

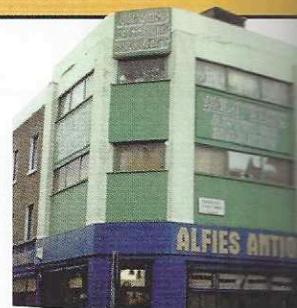
ANTIQUES TRADE gazette

THE ART MARKET WEEKLY

ALFIES AT 40
Dealers' Diary

A hat-trick of trade
anniversaries

Page 50-53



Baldwin's staff follow Goldbart to new business

Numismatists leave Gibbons Group
to join Sovereign Rarities in Mayfair

Report by Roland Arkell

IAN Goldbart, lifelong coin collector and former managing director of AH Baldwin & Sons, is launching a new numismatic dealership and auction firm in Mayfair.

Five senior specialists who formed the core of Baldwin's coin department are leaving to join the venture called Sovereign Rarities.

Trading from the third floor of 32 St George Street (above Shapero Rare Books), Sovereign are promising "access to the broadest selection of top quality coins struck over the past 2500 years".

Online auctions – and perhaps occasional 'bricks and mortar' auctions – are planned as part of "phase two development", but Goldbart says the emphasis will be on coin dealing in London from their retail premises and website.

"Our primary raison d'être

is retail." He added: "The coin market has been fantastic for a good 20 years and for us it will be a case of less is more. In numbers, we might be offering fewer coins but will focus on high-grade material in the higher-value range."

In recent months, Goldbart has been trading in anticipation of the new venture but predicts inventory will increase with the arrival of a full team of specialists covering a number of numismatic fields.

London debuts

The firm plan to attend a series of coin shows in the US and Germany to promote the brand and will take double stands at both the forthcoming *London Coin Fair* (September 3) and *Coinex* (September 30-October 1).

Most of the five ex-Baldwin's staff have worked with Goldbart for close to a decade – well before the firm was sold as part

Continued on page 4

ANTIQUES TRADE
gazette
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FRANCE-LA RENTRÉE

BIENNALE DES ANTIQUAIRES
A five page preview of the revamped and now annual big Paris fair
» Page 20

PARCOURS DES MONDES
A tour around the tribal trail on the Left Bank
» Page 26

OTHER PARIS HIGHLIGHTS
Previews of what's on offer at auctions and galleries this autumn
» Page 30

FEATURE SUPPLEMENT | ISSUE 2256

The annual Biennale

A 16-page Paris supplement – page 17-32

Auction Calendar the original and most authoritative listing of UK sales – page 60-67

Londons Largest Sunday Fair – followed by the **Largest Fair in the South of England**

Antiques & Collectors Fair
Sunday 4 September
8.30am - 9.30am £12 • 9.30am - 4.30pm £6
ALEXANDRA PALACE WAY, LONDON N22 7AY
FEATURING POP-UP VINTAGE FAIRS

Alexandra Palace
SUNDAY FAIR

Ardingly
INTERNATIONAL

Antiques Collectors Fair
Tues 6 & Weds 7 September
Tuesday 9am - 5pm £20 (Tuesday ticket a entry on Wednesday) Wednesday 8am - 4pm
SOUTH OF ENGLAND SHOWGROUND, WEST SUSSEX RH17

01636 702326
www.iacf.co.uk

The exhibitors' view of change



Mullany

London dealer Nicholas Mullany, owner and co-director of Mullany, specialises in the haute époque. A regular at BRAFA, and the Florence Biennale, they will be doing TEFAF Maastricht next year for the first time.

They are returning for the second time to the *Biennale des Antiquaires*. "Having exhibited in 2012, we were encouraged by the decision to annualise the fair and the renewed focus on art and antiques with less emphasis on *haute joaillerie* than in previous editions," Mullany says. "These are positive developments".

He adds "Paris is the heartland of haute époque taste and, with this redirection, the *Biennale* is the ideal event for us to showcase our best medieval and Renaissance objects to clients who love to visit France in September.

"We have been preparing for nine months and, working with French-based designers, our stand in the Nave will replicate a medieval cloister designed to create a gothic atmosphere."



Above: Nicholas Mullany.

Left: this 2ft 11in (89cm) high early 14th century French Limestone carving of the Virgin and Child with traces of original polychrome comes from Mussy-sur-Seine on the border of Burgundy and Champagne. It will be priced by Mullany in the region of €250,000.



Above: from Jacques Billen, this 7in (17cm) Egyptian faience dish decorated with Hathoric and Nilotic designs, has a provenance to a 1970s German collection.

Jacques Billen



Jacques Billen (above), an antiquities dealer with a gallery in the Sablon district of Brussels, founded his gallery Harmakhis in 1988. He participates in a number of fairs including TEFAF Maastricht, the Brussels Ancient Art Fair and BRAFA but this is the first time he has shown at the Paris Biennale.

"Having been to the *Biennale* as a visitor, I said, why not. I love Paris and I love the building. I have always admired this fair, it has an identity. I will be taking pieces I love, you never know in advance what is going to sell. But I am an Egyptologist so I will bring mainly ancient Egyptian pieces."



Galerie Chenel

Galerie Chenel is a Parisian family business specialising in antiquities, especially Roman works of art, with a Left bank gallery on the Quai Voltaire. They do a number of major fairs including *Masterpiece*, BRAFA and *Frieze Masters* and they will be standing at the new TEFAF New York in the autumn. Chenel have participated in the *Biennale* since 2012, so this will be their third staging.

"The *Biennale* is among the best international fairs and one of the most anticipated in the collectors' diary. But like all established events it needs to evolve and undergo change to maintain its competitiveness and prestige. As French dealers, this is the fair of our dreams."

This time Chenel have collaborated with the young designer Mathieu Lehaneur to create a stand that "demonstrates that classical antiquities cross all periods and continue to inspire and fascinate generations past, present and future".

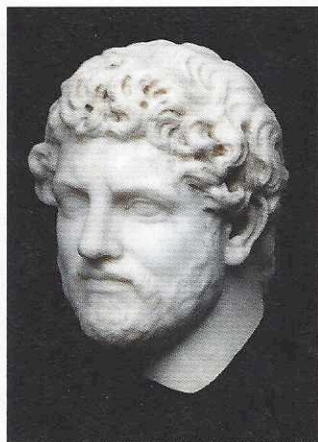
"We have thought hard about our selection as we do for every fair, and it reflects our taste for Roman sculpture with some important works, often featuring symbolic subjects. We will also have some fine Egyptian pieces, many of which are recent acquisitions".

The display will range in price from €5000 up to over €1m.



As French dealers, this is the fair of our dreams

Right: among the pieces that Galerie Chenel will be showing at the *Biennale* will be this 8½in (22cm) Roman marble head of a bearded man. The hair, with its entwined drilled curls, is stylistically close to portrait of the Emperor Hadrian or Antonius Pius dating it to c.130-140AD. The sculpture was restored as a bust in the late 18th century and was in a French collection from the 1950s.



A trio of loan exhibitions

A DISTINCTIVE feature of September's *Biennale* is its three loan exhibitions.

The organisers' biggest coup has been securing 35 items from the Hermitage in St Petersburg, which demonstrate the extensive patronage of Paris makers by the Russian court in the 18th century.

The pieces selected span the changes in taste across the centuries. The furniture includes a flamboyant medal cabinet from the works of André-Charles Boulle c. 1720, a gossamer-light rococo cartonnier by Bernard van Riesenbergh c. 1760 and a neoclassical commode and a secretaire, both attributed to François-Joseph Dehm and dating from the late 1700s.

Drawing on Paris's own extensive collections to give a 20th century perspective of art and design will be *Design and Daring!*, a display of eye-catching modern furniture objects from the Mobilier National.

This uniquely French institution takes a national responsibility for furniture and decorative arts.



An octagonal pendant made in Blois during the first half of the 17th century, from loan exhibition staged by the Fondation de Haute Horlogerie, Geneva.

established at the end of the 18th century in 1870. Today it maintains a collection of some 80,000 objects and is charged with furnishing the Elysée palace, the Hotel Matignon, French embassies and many other public and semi-public interiors.

The third loan show has been provided by the Fondation de Haute Horlogerie in Geneva, an organisation launched in 2000 by watchmaking giants Audemars Piguet, Girard Perregaux and Richemont Group.

Today 28 firms fund the Fondation to promote the art of timekeeping and their contribution to the *Biennale*, a history of watchmaking told through objects from their own collections from sundials and single-hand timekeepers to atomic clocks and 19th-century wristwatches.