



Anna Brady
reports

email: annabradyl@atgmedia.com
tel: 020 7420 6625

Artists turn dealers again at The Other

THERE are no dealers at *The Other Art Fair* – well at least none exhibiting – but plenty visit to scope out the talent because at this fledgling contemporary fair it is the artists who are selling their work direct to the public, and sometimes the trade too.

The inaugural *The Other Art Fair* was held last year at The Bargehouse on London's South Bank and attracted 4300 visitors, with 1200 at the private view alone. Over £120,000 worth of art was sold – not a huge sum perhaps compared to other commercial art fairs, but a lot for the artists here, many of whom are not represented by a gallery and have not actually sold much of their art before.

Scream, Row, Opera Gallery and Rook and Raven were among the galleries who approached artists last year.

The second edition of the fair is from May 10-13 in the larger venue of Ambika F3 at the University of Westminster on Marylebone Road, London. It will feature the work of 100 artists, chosen from over 500 applications by a committee made up of the artist Chris Levine, curator and dealer Kenny Schacter of Rove Gallery and arts writers Francesca Gavin and Edward Lucie-Smith.

The atmosphere is fun, with works are pitched from an attractive £50 upwards and most are priced in the hundreds and low thousands.

www.theotherartfair.com



The shows that come in two by two

■ Paris and Battersea get set to celebrate animal magic

TODAY much Contemporary animal art often falls prey to tweekness, but look back a few centuries when our relationship with animals was less sentimental and more based on reliance and mythology.

Although many years apart in age and separated as two different collecting fields, classical antiquities and European folk art both share a fascination with animals as subject matter.

To illustrate a point, on the same night in mid May, two exhibitions open either side of the Channel at the galleries of Masterpiece London exhibitors, both including spare, minimal depictions of animals, often made not by known artists but begun for a purpose by unknown craftsmen.

One is at the Parisian family dealership **Galerie Cheneil**, who have created an "archaeological zoo" at their Left Bank gallery for a show titled *Animal Antique*.

The other is **Robert Young's 13th Annual Antique Folk Art Exhibition** in Battersea, London from May 11-19, a much-anticipated event among their clientele, which now includes several collectors of contemporary and modern art, as well as more traditional enthusiasts.

For over 30 years, Robert and Josayne Young have ploughed their own furrow dealing in a stylish mix of antique folk art, treen and vernacular furniture.

As always, the Young's folk art selection includes many depictions of animals in various incarnations, from classic British cockerel weathervanes to a 19th century German carved and painted Noah's ark, complete with 'two by two' animals.

As Robert says, items such as the Greek marble pig's head shown here from the Galerie Cheneil show have a



"very complementary aesthetic to our things and anyway ancient art often has as much in common with ours as contemporary works".

Olivier Cheneil, director of Galerie Cheneil, echoes these thoughts and believes that animals have a timeless appeal as subject matter and that collectors in the field often buy across many periods as "these same animals travel through the centuries and are part

continued on facing page



Above right: the *Animal Antique* exhibition at Galerie Cheneil in Paris will include this appealing Roman marble pig's head, dating from the 1st to 2nd century A.D. The diminutive, 4in (10cm) high head is from a French private collection, for which it was purchased in 1998, and is now priced at £20,000.

Above left: one of Olivier Cheneil's favourite objects in Galerie Cheneil's *Animal Antique* show is this Rhodian ankylos green-glazed faience in the shape of a hedgehog, dating to the 6th century B.C. The 2in (5cm) high hedgehog was found in Alexandria and was brought back by the British collector Captain George Fenwick Owen in the 1920s. It is priced at £16,000.



Above left: *The Pottery Loft* by the artist and 'pigeon fancier' Edward Henry Winded, a barber by trade, is unusual in that it is the only known painting by the artist depicting a human figure as well as his idiosyncratic racing pigeons. The signed and dated oil on canvas from 1912 measures 26 4in x 23 1/2in (70 x 59cm) framed. It was formerly in the collection of the late Hans Schwarz, an Austrian-born Expressionist artist who lived and worked in Britain from 1922 to 2003, and is priced at £4200 in Robert Young's exhibition, where prices for the 100 odd items included range from £750 to £17,500.

Above: this primitive pair of fawns were probably made as taxidermists forms in c.1890, constructed from a framework of wood onto which papier mâché has been applied to build up the body. The sculptural pair are Northern European, 2ft 3in (69cm) high and are priced at £4200 from Robert Young.

continued from facing page

of our everyday life".

The animals depicted over these pages emphasise both their enduring appeal and how remarkably little human artistic expression has changed over the past 2500 years.

As the introduction to Galerie Cheneil's exhibition of animal antiquities reads, "the beast is inseparable from man".

The exhibition runs from May 11 to July 21 at 6 Rue de Beaune, with a reception on May 31 to coincide with

the Carré Rivé Gauche's 35th annual exhibition trail from June 1-3 which this year is themed *Wild Thing!*

Olivier Cheneil says that animal antiquities are a popular collecting field and although this is the first time they have held such a show, these pieces have been gathered over the past 12 years as his family have always had a personal interest in this area.

Around 50 Egyptian, Greek and Roman examples are included, priced from €500 to €140,000, but with most in the region of €5000 to €30,000.