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APOLLO

THE INTERNATIONAL ART MAGAZINE

Gilt Trip

The splendour of
Second Empire Paris

Where next for
art publishing?

Wrecked by revolution:
a great Russian collection

An interview with
Hurvin Anderson



Cesati, Il Quadrifoglio, Torlo Centro Antico and Giuseppe Piva.

Elsewhere, Paris's Left Bank welcomes the ninth edition of **Parcours de la Céramique et des Arts du Feu** (6–14 September), which sees 22 international dealers mount displays of ceramics, glass and enamels – from Italian majolica and Sèvres porcelain to contemporary ceramics. Three days of lectures are programmed, including presentations by Béatrice Quelle on Chinese imperial *cloisonné* enamels, and Antoinette Hallé on Pierre Bayle and antiquity. Among the highlights on display is a Medici polychrome earthenware vase, attributed to Nicola Francioli and dated to around 1520–40 (Galerie Armétal). While in Paris, be sure to visit **Galerie J. Kugel's** exhibition 'A Mechanical Bestiary: Automaton Clocks of the Renaissance' (9 September–5 November). This is the first exhibition dedicated to the subject and features over 30 automata primarily made in Augsburg – the largest display ever assembled. Among the showstoppers is a gilt-bronze lion clock, dated to around 1620, whose eyes move with the rhythm of its mechanism (Fig. 2).

Late September marks the 10th edition of the **Biennale Internazionale di Antiquariato di Roma** at the Palazzo Venezia, which attracts over 30 international exhibitors (29 September–3 October). Highlights include a 1707 view of the Colosseum by Gaspar van Wittel at Robilant + Voena; a marble head depicting Emperor Antoninus Pius at Antichità Valerio Turchi; and a 15th-century panel depicting the Madonna and Child by



2. Automaton lion clock, c. 1620, Augsburg, gilt-bronze, ht 29.5cm. Galerie J. Kugel, Paris

September Calendar

Parcours de la Céramique et des Arts du Feu

Carré Rive Gauche and Île Saint-Louis, Paris
6–14 September
www.franceantiqu.fr/siccaf/uk.asp

A Mechanical Bestiary: Automaton Clocks of the Renaissance

Galerie J. Kugel
Paris
9 September–5 November
www.galeriekugel.com

LAPADA Art & Antiques Fair

Berkeley Square, London
13–18 September
www.lapada.org

START Art Fair

Saatchi Gallery, London
15–18 September
www.startartfair.com

EXPO CHICAGO

Navy Pier, Chicago
22–25 September
www.expochicago.com

Brussels Art Square

Sablon, Brussels
23–25 September
www.brusselsartsquare.com

Biennale Internazionale di Antiquariato di Roma

Palazzo Venezia, Rome
29 September–3 October
www.biennale-antiquariato.roma.it

Fine Art Asia

Hong Kong Convention and Exhibition Centre
2–5 October
www.fineartasia.com

Francesco d'Antonio at Moretti Fine Art. More recent offerings come courtesy of Tornabuoni Arte, which offers Alberto Burri's 1951 canvas *Muffa*, and dealer Gian Enzo Sperone, who brings Atanasio Soldati's vibrant *Composizione* of 1944 (Fig. 3).

Further afield, **EXPO CHICAGO** dominates Navy Pier for the fifth year, with a line-up of 145 galleries representing 23 countries (22–25 September). Among the blue-chip exhibitors are Pace, Matthew Marks, Pearl Lam, and Marlborough. This year's Dialogues programme stands out; it features more than 20 panel discussions with leading figures from the art world including Hans Ulrich Obrist, Dieter Roelstraete, and Beatrix Ruf. Alongside this is a symposium dedicated to the British conceptual art group Art & Language.

In early October, all eyes are on the 12th iteration of **Fine Art Asia**, which returns to the Hong Kong Convention and Exhibition Centre (2–5 October). This event, the only one in Asia to show fine art and antiques from both the East and West, is going from strength to strength: in 2015 it attracted more than 25,000 visitors. Renowned European galleries exhibiting include Koopman Rare Art, Galerie Lamy, and Douwes Fine Art. There is much impressive Asian art on offer. Vanderven, a specialist in Chinese porcelain, has a fine Ming dynasty temple vase from the late Jiajing period, while Barrère Hong Kong presents a Tibetan gilt-bronze sculpture dating from the 13th–14th century. It depicts the compassionate Tara, a female bodhisattva who was worshipped in Tibet and Nepal. **A**



3. *Composizione*, 1944, Atanasio Soldati (1896–1953), oil on canvas, 26.6 × 17.4cm. Gian Enzo Sperone at the Biennale Internazionale di Antiquariato di Roma