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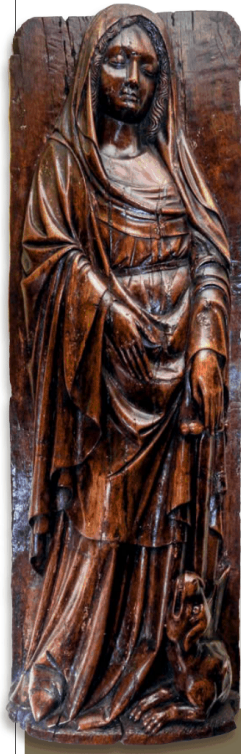
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**Ready for Brexit**  
Preparing for the worst and hoping for better  
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ANTIQUES TRADE  
**gazette**  
THE ART MARKET WEEKLY



**The best of the best**

*Exceptional art and objects to star at BADA and TEFAF fairs*

Nearly 400 top dealers are set to exhibit at this month's two major art fairs, presenting collectors with the chance of acquiring unique objects across a variety of categories.

BADA 2019 in London (March 20-26) and TEFAF Maastricht (March 16-24) combined will welcome more than 90,000 visitors and feature more than 35,000 items.

The events celebrate the best of the art and antiques trade and feature many prestigious pieces, alongside objects spanning a wider range of price points.



**Left:** 15th century carved figure of St Margaret of Antioch, from Early Oak at Wysdom Hall at BADA 2019.

**Right:** George IV silver-gilt Shield of Achilles by Philip Rundell after John Flaxman, from Koopman Rare Art at TEFAF Maastricht.

Full coverage: BADA 2019 – p30-35, TEFAF Maastricht – p39-49



Model of church in Jerusalem goes to buyer... in Jerusalem  
page 15



Get the latest angle on the 19th century art market  
page 20-21



Revealed: the collector who has reunited Meiji rarities  
page 5



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SPECIAL COVERAGE OF

# TEFAF 2019

MARCH 16-24 MAASTRICHT



- Our pick of objects to look out for
- TEFAF CEO explains what's new in 2019
- Vetting process: change for the better?
- Two top dealers share their plans

TEFAF 2019 *Interview*

# Ringling the changes

A surge of fresh faces in the Modern section, a shift in the global vetting policy and stronger links with the host city are among the recent shake-ups at *TEFAF Maastricht*, as the CEO tells *Frances Allitt*



*TEFAF Maastricht* has undergone several years of change. This year brings a shake-up to the exhibitor list with around 40 of the 276 dealers new for this edition.

In what was dubbed a 'major re-calibration' of the event, the majority of newcomers are in the Modern section. A shift in the global vetting policy which removed any members with commercial interests from the committees has also been announced for this year's event.

CEO Patrick van Maris spoke to *ATG* about the shifts implemented to the now international brand since he took the reins in 2015.

## Patrick van Maris CEO, TEFAF

### What does this year's shake-up to the exhibitor list mean for the fair?

We always strive to have the best exhibitors possible bringing the best-quality pieces. This year we have around 40 new exhibitors including a lot of dealers who have wanted to be there for a long time. The turnover means that we have a very strong representation in our Modern and Contemporary areas especially.

### Does the requirement for exhibitors to reapply every year mean effectively saying goodbye to some long-term participants?

It isn't saying goodbye, we just have more demand than supply. Exhibitors have to reapply every year [since 2016]. Just because a dealer is not selected for one fair it does not mean that they are not good dealers, we are just looking at the fair as a complete picture. Someone who isn't selected this year might be selected next year. Changes to the selection procedures mean a guarantee that we will continue to provide consistently high quality going forward.

### What were some of the key factors in changing the global vetting policy?

We want to make sure our vetting remains as fair as possible. When we opened in New York you couldn't have exhibitors vetting\*. If we are a global company, we need the same policy around the world and we feel very confident that we have the right vetters in place.

### Is it dangerous to lose members of the trade on the vetting panels?

I want to say a bit about this. One factor which is important to communicate is that the chairman of the vetting committee can call on a dealer or dealers when their help is needed. In other words, dealers can be part of the panel, but they cannot vote. Dealers have unbelievable knowledge and connoisseurship, and this was a plausible compromise.

### What is behind the changes to *TEFAF Maastricht* during the past few years?

Every organisation should look back and say 'What have we achieved? Where do we want to be given recent market developments?'

By bringing in new blood at the organisational level we felt we were able to move forward step by step. We have surveyed our dealers too and kept a close dialogue with them. You need to have a lot of communication if you want to roll out change to a traditional event like *TEFAF*.

### Has the look of *TEFAF Maastricht* changed this year?

We have done some fine tuning to the floor plan. The major change is that the Tribal and Design sections have been mixed together (though they are still categorised as distinct sections). We're very excited about the change, which resulted from dealer feedback.

### How has having the New York fairs changed the *Maastricht* fair?

When we decided after 30 years to have a satellite fair in the US, we thought of it as offering a window on *Maastricht*. It was important for us to extend our brand in the US and to attract Americans to the 'mothership' in *Maastricht*. In the past few years the brand has had a lot of publicity and has openly made many changes. More American visitors and US museums are attending, and it has attracted a new dealer population to the brand. Meanwhile we have worked with *Maastricht* to make the town and the event even more hospitable.

### Yes – in 2017, *TEFAF* announced a 10-year partnership with the city of *Maastricht*. What does this mean for the fair?

Importantly it gave a lot of rest in the minds of all involved because we can build strongly on what we have. There is to be more hotel space available to foreign visitors in *Maastricht*, for example, and the MECC (exhibition centre)



**Just because a dealer is not selected for one fair it does not mean that they are not good dealers, we are just looking at the fair as a complete picture**

is going through a big refurbishment in 2021. That wouldn't have happened if we hadn't made the deal.

### What's next for the brand?

We've made a lot of changes recently, so our focus now is to fine-tune, consolidate and make sure that what we've put in place is successful. Over the past few years we have looked at what we want to be moving into the future and we feel really comfortable with our move into the 21st century.

### As other big fairs open and expand (such as *MCH* buying *Masterpiece* and *Frieze LA*), what does that mean for *TEFAF*?

All competition is healthy competition.

### What is your goal for each event?

To make sure that people can come, experience the best art, buy and trust.

\* It is not a legal requirement that there should be no individuals with a commercial interest involved with vetting in the US. However, in the US they are more aware and sensitive to situations where conflict of interest could arise, so when establishing the New York fairs, *TEFAF* took the decision from the outset not to include those with commercial interests in the vetting committees. *TEFAF* is now making this a company-wide policy.

# Pros and cons of a vetting shift

Art dealers and auction house experts were struck from all TEFAF vetting panels following the introduction of a new global policy last year.

The review was held “to ensure we remain the most trusted sales platform within the international marketplace” according to Nanne Dekking, chairman of the TEFAF board of trustees.

The new policy will be applied to *TEFAF Maastricht* for the first time at the 2019 edition of the fair. The effect of the change, if any, won't be felt for some time. It is unlikely to lead to a significant change in buying at the event this year.

In the past few months *ATG* has canvassed a range of opinions on this topic. Here we present a summary of them (see *ATG* Nos 2369 and 2371).

“

While many in the trade undoubtedly have vast knowledge of their field, the point has come where they should no longer be present on vetting committees. The conflict of interest, real or perceived, is too great for a fair to risk. What gives a dealer the right to determine whether the pieces exhibited at a fair by a competitor, not represented on the committee, should remain on sale or not?

They may not have control over what is vetted off their own stand, but in making decisions about the stands of others they are well aware of what they themselves have brought to sell. Even where a dealer is not exhibiting at the fair they vet the potential for a conflict of interest to arise is apparent.

Many dealers are indeed great experts and should be celebrated as such, but the appropriate forum for that expertise is their own stands, not determining what can and cannot be exhibited at a fair by their commercial rivals.

**James Ratcliffe,  
The Art Loss Register**

“

Although a sprinkling of academics would be useful, if not essential, specialist dealers who have spent their lives handling, studying, examining and – not least – risking their own money on their purchases will without doubt have a wider and deeper understanding.

However, it is clearly undesirable for dealers within the fairs to be part of vetting committees. I believe expecting fellow exhibitors to judge each others' exhibits totally dispassionately is demanding a little too much from humanity.

**Tobias Jellinek, dealer**

antiquetrade gazette.com



“

I am staggered at the naivety of TEFAF in removing all dealers from vetting. Dealers generally have the best insight about the condition of an object as they spend a lot of their lives looking at auctions and other dealers' stock. They handle a huge quantity and variety of antiques which puts them in the best position to judge.

It is up to the particular heads of individual committees to ensure that no undue pressure is exerted by any individual of that committee. In my experience it was a very democratic process, all the more so as most members were a mixture of dealers, academics and restorers.

**Alastair Dickenson,  
silver dealer**



“

In one sense, TEFAF's decision is an extraordinary one. Compared to a dealer who has been buying and selling for 30 or 40 years, museum curators and academics won't necessarily recognise [rediscovered or emerging] artists' work, their handling of paint, tonality or draughtsmanship.

Yet in other ways I can understand where TEFAF is coming from. We are all aware of the rising litigiousness in the art market and commercial rivalries in the trade.

I'm also conscious we are moving into an era when fewer dealers have had the privilege of handling the quantity of work that my generation did.

It's a different world and the TEFAF decision on vetting reflects that.

**John Robertson, picture dealer**



“

I would never doubt the knowledge of a museum curator or specialist but they simply don't see the sheer volume and turnover of objects that auctioneers and dealers do. And I would also suggest that they do not see the reproductions and fakes in any real quantity either.

That said, I can see the perceived or potential conflict of interest when you have commercial vetters. Overall, I understand why TEFAF might do this but a vetting committee without the trade simply cannot be such a thorough process.

**Cristian Beadman,  
head of European sculpture  
and works of art, Dreweatts**



“

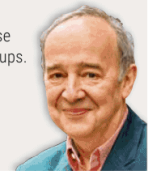
In my experience, the process depends on a variety of skills.

Museum expertise is recognised as bringing huge value to judgments about attribution and context.

Seasoned representatives of auction houses and the trade bring expertise from seeing and, importantly, handling, multiple objects in their fields, on a daily basis.

Vetting, which is undertaken to protect the buying public, should depend on the combined expertise of all these interdependent groups.

**Martin Levy,  
H Blairman  
& Sons**




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London W1J 5PG  
+44 20 7629 4670  
pasi@slmoss.com  
www.slmoss.com

## Sydney L. Moss Ltd.

Chinese and Japanese Art

Amida Nyorai lacquered wood temple sculpture.  
14<sup>th</sup> century.  
Height: 23 cm.



TEFAF 2019 Highlights

# Journeys of discovery

An intriguing find by a dealer new to TEFAF Maastricht leads a look at some of the highlights on offer at the huge event.

Anne Crane, Frances Allitt, Alex Capon and Laura Chesters report



## EBERWEIN ANCIENT ART

### STAND NUMBER: 428

New to TEFAF Maastricht this year is the Paris antiquities dealer Galerie Eberwein Ancient Art, which has chosen the international fair to unveil a newly discovered piece of ancient Egyptian art from the tomb of a famous pharaoh.

The polychrome limestone fragment (**far right**), 14in (36cm) high, part of a funerary bas relief, comes from the 3300-year-old tomb of Pharaoh Seti I. This is one of the best-known tombs in the Valley of Kings but has been sealed for the past 30 years because of deterioration due to humidity and tourist numbers.

The tomb, comprising 11 chambers and two side rooms with its wall paintings, was discovered in October 1817 by Giovanni Belzoni who set about recording what he saw, although his work was never completed. Subsequent expeditions removed parts of the tomb which can now be found in various museums.

A project has been set up to record every known piece to recreate the tomb in digital form. Antonia Eberwein from the dealership went to an exhibition in Basel, *Scanning Seti*, about the project and a few months later when she came across this fragment that was being dispersed from a private collection she thought it might be linked to the tomb and bought it.

She contacted Florence Barberio, the Egyptologist working on the project, and her response confirmed it was from Seti's tomb, with an inscription revealing that it was an excerpt from *The Book of Gates* located in the room of the sarcophagus. Eberwein has lent the fragment for scanning so it can be added to the record. It will be offered at Maastricht with a price of **€70,000**.

Not all the Egyptian antiquities that Eberwein is showing will be priced at this level. Among the more affordable pieces on offer at TEFAF will be this little blue faience amulet of the god Bes (**above left**), 2in (5cm) high, dated to the late dynastic period (c.6th century BC). Formerly in a private collection in Germany, acquired c.1960, it is priced at **€2100**.

[egypt-art.com](http://egypt-art.com)



## XAVIER EECKHOUT

### STAND NUMBER: 170

Paris dealer Xavier Eeckhout, who specialises in animalier sculpture, will have a selection of works from the Antwerp school on his stand including a fine work by the leader of the group, Rembrandt Bugatti. *Zebra and antelope*, **left**, a model created c.1900-10, was produced in an edition of three by the Hébrard foundry.

Cast c.1910, this is signed, titled and numbered 7, and has the Hébrard stamp. It is priced at **€450,000**.

Eeckhout will also be taking a selection of 'more affordable' works among which is this head of a lioness, **far left**, by the Parisian sculptor Georges Lucien Guyot (1885-1973). The 11½in (24cm) high cire perdue Susse Frères cast of 1930, after a model created c.1925, will be priced at **€20,000**.

[xaviereeckhout.com](http://xaviereeckhout.com)





Images copyright Galerie Delalande Paris

**GALERIE DELALANDE**

**STAND NUMBER: 138**

The Galerie Delalande is a left-bank dealer from Paris specialising in a cornucopia of scientific, maritime and collectors' items that range from globes and ship models to medical instruments and walking canes.

One of the stars on its stand at Maastricht will be this pair of miniature terrestrial and celestial globes measuring 3¾in (9.5cm) in diameter (**left**). Signed *A New Globe of the Earth by N Lane 1776*, they have brass meridians and are set on rare ivory feet (the gallery knows of only one other 18th century miniature pair of globes with ivory feet, those signed by Nathaniel Hill dated 1754 in a private collection). The Lane globes are priced **in the region of €65,000-75,000**.

Another of the gallery's specialities is smoking equipment which includes a range of tobacco pipes. This fine-quality French Meerschaum of c.1900, **far left**, with an amber stem and silver collar, has a bowl carved as a seated spaniel who is shown holding its master's whip in its mouth. Measuring 6¾in (17cm) in length, in the original case and with a provenance to the Astley Museum, London, it is priced between **€4000-6000**.

➔ [delalande-antiques.com](http://delalande-antiques.com)

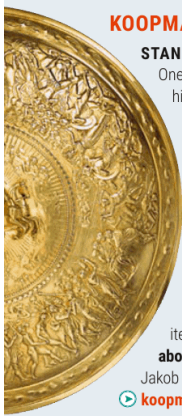
**JASON JACQUES GALLERY**

**STAND NUMBER: 613**

Jason Jacques Gallery has been standing at *TEFAF Maastricht* for eight years including one as a showcase exhibitor. The New York dealer specialises in European artists' ceramics of the late 19th and early 20th century as well as work by contemporary artists. This striking stoneware head of a faun (**below left**) is by the French ceramicist Jean-Joseph Carriès (1855-94) who is best known for his Japoniste stoneware forms. It dates from c.1885 and will be one of the highlight pieces at *TEFAF* where it will be priced at **€325,000**.

This year though, Jacques is emphasising the contemporary element of the gallery's stock, which will make up roughly half the works on display. He is taking a selection of pieces by the American artist Shari Mendelson (b.1964), who uses recycled plastic to create vessels inspired by antique and ancient glass forms from the classical and Islamic world. Pictured **below right** is one of the 11 works that will be on show, *Vessel with Blue Zigzag* from 2017. It stands 20in (51cm) high, is made from repurposed plastic, hot glue, acrylic polymer, resin, mica, and monofilament and is priced at **€5500**.

➔ [jasonjacques.com](http://jasonjacques.com)



**KOOPMAN RARE ART**

**STAND NUMBER: 156**

One of Koopman Rare Art's highlights is this fantastic Shield of Achilles, **left**, by pre-eminent English silversmith Philip Rundell. Described by the dealer as "the most spectacular example of Regency silver of all time", the George IV silver-gilt masterpiece is cast in silver gilt and chased after a design by John Flaxman.

It bears the royal arms of Ernst Augustus, Duke of Cumberland and King of Hanover (1771-1851). It will take centre stage on Koopman's stand at the fair and is offered for a price **in the region of £5m**.

At the other end of the scale Koopman has a number of lower-priced items including a large silver-gilt German two-handed wine tasting bowl, **above right**. Made in Augsburg, c.1680, it carries a maker's mark of Hans Jakob Wild II. The 6¼in (16cm) bowl has an asking price of **£4850**.

➔ [koopman.art](http://koopman.art)



**DR JÖRN GÜNTHER RARE BOOKS**

**STAND NUMBER: 109**

Dr Jörn Günther Rare Books from Basel, Switzerland, is bringing a range of books and manuscripts to Maastricht.

A regular at the fair, the book dealer's highlights this year include the *Fauquier Book of Hours* (**top right**) that had disappeared from public view for more than half a century.

The manuscript on vellum is believed to be a commission c.1420-40 for a gentleman living in the diocese of Besançon, probably a member of the family Fau(l)quier of Poligny. It contains 13 miniatures illuminated by the Master of Walters 219 (believed to be an itinerant painter from Lombardy in Italy) and a master from Amiens. It is priced at **€880,000**.

At the other end of the scale the dealership will offer a number of items priced at five digits and lower, including a small c.1510 fishing manual *Fischbüchlein* from Strasbourg priced at €25,000 and an **€8000** miniature on vellum from Bologna, Italy c.1350-1400 (**right**). *Soldier in a Landscape* is a leaf from a 14th century antiphony (a book made for liturgical choirs). The large historiated initial *D* features a bearded foot soldier in half-armor. He holds a heavy cudgel and a large shield and his shoes are Roman caligae – the military sandals worn by soldiers. Günther noted that "the light burgundy colour of the man's face and legs is possibly a reference to a darker complexion".

➔ [guenther-rarebooks.com](http://guenther-rarebooks.com)



**SYMBOLIC & CHASE**

**STAND NUMBER: 247**

London's Symbolic & Chase will be visiting *TEFAF Maastricht* for the first time and is bringing a range of high-end jewellery. Among the highlights on its stand will be two examples charting the evolution of the *giardinetto* design at the beginning of the

20th century. This 4in (9.5cm) long Belle Époque onyx and diamond *devant-de-corsage* brooch, **left**, by Cartier Paris c.1910, "epitomises the style that Cartier explored between 1905-15".

The dealership said the brooch style moved slowly away from the garland style of the end of the 19th century and this piece reveals how the bows and garlands popular in the 19th century became more vertical. This example also shows the more stylised floral vase motif which in this case is combined with a lily of the valley (often associated with Cartier in this period). The monochrome pallet is a classic element of the period, when coloured gemstones were abandoned until the 1920s. It is priced at the **seven-figure level**.

In contrast Symbolic & Chase is also bringing a colourful gem-set and diamond *giardinetto* brooch, **above**, by Boucheron, c.1925, priced at **under £100,000**. The dealership said these "two pieces are of similar inspiration and yet, what a difference 10 years makes... increased abstraction, geometry and colour".

➔ [s-c.com](http://s-c.com)



## TEFAF 2019 Highlights

### DAY & FABER

#### STAND NUMBER: 701

Day & Faber features a collection of oil sketches on paper by Thomas Fearnley (1802-42), one of the leading landscape painters of Norway during the 19th century.

He spent much of his career abroad and this collection, compiled by Asbjorn Lunde (1927-2017), records many of his travels around southern Italy, the Alps and Norway. It features small-scale plein-air pieces such as *The Wetterhorn* (1835), **right**, which is available for **€26,000**.

Fearnley's tutor Christian Dahl dubbed these sketches "better than his finished paintings, for in them he gave of his true self as he was and as he felt when face-to-face with nature".

Lunde, a New Yorker of Norwegian descent, formed the world's top private collection of 19th century Norwegian and Swiss landscape paintings. Many of the works now on offer were included in the 2011 exhibition *Forests, Rocks and Torrents: Norwegian and Swiss Landscapes from the Lunde Collection* at London's National Gallery.



Also on offer from Day & Faber is this black chalk and pencil drawing (**above right**), *Gathering Storm* by Walther Gasch (1886-1932). The German painter, draftsman and graphic artist studied at the Dresden Academy before undertaking study trips to France, Italy and the Netherlands. His output includes still-lives, landscapes and portraits. This scene is signed and dated *W Gasch 1906* to the upper right, measures 13½ x 20½in (34 x 52.5cm) and is available for **€1500**.

[dayfaber.com](http://dayfaber.com)

### ARTANCIENT

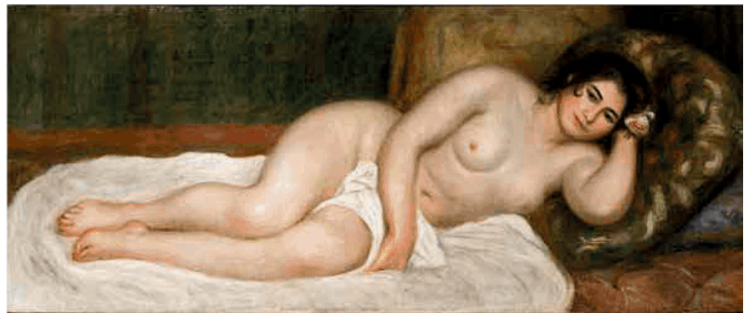
#### STAND NUMBER: 2

London dealership ArtAncient this year joins the Showcase section, which highlights young or recently established galleries. It brings a themed exhibition focusing on provenance, highlighting past owners of the pieces it offers.

One of its stand-out works is a fragmentary marble statuette of Zeus from the c.2nd-3rd century AD (**below left**). It was acquired by Henry Howard, the 4th Earl of Carlisle, during his travels to Rome from 1714-39 and sold at Sotheby's in 1991. It is now offered for **€35,000**.

Less expensive but equally fascinating is this silver lifetime-issue Alexander the Great tetradrachm from 325BC (**below right**). From the collection of Brazilian businessman Raymundo Ottoni de Castro Maya (1894-1968), it is available for **€5500**.

[artancient.com](http://artancient.com)



### DICKINSON

#### STAND NUMBER: 402

Pierre-Auguste Renoir's 1903 oil on canvas *Femme nue couchée* (*Gabrielle*), **above**, features on the stand of Dickinson, where it will be presented alongside the artist's *Jeune Fille Assise*, a smaller Renoir nude. *Femme nue couchée* is a late work by the artist when he was free to paint without being limited by financial concerns. The work measures 2ft 1in x 5ft 1in (65cm x 1.55m) and shows one of his favourite models, combining his interest in Orientalism, the idealised nude and historical precedents.

This c.1938 drawing, *Femme au Collier*, **left**, by Henri Matisse is offered for a **six-figure sum**. It is thought to be a portrait of Lydia Délectorskaya, his model and assistant. The collaboration, which continued until 1939, saw Lydia assuming not only the role of principal model but also that of studio manager and a painter in her own right.

[simondickinson.com](http://simondickinson.com)

### CHARLES BEDDINGTON

#### STAND NUMBER: 373

London Old Master dealer Charles Beddington told ATG that the pictures he is taking to Maastricht this year, which include 'unseen' works by Bernardo Bellotto and Michele Marieschi, represented the highest calibre selection of works he has ever taken to TEF AF.

He will also offer two exceptional London scenes by Canaletto (1697-1768), one depicting Old Somerset House which was unpublished until 2006 and priced at £6m, and the other showing the Thames at Westminster Bridge, **right**, which is offered for **£4m**. The latter, an 18½in x 2ft 6in (47 x 77cm) oil on canvas, has been identified as depicting the Lord Mayor's Procession in May 1750 and was painted for William Barnard, Bishop of Derry (d.1767).

Beddington is also offering eight School of Calcutta ornithological watercolours of birds from c.1810 which are available as a set for **£40,000**. All measuring 20 x 14½in (51 x 37cm), this example, **left**, shows a grey-headed swamphen (*Porphyrio poliocephalus*). He will also have a video installation on his stand for the first time (a film showing Venice made in 2011 by Tim Davies, priced at £20,000)

[charlesbeddington.com](http://charlesbeddington.com)



TEFAF 2019 Exhibitor interview: Sydney L. Moss

# Keeper of the flame

It's 12 months since Oliver Moss took the helm of fourth-generation Chinese and Japanese art dealership Sydney L. Moss. A busy year culminated in Moss making Japanese sculpture discoveries that will form the centrepiece of the dealership's 2019 *TEFAF Maastricht* stand.  
*Interview by Noelle McElhatton*



**Oliver Moss:** 'Fairs come and go but *TEFAF Maastricht* has oomph and longevity'

**ATG: It's your gallery's fourth time at *TEFAF Maastricht* this year. Do you feel like a 'TEFAF stalwart' by now?**

**Oliver Moss:** Not quite! But we're getting more and more visitors heading straight for our stand, expecting us to be there. The Sydney L. Moss business was founded in 1910 and so in terms of Asian art, we're a stalwart company.

But I don't feel like one of the *TEFAF* 'old guard' yet.

**Can you sum up your mood as the packing for *TEFAF Maastricht* begins?**

Hopeful, in a word. So far at *TEFAF*, we've sold enough things to make us want to keep going back and it has become the key event of our year.

My grandfather Sydney Leonard Moss (1893-1980) was a founder member of the *Grosvenor House*

*Antiques Fair*, which we did for 64 years, and my father Paul used to do fairs in Hong Kong and New York but gave them all up. Whereas some events peter out, *TEFAF* hasn't – it's got oomph and longevity.

We've sent tickets to people who've bought previously and to key clients, but you can't bank on client A or B coming. When it comes to choosing what to bring, though, you do have to bank on your instincts.

**So, your star objects this year...**

Our lead objects for *TEFAF Maastricht* this year are two large-scale Japanese wood Buddhist sculptures.

If I had to pick one, it would be Fudō Myō-ō, 'The Immovable' (pictured above right), the protector of Shingon Buddhism.

He stands fiercely resolute, engulfed by a flaming mandorla, ready to vanquish evil with fire and steer people

towards enlightenment.

The Fudō Myō-ō, from a former temple collection, dates from the late 10th to early 11th century. This is one of my great discoveries of 2018.

**Why the recent interest in Japanese wood sculpture?**

In our opinion (and we're not alone in this belief), Japan has produced the world's greatest wood sculptures – the most expressive, powerful and well-preserved.

Only recently has it been legal to export the more important sculptures from Japan.

You don't find such sculptures outside Japan, though there are great collections in museums in Minneapolis, Boston and San Francisco.

Last year we bought our Aizen Myō-ō Buddhist sculpture at auction and took it to *TEFAF Maastricht*. That acquisition got us



**We're seen as stocking expensive pieces but that's not a problem because we aim to buy magnificent things**

*Oliver Moss*

really interested in the genre, and we wanted to see if we could buy some more.

**Where did you acquire these sculptures?**

We went to Japan – myself and my dad (Paul Moss) – for 25 days last October, on an academic expedition.

We visited 40 temples, 15 museums and a castle, to immerse ourselves in Buddhist sculpture in its true home.

You can't buy direct from the temples themselves, of course, but a few great Japanese dealers have these objects in strength and depth.

The trick is getting such dealers to show you the best.

We bought our Fudō Myō-ō from one of the major old dealers in Kyoto, with whom we have a long-standing relationship because he had bought Chinese ceramics from my great-grandfather, Sydney.

We're going back to Japan soon,



## Key facts Sydney L. Moss: an evolution

Founded in 1910, four generations of the Moss family have run the Chinese and Japanese art gallery located on Queen Street, Mayfair, London W1 since 2008.

Oliver Moss assumed control of the gallery from his father Paul, who retired a year ago. Paul's expertise will still be drawn on, especially around research and acquisitions. In his 38 years as proprietor,

Moss senior moved the gallery away from Chinese ceramics towards literati Chinese arts and the arts of Old Japan.

As to making his own mark, Oliver is heading back to Japan in April for inspiration. Japanese sword furniture has piqued his interest, though "it will take me years to get on top of," he says.  
**slmoss.com**

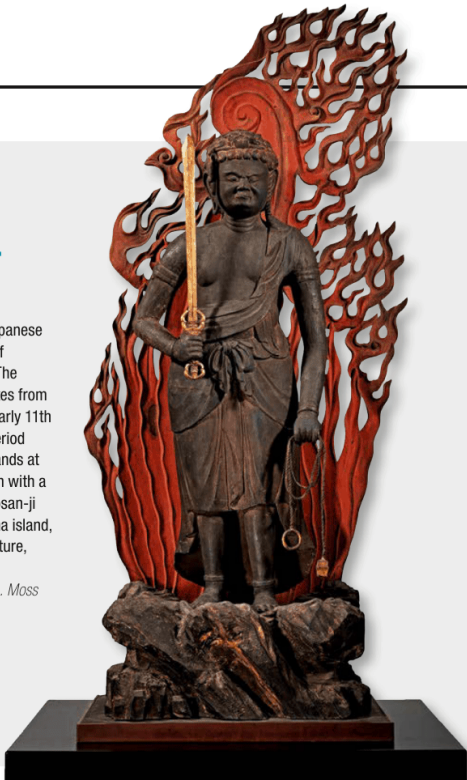




## My star object:

This imposing Japanese wood sculpture of Fudō Myō-ō – ‘The Immovable’ – dates from the late 10th to early 11th century, Heian period (794-1185). It stands at 50in (127cm) high with a provenance to Kōsan-ji Temple, Ikuchijima island, Hiroshima prefecture, collection no 18.

Image © Sydney L. Moss



coinciding with the abdication of Emperor Akihito on April 30, which will usher in a new reign period for Japan.

### What else are you taking to TEFAF?

We’re mounting an exhibition of Japanese theatre masks and mask netsuke (see box, right). There are five other sculptures we bought on the Japan trip that we’ll unveil at TEFAF Maastricht. And as usual, we’ll be taking some special netsuke and inro bought in the past year, as well as some beautiful lacquer boxes.

We’ll also take some Chinese scholars’ objects, like bamboo brushpots, a wristrest and an ink stone – in other words, a smattering of interesting things that we know TEFAF visitors have a taste for.

### Do you own everything you take to TEFAF?

No – some objects come with us on consignment. This year, just some netsuke and a few Japanese paintings. We agree with the owner on the price tag, including the percentage we add on for our services and any import tax.

### How will the tax regime change for you post-Brexit, when moving objects in and out of the EU?

The answer is, nobody knows as there is no certainty around how ‘out’ of the EU we’ll be. If we’re outside the customs union, there’s hope we won’t have the 5% EU import tax.

However, I’ll wager the UK government will keep levying that tax.

antiquetrade gazette.com

My feeling is that whatever the deal with Brexit, buying and selling to the Continent won’t get any cheaper.

### What is the price range of objects on your stand?

We are perceived as stocking expensive pieces, but I don’t see that as a problem because we aim to buy magnificent things. For instance, we’re bringing signed Chinese bamboo brushpots, which are rarely seen at TEFAF. They can go for hundreds of thousands of pounds, even at UK auctions.

We don’t put prices on the object labels but they can be seen in a book on the stand that also has condition reports.

### And detail on provenance, presumably...

Of course. We’ll name the collection an object has come from – if we have permission to do so – to give it added weight and interest. As for auction history – which is publicly available information – that’s not provenance, which is about who’s owned the object. Auction price often has nothing to do with an object’s actual value.

### Is the vetting day a tense one for you and your team?

We’re required to vacate the premises for a day and this year we plan to visit Cologne, so the answer is, no! But when you return, you don’t want to see a note from the vetters asking for clarification.

## The maker behind the mask: an exhibition by Sydney L. Moss

At TEFAF Maastricht 2019, Sydney L. Moss will mount an exhibition of theatre and netsuke masks, aimed at highlighting their sophistication and vibrancy.

The demand for finely crafted masks gave rise to professional mask carvers who worked closely with actors to produce bespoke pieces.

The three masks pictured here were once part of the collection of Peter E Müller, Künsnacht, Switzerland.



(Left to right) A Japanese mask netsuke of Heikegani in pale boxwood, unsigned and attributed to Kokeisai Sanshō (1871-1936). Height: 1.7in (4.3cm), ex-Peter E Müller collection, no 206.

A Japanese mask netsuke of Karura (Garuda) by Kokeisai Sanshō (1871-1936), in pale boxwood and signed with *kaō*. Height: 2in (5.1cm), formerly Peter E Müller collection, no 2.

A Japanese mask netsuke of a grotesque ghoulish by Kokeisai Sanshō (1871-1936), in pale boxwood, signed with *kaō*. Height: 1.5in (3.9cm), ex-Peter E Müller collection, no 220.

Right: An unusual Japanese mask netsuke of Kannon, a character featured in Gyōdō theatre. This is the only known mask by Naitō Kōseki, early 20th century, in dark, stained boxwood, unsigned, dated 1913. It is 2.7in (6.8cm) high.

Sold by London auctioneer Glendining in 1916, lot 23, the mask was in the collections of G Davies and Peter E Müller, Künsnacht, Switzerland, no 18.

It is referenced on p393 in *MCI: The Meinertzhagen Card Index on Netsuke in the Archives of the British Museum*, by Frederick Meinertzhagen and George Lazarnick, published by AR Liss in 1986.

Image © Sydney L. Moss



### How do you avoid that scenario?

We gather as much detail for vetters as possible ahead of time, including having all the sculptures up to c.1650 scientifically tested using C14 radiocarbon dating.

I believe TEFAF’s curator-only vetting approach is good, in that it removes the competitive element that may come with dealers – and auctioneers – assessing your stock.

### What do you think about the Japanese market in particular, which has been in the doldrums?

If auctions are any guide, the big houses like Sotheby’s are introducing

their auctions in Japanese art again. Japanese art is still ‘cheap’ and great value.

### Finally, could you share one thing about TEFAF Maastricht that new visitors might not know about, but should?

That it takes days to cover properly! TEFAF Maastricht is one of those bucket list things to do if you’re a serious collector and if you intend to buy, you need to know that it’s a huge fair.

You’ll require two days to view and maybe a third for final consideration before buying. ■

TEFAF 2019 Exhibitor interview: Mark Weiss

# Picture perfect for Maastricht

Old Master art dealer Mark Weiss began exhibiting at *TEFAF Maastricht* in 1988. But for all the important 16th and 17th century portraits Weiss has sold at the Dutch fair since then, few are likely to have made a local connection quite like his gallery's star object for 2019. *Interview by Noelle McElhatton*

**ATG: How do you feel as you prepare for TEFAF Maastricht?**

**Mark Weiss:** Despite the turmoil and uncertainty in the world, I'm cautiously optimistic we will make some decent sales.

**In general, how confident can exhibitors be going into TEFAF?**

You just never know – it's a roulette wheel where some years you do well, and others you don't. It also depends on what you bring: is it what the market is looking for at that moment, and will the clients you hope to see make the trip to Maastricht?

You can come to the fair bringing what you think is a sure-fire winner but for whatever reason, when a client is standing in front of it, they decide against buying it. There are no certain sales until the money is in the bank.

**What's your sure-fire winner this year?**

We have a picture that given the publicity it's getting, I would be disappointed if it didn't sell. It's a portrait of a young nobleman – the Duc de Bouillon (1605-52), who later



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became Governor of Maastricht – painted in The Hague in 1626 by the leading Dutch painter of the time, Michiel Jansz van Mierevelt (see box, right).

We bought the portrait in the knowledge that it would be a fantastic piece to exhibit at *TEFAF*, given the Maastricht connection, but in itself, the painting is a superb example of Mierevelt's work.

**What publicity has it had?**

We're very proud that *TEFAF's* organisers are using the portrait on the front cover of the fair's catalogue and on many of their posters and banners. Not only that, but the city of Maastricht itself has chosen to put it on banners around the city too.

**You couldn't pay for that kind of advertising...**

I know! It's the perfect painting for *TEFAF Maastricht*, so I'd be surprised if we didn't find a buyer for it.

**What else carries high hopes?**

We have two other new paintings this year that we're very excited about, though they couldn't be more different in many respects. One is a large-scale, full-length portrait and the other a minute miniature.

**Are they discoveries too?**

The full-length portrait is a discovery and will be one of our stand's

**Left:** This miniature by Cornelius Johnson (1593-1661) depicts Dudley North, 4th Baron North (1602-77), around the time he became an MP for Horsham. Painted c.1627-28, it is an oil on copper oval, 2.5 x 1.7in (57 x 45mm) and signed with the monogram *CJ* lower left.



Mark Weiss: A Weiss Gallery portrait has been chosen as the emblem of *TEFAF*2019

centre-pieces. My very talented gallery manager Charlie Mackay did marvellous research identifying both the artist and sitter, who turns out to be of great historical significance for Holland.

It's by a relatively unknown Flemish artist, Frans Badens (1571-1618), and depicts the wealthy merchant Gerard Reynst when he was appointed as the second governor general for the Dutch East India Company.

We're hoping to get some Dutch institutional interest in it. We bought it privately in Italy and managed to identify a prestigious aristocratic provenance, prior to which it likely descended through the sitter's family.

**And the miniature?**

The miniature is by one of my favourite painters, Cornelius Johnson (1593-1661), and is just two inches tall, painted on copper. It's a veritable jewel for which we are building a special alcove in our *TEFAF* stand and will be priced between £45,000-£55,000.

**Is there too much attention paid to discoveries in the art market?**

For me, discovery is secondary to the real merits and quality of the art itself. I would rather acquire a portrait in great condition by an artist that is widely known and admired than discover a second-rate work by the same painter. Sometimes people do seem to get too caught up in a name.



**It's better to be transparent and disclose any recent auction and private history**

Mark Weiss

**How transparent should dealers be about an object's purchase history?**

It's better to be transparent and disclose any recent auction and private history. If anything, it can justify our pricing. We have to assume that educated buyers will use the internet to trace where a picture has been bought at auction, given that most auction prices are traceable.

For instance, the Gaspar de Crayer portrait of the Duc de Olivares which we displayed at *TEFAF* 2018 was sold for a seven-figure sum. The buyer was not unhappy that we made a substantial profit, since it was justified by the research we did that turned an anonymous painting into a significant masterpiece.

**Did you sell it at TEFAF?**

It sold, but after *TEFAF* 2018. Fairs aren't the be-all and end-all for a gallery such as ours. Not everyone who goes to *TEFAF* will come to the gallery, and vice versa.

Our space in Jermyn Street is still



## My star object:

A 17<sup>th</sup> century portrait of a young nobleman (pictured left and right), the Duc de Bouillon (1605-1652), by Dutch artist Michiel Jansz van Mierevelt (1566 -1641), turns out to have particular resonance for an art fair held in Maastricht.

The sitter is 21-year-old Frédéric-Maurice de la Tour d'Auvergne, Duc de Bouillon, Prince de Condé Sedan et de Rancourt (1605-1652) who later became Governor of Maastricht.

Painted in The Hague in 1626 when Mierevelt was at the apogee of his artistic powers as official court portraitist in the Stadtholder court of Prince Maurice of Orange-Nassau, the oil on panel is 25 x 20in (65 x 52.8cm). It is signed and dated centre left: 'Ao. i626./M Miereveld'.

"We bought the portrait in the knowledge that it would be a fantastic piece to exhibit at *TEFAF*, given the Maastricht connection, but in itself, the painting is a superb example of Mierevelt's work," says Mark Weiss.

The portrait has a prestigious royal provenance. It once formed part of the collection belonging to the 'Winter Queen', Elizabeth of Bohemia (1596-1662), sister of Charles I of England, and which descended with the Earls of Craven at Coombe Abbey until the 1960s.



**Right:** This full-length portrait has recently been re-identified and re-attributed after at least one hundred years of anonymity.

The artist is Frans Badens (1571-1618), arguably one of the most respected painters active in Amsterdam at the time, but now little-known.

The sitter is Gerard Reynst (c.1568-1615), on his appointment as governor general of the Dutch East India Company in 1613. An oil on canvas, it measures 76 x 46in (195 x 119cm).



Portrait images © The Weiss Gallery  
Photos of Mark Weiss by Earl Smith

a very important selling platform. We are one of the last remaining grand Old Master gallery spaces in Mayfair and St James's. It attracts people who wouldn't necessarily know us otherwise, so there is always potential to find new clients.

### Did you find new clients at last year's *TEFAF*?

Yes, we did and it's a big reason to exhibit there. A new British client bought a valuable picture from us and we also picked up new Belgian and Dutch clients too.

As for dealers selling to each other at *TEFAF*, that has sadly died away. This is partly because with reduced supply, paintings are costly to acquire and dealers need to maximise the return on their investment.

### Old Masters feature strongly on *TEFAF*'s exhibitor list. What's it like having competitors under one roof?

Given my niche market I don't believe we have direct competitors at *TEFAF*. Every dealer needs to have confidence in their own business model.

Invariably some dealers at *TEFAF* will put on a better display than others, with fresher stock. I would say 60% of our stock is new at *TEFAF*. This year our stand has been redesigned with a new layout, with a bit of added theatre, though our signature red colour stays the same.

I do particularly enjoy the social [antiquetrade gazette.com](http://antiquetrade gazette.com)

side of *TEFAF*, as it gives me the opportunity to meet with colleagues.

### Last year's opening day was shortened. Was that the right move?

It was, as you knew everyone walking around that day was potentially a client.

### Is vetting an anxious period?

I have a spa day while vetting is being done, so from my perspective usually it is very relaxing! That said, when you return to your stand, the feeling can be quite tense as you wait for the results of the vetting committee. If one wishes to contest any of their decisions there is a satisfactory appeals process which takes place face-to-face after vetting.

### *TEFAF Maastricht* and *London Art Week* are your key fairs. What different roles do they play?

They're very distinct. *TEFAF Maastricht* is about creating a display of your finest art works in a setting that you hope sets you apart from others, and at *TEFAF* we are playing away from home.

*London Art Week*, on the other hand, is a showcase for the physical gallery itself and helps support London as the centre of the art market.

### How do you feel about Brexit?

We're as confused as everybody else. I'm struggling to see any upside in the increased paperwork and greater expense leaving the EU will involve for UK dealers. After Brexit, all sales to the EU – in theory – become exports and we will not have to pay UK VAT. On the other hand the EU will certainly apply their own VAT and possibly impose further tariffs which could prove to be an impediment to sales.

### There's constant talk about 'reinvigorating' Old Masters. Have you felt the need to do so?

Last year we sponsored and mounted

an exhibition of contemporary photographic portraits by Dutch photographer Carla van de Puttelaar, inspired by Old Master portraits. We came up with the title – 'Artfully Dressed: Women in the Art World'. It was very successful demonstrating a synergy with early portraiture.

There's no doubt the market has shrunk and changed considerably since the time I joined my parents' business in 1972. One day I plan to write about what the art market was like back then.

Despite these changes the market is still thriving, and *TEFAF Maastricht 2019* will be the proof of that. ■

## Key facts: The Weiss Gallery



Founded in 1985 by Mark Weiss, The Weiss Gallery focuses on buying and selling Tudor, Stuart and northern European Old Master portraiture.

Located in the heart of the St James's, London district, the gallery has made many notable sales to distinguished private and

public collections around the world.

Mark started his art career straight from school, joining his parents' business in Essex before launching his own gallery.

The Weiss Gallery has exhibited at *TEFAF Maastricht* since 1988 and after a brief hiatus, has taken a stand there for the past 16 years.