

# DATEBOOK

MARCH 2015 THIS MONTH'S CULTURAL AGENDA

NEW YORK

## A Connoisseur's Eye

"A collection of this caliber rarely comes to market," says Jonathan Rendell, deputy chairman of Christie's, of the highly anticipated sale of more than 2,000 works of Asian art amassed by the late, great American dealer and scholar Robert Hatfield Ellsworth, who died this past August. Ellsworth was responsible for assembling the Metropolitan Museum of Art's collection of Ming and Qing furniture in the Astor Chinese Garden Court and is credited with fomenting a deeper interest in Chinese art in the West. Nicknamed the "King of Ming" by the *New York Times*, he counted among his clients the late John D. Rockefeller III and the Hong Kong financier Sir Joseph Hotung. In 1995 Ellsworth was made an honorary citizen of China in recognition of his efforts to preserve the historic houses and temples of Huizhou in southern Anhui Province.

Until recently, Ellsworth's celebrated collection occupied a 22-room apartment overlooking Fifth Avenue. Among the most notable acquisitions to hit the block are a 9th-century bronze figure of Shiva Nataraja Gangadhara from South India, at right, estimated at \$1.5 million to \$2.5 million; a pair of 17th-century gilded Japanese screens, each depicting a stable of prize steeds, tagged with a \$200,000-to-\$300,000 estimate; and a 19th-century imperial carpet, which until the first Opium War (1839–42) had graced the floor of the Palace of Heavenly Purity in Beijing's Forbidden City. It is more modestly pegged at \$60,000 to \$70,000. The sales take place March 17 through 21.

—ANGELA M.H. SCHUSTER



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## Worldly Treasures

The venerable **European Fine Art Fair (TEFAF)** welcomes 275 purveyors of the rare and wonderful for its 28th edition, March 13 through 22. New this year is “Night Fishing,” a section curated by archaeologist, author, and collector **Sydney Picasso**, which showcases works by postmodern and contemporary artists whose works reference the past. She took her inspiration from her father-in-law **Pablo Picasso’s** oil-on-canvas *Night Fishing at Antibes*, 1939, painted on the eve of World War II and currently in the collection of the Museum of Modern Art in New York.

Event newcomers include Rome-based gallery **Giacometti Old Master Paintings**, which is bringing **Aurelio Lomi Gentileschi’s** *Stoning of Saint Stephen*, circa 1603, and antiquaire **Alessandra Di Castro**, presenting a late 18th-century terra-cotta bust of the 2nd-century Roman emperor Antoninus Pius, at left, by **Bartolomeo Cavaceppi**. Among British dealer **Ben Brown’s** offerings is spatialist **Lucio Fontana’s** pale-hued and highly figurative *Ballerina*, 1952, in painted ceramic. Fair veteran **Georg Laue** of Munich-based **Kunstammer Georg Laue** is reinterpreting the classic collector’s cabinet for the 21st century. Among the highlights at his stand will be a 17th-century articulated boxwood mannequin from Germany and a fine 4-foot-wide cabinet with a host of hidden compartments, made of exotic woods and gilt fittings, circa 1600, in Augsburg, below. —AMHS



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An 1890s rocking settee made by the South Family of Mount Lebanon, New York.

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## Q+A WITH PHILIPPE SEGALOT

The New York–based private contemporary art dealer, best known for his \$117 million “Carte Blanche” auction at what was Phillips de Pury & Company in 2010, is making news again with his collaboration with Parisian **François Laffanour** of Galerie Downtown at the **European Fine Art Fair (TEFAF)** this month. The two will present a tightly curated exhibition of Shaker furniture—the first outing for the American minimalist aesthetic at TEFAF. *Art+Auction* editor at large Judd Tully spoke with Ségalot about this new endeavor.

**What brings you to Shaker furniture?**

Furniture has always been a passion of mine, and Shaker has everything I love in furniture: purity, simplicity, proportion, quality of material, perfection of craftsmanship. It is timeless and works so well with contemporary art—and on top of that, it has historical importance and a spiritual dimension. It has been a hobby and a passion of mine for a decade, and I decided to take a more professional approach to it.



**How did your collaboration with François Laffanour, known for his expertise and dealings in mid 20th-century French design, come about?**

I had this idea to show the work in Maastricht, and I brought the idea to François. After his visit with me to the 18th-century Hancock Shaker Village in Pittsfield, Massachusetts, he said, “OK, this is a project for me, too.” He immediately understood the importance and influence of Shaker furniture on 20th-century design.

**You also have the support and expertise of the Shaker Museum at Mount Lebanon, New York.**

Yes, they immediately responded to our effort since their own aim is to promote the Shaker culture in America and abroad. They’re lending several important works, and **Jerry Grant**, their top conservator, contributed to our new book, *Shaker: Function, Purity, Perfection*, just published by Assouline.

**How many objects will be on display, and at what price levels?**

There will be approximately 35 works, ranging in price from \$10,000 for a rocking chair to \$300,000 for a major cupboard from the 1820s to 1840s.

PARIS

## Sex in the City of Light



After a successful outing at Peres Projects in Berlin earlier this year, the multifaceted oeuvre of American-born artist **Dorothy Iannone** is the focus of a solo exhibition March 28 through May 14 at **Air de Paris**. Produced over the course of more than five decades, the works in the show, including *Oh Wasn't It Just Yesterday*, 1980, left, explore human sexuality in all its manifestations through a liberating blend of text and imagery. —AMHS

CLOCKWISE FROM TOP RIGHT: JEAN-BAPTISTE HUYNH; MATTHEW KROENING; HANS-GEORG GAUL AND AIR DE PARIS; KUNSTAMMER GEORG LAUE, MUNICH; GALLERIA ALESSANDRA DI CASTRO, ROME