

COUNTRY LIFE

EVERY WEEK

SEPTEMBER 28, 2022

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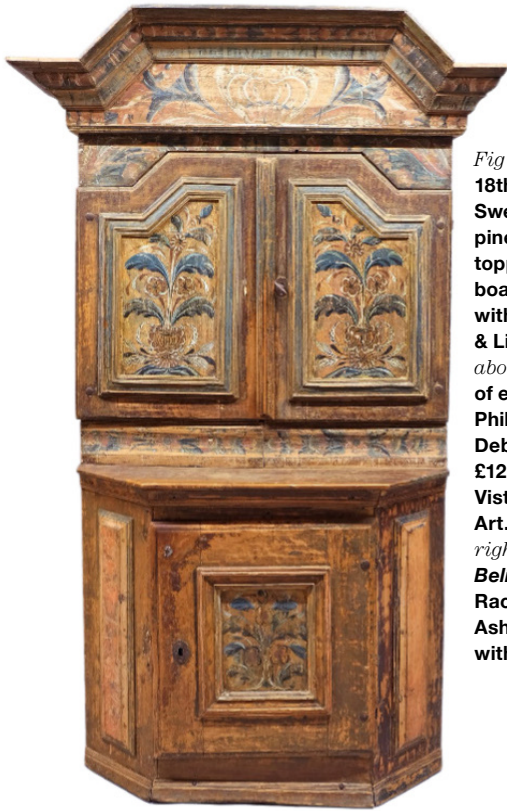


Fig 1 left: Late-18th-century Swedish painted pine bonnet-topped cupboard. £5,750, with Wakelin & Linfield. Fig 2 above right: Pair of engravings by Philibert-Louis Debucourt. £12,000, with Vistavka Fine Art. Fig 3 below right: Everybody Believes by Rachel Shaw Ashton. £1,780, with Jaggedart



Fig 4: Prohibition-era bootlegger's briefcase with silver hip flasks by J. E. Caldwell & Co. £7,000, with Mark Goodger



Back to the 20th century

Both Battersea's Decorative Fair and PAD London are pleasingly contemporary

THE first half of October will see something of a return to the mid 20th century in the London art market, with the autumn Decorative Fair in Battersea Park and PAD London in Berkeley Square. However, unlike PAD, which proclaims itself the only UK fair dedicated to 20th-century and contemporary design, the Decorative Fair in London Evolution, formerly the Battersea Marquee (www.decorativefair.com), does also include earlier items and this edition, which runs from October 4–9, will have a new dedicated section on its mezzanine level for dealers in contemporary

craft and design. From the highlights that I have been able to see in advance, at the beginning of the timescale there will be some very impressive antiques.

The organisers could not have found a more suitable poster image than a small late-18th-century Swedish painted pine bonnet-topped cupboard (*Fig 1*) that will be with West Sussex dealers Wakelin & Linfield, at £5,750. It has a shelf and simple spoon rack in the upper part, and another shelf below. The paint is mostly original. Decorative, without question, it also represents another strand of the fair's make-up: traditional and rustic furniture.

Exhibiting for the first time this year, Vistavka Fine Art of West Kensington was founded in 2021 by Svetlana Sapozhnikova, and deals in fine and decorative arts with a focus on works on paper. On offer at £12,000 is a pair of engravings by Philibert-Louis Debucourt (*Fig 2*), one of the most talented French colour-engravers of the 18th century, who, as the only trained painter among the colour printmakers, eschewed other artists' works for reproduction, preferring to design his own compositions. Executed in wash manner printed in black, blue, yellow and orange-red inks, *Le Menuet de la Mariée* (*The Bride's Dance*) and *La Noce au Château* (*The Wedding at the Château*), both 17½in by 13½in, are presented in 19th-century frames and mounts.

On the mezzanine level is Jaggedart, a dealer established in Devonshire Street, W1, where it offers paintings, photography, works on paper and, particularly, three-dimensional pieces. It is enthusiastic about 'the unusual and delicate use of materials manifested in organic works. Ceramic, grasses, wood, paper or textiles are used in innovative ways in works that offer a poetic perspective on the familiar, a new life or reading for the obvious'. Rachel Shaw Ashton's 63in by 39½in *Everybody Believes* (*Fig 3*), 2022, certainly exemplifies

Pick of the week

To my surprise, I have not registered the Australian potter Pippin Drysdale before, despite her work being sold by two of the foremost British contemporary ceramic dealers, Adrian Sassoon and Joanna Bird, and being represented in the Chatsworth collection as well as the V&A Museum, the National Museum of Scotland and the Fitzwilliam. She has travelled widely, but works in Fremantle in Western Australia and draws inspiration for her vibrantly coloured porcelain pots—thrown by her artistic partner Warrick Palmateer—from the Australian landscape.

Among her pots to be shown at PAD by Sassoon are two luminous bowls she calls *Rock Doves* (pictured). One could never confuse them with Aboriginal Australian work, but there is a shared spirit; as the gallery says, ‘through her lavish use of colour and lustres and her precision of line, she has captured the minutiae of mapping a vast and varied landscape’.



Fig 5 left: **Table lamp by Daum. With Rose Uniacke**

Fig 6 right: **Spider Armoire No 566 by Hervé Van der Straeten. With the gallery of the same name**

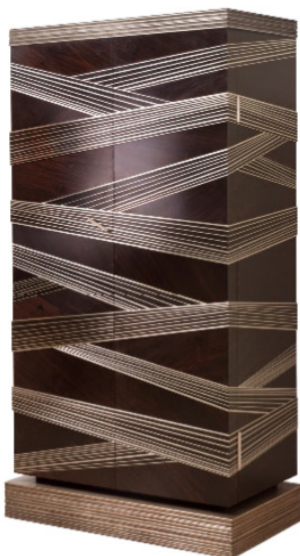


Fig 7 top: **Jackson Pollock screen room divider. With Hugo and Diego Portuondo. Fig 8 above:** **Dew Garden Bench, Black, with Priveekollektie**

this. It is created in hand-cut paper and meadow grasses mounted on pins (£1,780).

The mezzanine also hosts Bacus, a bar and restaurant designed for the fair by the Richmond-based partnership of City Wine Collection and Kapucin Café. It might be the place to fill and test an unusual item offered by the Northamptonshire dealer Mark Goodger (formerly Hampton Antiques). This sober-looking briefcase (*Fig 4*) is, in fact, a Prohibition-era bootlegger's accessory containing three large silver hip flasks by the Philadelphia jeweller and silversmith J. E. Caldwell & Co (£7,000).

PAD brought a Parisian elegance to the London fair world when it was launched by the fourth-generation French dealer Patrick Perrin in 2007. Its return,

coinciding with Frieze Week from October 10–16, will be very welcome. There will be 18 new exhibitors among the 67 dealers from 23 countries. A seeming outlier, or exception to the general rule, is Blairman of Queen Anne's Gate, London SW1, which nowadays specialises in furniture and works of art designed and manufactured during the later 19th century and into the first decades of the 20th, but the character of its stock leads seamlessly into the general ambience of this fair.

Another stand on which older things may sometimes be found is that of the Pimlico-based designer Rose Uniacke. Among its own and other contemporary creations will be a large toadstool of a table lamp (*Fig 5*) by

Daum, the Art Nouveau glass-makers in Nancy, Lorraine, France, produced in about 1930.

The Hervé Van der Straeten gallery in the Marais area of Paris has been offering the one-off creations of the eponymous French designer since 1999; they have won a high international reputation, as well as a place in the Elysée Palace. Here I very much like the elegance of ‘Spider Armoire No 566’ (*Fig 6*) in ebony, bronze and Belgian black marble. Van der Straeten works in his own bronze casting and cabinetmaking studios.

Priveekollektie, or ‘private collection’, Contemporary Art-Design was set up in Heusden in the southern Netherlands in 2006 by a couple who, until that point, had been collectors themselves. Their gallery represents ‘internationally recognised artists and designers, and provides a platform for up-and-coming talents to showcase their exceptional pieces’. I have enjoyed

their exhibits at PAD on several occasions, and this time look forward to *Dew Garden Bench, Black* (*Fig 8*) by Reinier Bosch, an Amsterdam designer, artist and architect. He has recorded the inspiration for his dripping and melting works: ‘During a trip to Tibet I saw a man outside painting boxes with red spray cans. As a result, the environment was also coloured red, there was a fusion between object and environment’.

It might be too much to have that bench in one's garden and a ‘Jackson Pollock screen room divider’ (*Fig 7*) inside, but, on its own, I like this much more than many actual Jackson Pollocks. It is by Dino Gavina and Kazuhide Takahama and is to be offered by Pimlico Road dealers Hugo and Diego Portuondo, who come from a Spanish antique-dealing family with premises in Madrid and Paris. 🐉

Next week Further farewells