophie Jackson.

“And, unlike many others, a pleasure to exhibit at. I think we get equally excited about designing the stand each year as we do being able to show our jewellery collection. Global brands, small galleries and independent dealers alike, everyone puts their all into it like peacocks on parade.”

Simon Phillips, owner and chairman of iconic Bruton Street antiques dealer Ronald Phillips, is one of the founding members of Masterpiece.

“It is young and fresh with lots of space; a huge cross-section of wonderful items, seriously something for everyone. London was desperate for a world-class fair, especially after The Grosvenor House Art and Antiques Fair closed. You also must not forget the amazing catering at the fair,” he says, referring to the Caprice delights on offer in the Royal Chelsea location.

Collectors and curators who attend the fair are mainly from the UK, America, continental Europe and Asia. “The visitor demographic has changed substantially, in that it used to be regarded as quite a



ARIADNE GALLERIES

British fair. Now I would describe it as a British fair with an international accent,” says chief executive Nazy Vassegh. “Every year we’re seeing more and more international people coming to London.”

Symbolic & Chase’s Jackson has also noticed a change. “The main change in demographic I have noticed has been due to the fair falling during Ramadan during the last two years, and therefore there’s been a void of Middle Eastern collectors. This is thankfully counteracted by some great new exhibitors who have brought with them their own clientele, such as Van Cleef & Arpels last year.”

This is the fourth year for James Demirjian, co-president at Ariadne Galleries, an antiquities gallery based on Hill Street, returning again after “excellent” results. “We see all different types of people visiting from all corners of the world. One big change has been the transition from those just in for

a browse to a more serious collector-based viewer,” he says. “Collectors are putting different types of art together. This is where our particular field shines and it is more evident this year with more exhibitors displaying works of art from the ancient world.”

Matyas has pieces and galleries in mind before she arrives at the fair. “There are artists and sculptors that I have collected for myself and clients over the years. Even though many are British they are very much in demand abroad, especially in the US. I look out for paintings by Frank Auerbach, Lucian Freud, Leon Kossoff and Ivon Hitchens as well as bronzes by Lynn Chadwick and Elisabeth Frink.”

Her advice to fledgling collectors is to always do your homework.

“Look at the provenance. Get a condition report. Consult a trusted expert. Above all buy the best example you can afford.”

## FRANCIS SULTANA ON ZAHA HADID

**ARCHITECT ZAHA HADID’S DEATH** in March was felt across the art, design and architecture world. At Masterpiece, David Gill Gallery (Hadid’s gallerist since 2007) is dedicating its stand to her, showing some of her most iconic pieces. The Royal Bank of Canada 5th Plinth project will be showing a piece from her Liquid Glacial collection, and Francis Sultana will be curating a special tribute to her. Sultana says: “Zaha’s death was such a shock to everyone – it was the worst news imaginable.

“I have known Zaha for many years and was incredibly fortunate to be able to work alongside her in my role as artistic director of David Gill Gallery, in helping to realise her collections and turn her vision into furniture.

“We began our relationship in a professional capacity and ended it as close friends. For someone with such a dynamic life force, her death was so incredibly abrupt. I have been recently working on her final collection of furniture, which will launch later this year, and her voice is still so strong that I wanted to honour her in some way.

“I am therefore delighted that the team at Masterpiece offered me the chance to honour my dear friend. It

seems the perfect place to do it.

I wanted to create a salon where we, her friends and the industry, could take a moment to remember this amazing talent that entered our world.

“Although her vision will continue to live on in her work – both her buildings and her furniture – I hope visitors to Masterpiece will take a moment to remember this most incredible spirit, that revealed to us all such drive, such imagination and such ambition.

“The salon I’m curating will be a snapshot from Zaha’s world, a collection of sketches, photos and maquettes, but also some of her personal possessions. I want to create something of her unique aura that I hope will delight those who knew her and never had the chance to say goodbye, as well as offering an insight into the life of the unassailable talent that was Zaha Hadid.”



ZAHA HADID, COFFEE TABLE "CRATER", DAVID GILL GALLERY