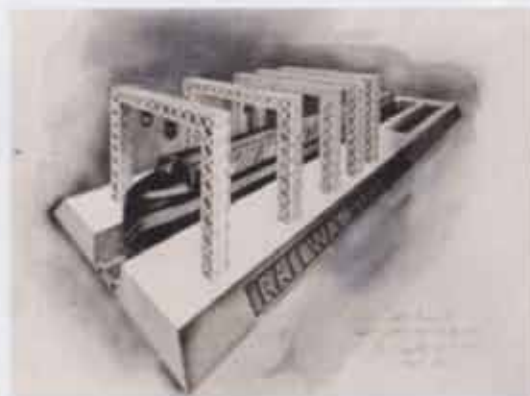




Above left: "The market for earlier, more gestural work is still strong, but it has become highly selective. We are pleased to be able to show one of the best Paul Feilers (1918-2013) we have handled," says Jamie Anderson of Waterhouse and Dodd. Feiler's *Pierced Vertical*, 1963-4, oil on canvas, 2ft 6in x 2ft 8in (76 x 81cm), is priced at **£165,000**. Above right: Michael Sandie's *Railway Station Monument Baden Baden: Illuminated platform and arches*, 1973, India ink over pencil drawing on paper, 2ft 2in x 2ft 10in (66 x 86cm), priced at **£800**.



## 5 Questions

Robert Young of Robert Young Antiques,

specialists in original antique folk art and vernacular furniture, talked to *ATG* from his stand at *The Winter Antiques Show*, New York, last week



### 1. Fairs v shops?

Fairs are like theatre: intense, dramatic and urgent. They are great spaces to meet people, but the shop, where trust, clients and friendships are made, is the core of what we represent. It is a special place, peaceful and sympathetic.

### 2. Stand-out moments of the New York Winter Antiques Fair so far?

Roberta Smith of the *New York Times* picked out a curiously modernist bust, inherently primitive, and featured it in the paper's weekend edition with a 19th century English clock face. The piece highlighted our stand as an 'OMG moment' of the show.

### 3. How do American and British clients compare?

Our American clients are typically a bit older than our UK ones and are more conversational, discussing their interests and visibly enjoying 'shopping'. In the UK and Europe the majority of our vernacular pieces go to modern, urban dwellings. In the US, we sell maybe 50% to rural, coastal and country homes.

### 4. Hopes for 2016?

That talented younger dealers continue to bring their creative energy to a developing market; people will smile more and be more considerate; the naturally talented will continue to make and create expressive works that speak from where words run out; and we will be able to continue to pay our bills.

### 5. Your favourite book about antiques or art?

Jim Edé's *A Way of Life* is a reflection on his creation of Kettles Yard in Cambridge. He spoke to me as a young dealer starting out in the early 1970s.

Later in my career, *Spiritually Moving*, a photographic essay on a collection of American folk art sculpture was published, with some of the most powerful sculptural works I've seen.

If you would like to be featured in 5 Questions, please contact [francesca@atgpubs.co.uk](mailto:francesca@atgpubs.co.uk)

## Abstract view of Brits in London

BRITISH artists are represented at two selling exhibitions in London this month.

**Waterhouse and Dodd's Modern British Abstract Art**, which runs until February 27, seeks to introduce some new names into a strong market.

They include in their exhibition a range of pieces that demonstrate the variety of British abstraction up to the present day.

"We feel the market for abstraction is in rude health and we want to present some of the best exponents alongside artists who deserve greater recognition," says Jamie Anderson of Waterhouse and Dodd.

"There appears to be greater demand for Victor Pasmore, but also artists such as Kenneth and Mary Martin," Anderson adds. "The market is beginning to reappraise abstract art from the 1960s and '70s."

Works on the show at the gallery in Albemarle Street, Mayfair, will be priced between £900 and £170,000, reflecting the variety of the pieces shown.

Meanwhile, on the other side of London, **Flowers Gallery** in Kingsland Road, Hoxton, showcases the work of Michael Sandie (b.1936), who started working in graphic

media during the '60s, but ultimately moved to working sculpture and away from abstraction as his career progressed.

*Time, Transition and Dissent*, which runs until February 20, also encompasses a broad range of works, incorporating everything from Sandie's graphic work to his large-scale sculptures.

This includes 2009 limewood sculpture *The Sound of your Silence*, a piece of war protest art, 6ft 7in x 4ft 7in x 3ft 11in (2 x 1.4 x 1.2m), which is priced at £300,000.

[waterhouseanddodd.com](http://waterhouseanddodd.com)  
[flowersgallery.com](http://flowersgallery.com)

Right: 18th century oak bureau recorded in David Knell's *English Country Furniture*, featuring inlay typical of pieces from Cheshire. Priced at **£3300** by **WR Harvey** (Witney, Oxfordshire), a new exhibitor at *Chester Antiques Show*.



Above: a selection of loving cups from Richard Midwinter Antiques, priced from £60 to £300 depending on condition and factory maker.

## Chester show brings back that loving feeling

WITH its last day coinciding with Valentine's Day, love will be in the air - or the fair, if you will - at the *Chester Antiques Show*.

Caroline Penman's second fair of the year hosts 48 exhibitors over three floors of the County Grandstand, Chester Racecourse, from February 11-14. Among the items exhibited there will be a selection of antique loving cups from **Richard Midwinter Antiques** (Shropshire).

These two- or three-handled mugs are typically highly decorated, ceremonial pieces, and could be passed around or held by a couple at special occasions, such as weddings or other ceremonies.

The 60-piece collection will feature examples by

[antiquesinadagazette.com](http://antiquesinadagazette.com)

many of the major pottery factories of the 18th and 19th centuries such as Doulton, Davenport and Crown Derby.

If buyers' tastes run to different objects, plenty of choice is on offer at Chester. Regular exhibitors such as **Jeanette Hayhurst**, specialist in fine glass (Tetbury), **Jim Dickinson** (Derbyshire), specialist in antiquarian maps and prints, and **Church Street Antiques** (Altrincham) will be joined by several new exhibitors.

The latter include **Haynes Fine Art** (Broadway) and **Carnes Fine Art** (Lancashire), both of whom specialise in 19th and 20th century British and European artworks.

[penman-fairs.co.uk](http://penman-fairs.co.uk)