

THE ANTIQUE DEALER AND COLLECTORS GUIDE

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CONTRASTS IN PAINTING
INVESTING IN SILVER AND JEWELLERY



life (he killed himself in 1916) studied animal forms in the zoological gardens of Antwerp and Paris. In his later sculptures he anticipated the stylisation of the 1920s.

The other sculptors in the show include Josué Dupon (1864-1935), a friend whom Bugatti once presented with a dachshund named *Wurst* whom both sculpted, and whose best-known works are two life size sculptures at Antwerp Zoo; his pupil Thierry van Ryswyck (1911-1958); the Italian Guido Righetti (1875-1958); Albéric Collin (1886-1962) with whom Bugatti shared a studio in Paris; the Russo-American Prince Paul Troubetskoy (1866-1938), a major influence on the "Parisian" Bugatti; and the eccentric and highly individual François Pompon (1855-1933) a marble cutter who only turned sculpture in his mid-thirties, was encouraged in his very late middle age by Rodin, and is now commemorated in his home town of Dijon with a whole museum of his work.



Pont Street, by Paula Robinson, one of the "Facades" exhibited at Smith's Gallery Three.

Portraits of buildings

Sarah Rendall, skilled at organising exhibitions for young contemporaries, this month mounts **Facades — and the Surface Effect** at Smith's Gallery Three, 33 Shelton Street, London WC2. It consists of recent work by five artists, as its title implies, "portraits" of buildings. Atmospheric pieces by Nigel Cladingboel; buildings from many lands by Simon Jones, who is an architect as well as an artist; Robert O'Rourke who works much of his time in Mediterranean Italy and Greece; American-trained Paula Robinson, who makes her living by architectural portraiture; and Olivia Temple, who more often than not chooses as her theme the buildings near her Somerset studio.

The greatest Irish artist?

Pym's Gallery, 13 Motcomb Street, London SW1, once more broadens our knowledge of Irish painting in **Irish Renaissance**, an anthology of Irish painting 1850-1950. It includes fine painting by Walter Osborne (1858-1903), another of Verlat's students in Antwerp, passing a seminal year — 1884 — in Brittany, and working in England from 1885 to 1892, when he returned to Dublin; Samuel McCloy (1831-1904), a northern Irish painter of genre pieces; the short-lived Frank O'Meara (1853-1888) and the long-lived



Top, *Lewes Downs, Sussex*, by Robert Thorne Waite, RWS, at the Heather Newman Gallery. Above, *Winter (left) and Autumn (right)* by Philippa Denby, from her exhibition *The Four Seasons* at The Fine Art Trade Guild.

Nathaniel Hone (1831-1917), both of whom lived and worked in Paris and at Grez-sur-Loing, which is where O'Meara painted *Twilight*, his work in this show, in 1883; and three paintings by the master, to my view the greatest of Irish artists, Jack B. Yeats (1871-1957).

Son of the painter John Butler Yeats, and brother of the poet/senator William Butler Yeats, as a child he was brought up in Sligo, studied in London at the Westminster School of Art, and went back and forth between London and Dublin until early in the 1900s he settled in Ireland for the rest of his life. The essence of all Irish life is in his imagery — city crowds and open shore, the poetry of the land and the romance of the music-halls, the jazz babies, the horse traders, and the archetypal Irish personage *Eileen Aroon*.

A farmer turned artist

The Fine Art Trade Guild has long had a gallery at 192 Ebury Street, London SW1, which it is now making available to non-members of the Guild. Such a one is Philippa Denby, who is showing there recent paintings and sculpture under the title **The Four Seasons**. Born in 1938, she trained at the Central School of Art and worked chiefly as a landscape painter, which well complemented her occupation as a farmer in Somerset, until a

decade ago when, winter making *plein-air* painting difficult, she began to make sculptures in wax for casting in bronze.

The resultant bronzes are usually limited to editions of nine, as are the four personifications of the seasons forming the centrepiece of the present show. Her fresh landscape paintings are now mainly of the countryside round her seventeenth-century house in Wiltshire, where she lives with her second husband, five children and a happy menagerie of household pets.

A coastal scene in Gloucestershire

The Heather Newman Gallery, Cranham, Gloucestershire, is holding an exhibition of **eighteenth and nineteenth-century watercolours** this month which includes a superb coastal scene of Swansea Bay by Edward Duncan showing sheep being unloaded on to the beach, as well as a fine William Callow of a market square in Coburg dated 1864.

Unusual are a delightful group of Robert Hills landscape studies from the Bruce Ingram collection, painted when Hills was visiting the Low Countries on his only visit to the Continent after the Battle of Waterloo in 1815. Also unusual are two early watercolours by Albert Goodwin, one a large wooded river landscape near Arundel, painted in 1866 when he was only 21, the other a hunting scene dated 1869 — a rare subject for the artist.

Newlyn in the Cotswolds

Richard Hagen, of Cotswold House, Broadway, Worcestershire, is holding an Autumn Exhibition which concentrates on **British painting 1880-1980** and includes works from the Newlyn and Scottish schools as well as by the contemporary still life artist Pamela Kay. Among the highlights of the exhibition are an interior scene *Jeanne's Door* by Dod Proctor which depicts a studio where the artist shared a villa in Tenerife with Jeanne du Maurier, whom she taught to paint. This was exhibited at the Royal Academy in 1948 and is a marvellously evocative sunlit and impressionistic study of an interior bathed in light. The Dorothea Sharp entitled "The Sun Hat" is every bit as impressive and depicts children seated at a table eating strawberries in the open air. In these two paintings there is evident both in technique and subject matter the influence of the Impressionists and their forerunners — in particular Monet and Van Gogh ▲



Children in a Meadow, by Dorothea Sharp, at Richard Hagen.