

# Collectors' pieces

News from  
around  
the trade

## EXHIBITIONS

### RECONSTRUCTING A RENAISSANCE MASTERPIECE

Four pieces reconstructing the Petrobelli Altarpiece will be brought together at Dulwich Picture Gallery and will be on display from 10 February to 3 May 2009. The Dulwich and Edinburgh fragments have been previously reunited at Dulwich in 1981, but the Ottawa painting has not been seen in Europe alongside the other two pictures since the eighteenth century. The display at Dulwich will bring back together the four for the first time since the 1780s. The reconstructed altarpiece will provide the first opportunity in modern times for direct visual comparison of the paintings. The display will also be the first exhibition uniquely devoted to the work of Veronese in the United Kingdom.

Giovanni Maria Sasso, writing about the altarpiece and its dismemberment in 1795, tragically



The reconstructed Veronese Altarpiece

noted how 'it was sold in quarters, as one does with butcher's meat'. A reunion at Dulwich will re-evaluate an important work that has been much abused and forgotten.

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Marcus Harvey, Silver Maquette for Heroic Portrait Bust of Churchill, 2008, Sterling Silver

### STERLING STUFF II

London's newest sculpture gallery, Pangolin London, presents *Sterling Stuff II*. Pangolin London and Pangolin Editions, Europe's largest sculpture foundry, have commissioned the country's leading and emerging contemporary sculptors to create an exceptional exhibition of sculptures in sterling silver.

With over 60 works available to purchase from a broad range of artists including Damien Hirst and Antony Gormley, *Sterling Stuff II* offers a unique opportunity to encounter an extensive cross-section of contemporary sculptural practice. The exhibition opened on 17 November and runs until 18 January 2009 at Pangolin London in Kings Place, the recently opened arts centre in Kings Cross, London N1.

Sculptures in the exhibition will range in price from £1,500 - £25,000.

Opening Times: 10.00am to 7:30pm  
Monday to Saturday 11:00am to 6:30pm  
Sunday

Tel: 020 7014 4121



Still Life with Pewter Tankard

### THE UNIQUE TALENT OF MARTIN MOONEY

Martin Mooney is one of Ireland's finest artists with an extraordinary range of talents. On the one hand he paints still life with the meticulous skill of the 17th century artists of the Dutch Golden Age, while on the other he captures the breathtakingly beautiful mountains and coast of the west of Ireland where he lives. Both types of work will go on show in a selling exhibition at Portland Gallery, 8 Bennet Street, London SW1 from 5 to 23 December 2008.

Belfast-born Mooney can take up to three years to complete his still life paintings to be exhibited at Portland Gallery. Such is his passion and commitment to producing works of the highest quality that he painstakingly applies glazes time after time in order to achieve the depth and power that he insists on before he is satisfied with a painting. The pictures demonstrate his acute powers of observation and wonderful drawing skills and are strongly reminiscent of 17th century Dutch painting.

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The Young Girl by Alexei Alexeievitch Harlamoff (Russian, 1840-1925), c1870, oil on canvas, 19 x 13ins

### FROM ROMANTIC RUSSIANS TO THE BEST OF BRITISH

The Russian Imperial Family and the founders of Moscow's internationally renowned Tretyakov Gallery were among the patrons who bought works by the romantic painter Alexei Alexeievitch Harlamoff in the late 19th and early 20th centuries. One of Harlamoff's most charming pictures *The Young Girl* will be among the highlights of an exhibition entitled *Romantic Russians to the Best of British* at the Willow Gallery, 40 Duke Street, St James's, London SW1 from 5 - 13 December 2008. The exhibition will include fine 19th century continental and Victorian paintings and Modern British works by such well-known names as L.S. Lowry, Sir Kyffin Williams, Helen Bradley and David Shepherd.

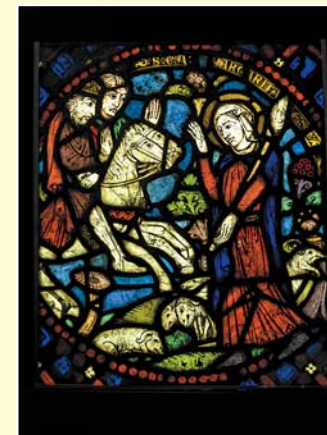
Romantic Russians to the Best of British will mark the first anniversary of the Willow Gallery opening premises in St James's in the heart of London's art market district.

Tel: 020 7968 1830

### EXHIBITION OF ART OF THE MIDDLE AGES

Each year collectors look forward to Sam Fogg's winter exhibition of Medieval art in his gallery at 15d Clifford Street, London, from Tuesday 2 December 2008 to Friday 16 January 2009. The show will include sculpture, paintings, stained glass, manuscripts and miniatures from all over medieval Europe, particularly England, France, Italy, Spain and Germany, from the 11th to the early 16th century.

One of the highlights will be a mid 13th century stained glass panel showing Saint Margaret of Antioch holding her spindle as she is approached by the henchmen of prince Olybrius. According to the Golden Legend, she was the daughter of a pagan priest named Aedesius. She was scorned by her father for her Christian faith, and became a shepherdess in the countryside. Prince Olybrius offered to marry her if she renounced her faith. Her refusal led to her being cruelly tortured and eventually put to death in 304 AD. This panel is characteristic of stained



Saint Margaret of Antioch, France, Amiens, 1240-50. Stained glass, 60 x 50 cm

glass from Amiens and probably dates from the mid 13th century. It is almost entirely intact which is remarkable for a panel of glass of this early date.

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Aernaut Mik (NL) *Middlemen* \*the artist

### ART, PRICE AND VALUE

From 14 November 2008 until the 11 January 2009 the Centre for Contemporary Culture Strozzi (CCCS) at the Palazzo Strozzi, Florence, Italy, is showing *ART, PRICE AND VALUE - Contemporary art and the market*, curated by the critic Piroshka Dossi (author of *Hype! Kunst und Geld*, Deutsche Taschenbuch Verlag 2007) and Franziska Nori, project director of the CCCS.

The exhibition will examine the increased links between

contemporary art and the international market and will feature the work of contemporary artists which throws light on the mechanisms of the international art system. The selection explores different points of view, ranging from complete conformity to the prevailing rules of the market to irony and sarcasm and even to an 'anti-market' stance taken by those anxious to avoid the commercial aspects of the art market entirely.

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