



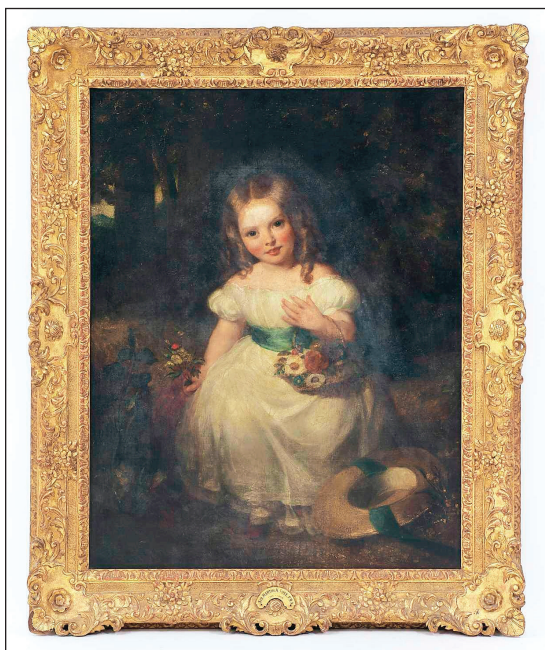
INTERNATIONAL



Compiled By
Antiques and The Arts Weekly
Madelia Hickman Ring

Douglas Fairbanks Jr Once Again Headlines At Sworders

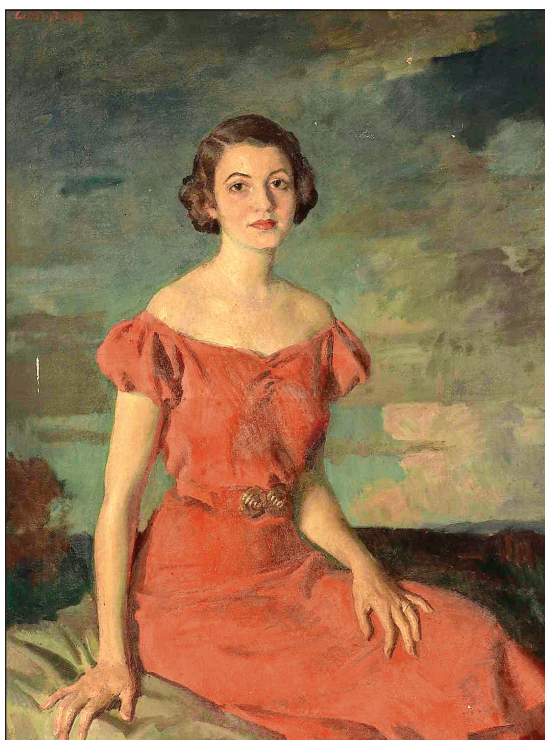
Auction Action In Stansted Mountfitchet, U.K.



A buyer in the United States paid \$3,625 for this portrait of a young girl in oil on canvas attributed to Sir Martin Archer Shee PRA (Irish, 1769-1850) (\$2,6/4,000).



Interest pushed this pair of cinnabar lacquer table lamps with ebonized bases to \$2,935 (\$400/600).



Fairbanks family memorabilia included this portrait of Fairbanks' second wife, Mary Lee Epling, which had been painted by Louis Betts (American, 1873-1961) in 1935. It sold to a London interior designer for \$10,704 (\$400/600).



"It was something that was bought when he lived in London," Luke Macdonald said. "Tulips" by Rory McEwen (1932-1982) brought \$32,646, the top price in the sale, from a British trade buyer (\$2,6/4,000).



One of the most eagerly anticipated lots in the sale was this Swiss or German Hanau four-color gold minaudière, circa 1820, with a later Russian standard mark 1908-1917 that was engraved "Fairbanks" and had been given to Douglas Fairbanks Sr and Mary Pickford. It realized \$12,257 from a buyer in New York City (\$9,3/12,000).



Bringing \$14,156 and the second highest price in the sale was this pair of parcel-gilt Regency spoon-back chairs with anthemion and bellflower decoration and leaf-chased brass feet. A dealer from London's Bond Street prevailed against competition (\$2,6/4,000).

STANSTED MOUNT-FITCHET, U.K. — Celebrity sales bring their own special cache and interest by fans to an auction house. That was the case on March 2, when Sworders offered 126 lots in "The Douglas Fairbanks Jr Collection." About 84 percent of the lots crossed the block successfully and the sale raked in a total of nearly \$113,000. While the total may not be tremendously high as far as single-owner sales goes, the benefit of international exposure that typically brings new clients to an auction house and often sows benefits the house will reap for years to come.

We reached Sworders' head of art and estates, Luke Macdonald, by Zoom nearly a week after the sale wrapped for his thoughts.

"It was really good. It wasn't a massive total but there was lots of interest, particularly international interest. Things really came along online."

The top lot in the sale was not a piece of Fairbanks family history or memorabilia from Fairbanks' (1909-2000) Hollywood career; instead, it was a watercolor of tulips by Rory McEwen (1932-1982), which brought more than eight times its high estimate and sold to a British trade buyer, underbid on the phones, for \$32,646. The work, measuring 17-1/8 by 11 inches, had been painted in 1954 and owned by Fairbanks at The Boltons, his home in London's Kensington neighborhood.



Review by
Madelia Hickman Ring, Editor
Photos Courtesy Sworders

Another lot that had been at The Boltons and sailed past expectations was a visually arresting pair of Regency spoon-back chairs with parcel gilt frames that a Bond Street dealer pushed to \$14,156, more than three times its high estimate.

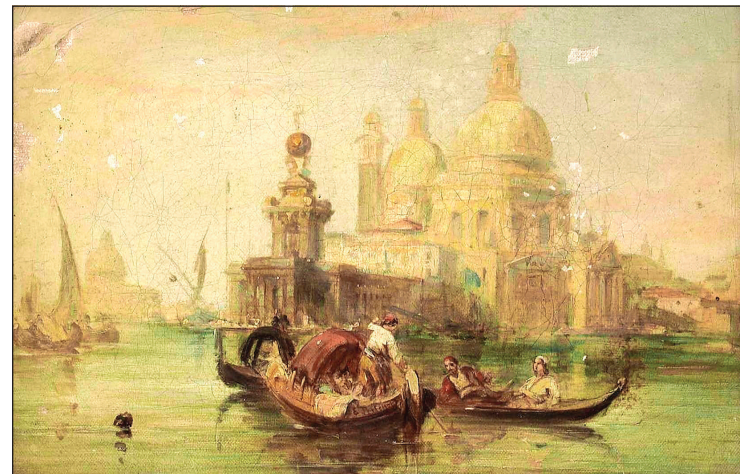
A piece that received among the highest estimates was a Swiss or German Hanau four-color gold minaudière that was dated to circa 1820 and had a later Russian standard mark for 1908-1917, and a later lift-out minaudière insert; it had been given to Douglas Fairbanks Sr and Mary Pickford and was engraved "Fairbanks." A buyer in New York City prevailed against direct competition from a Latvian bidder, to take the approximately 3½-by-2½-by-¾-inch hinged box to \$12,257.

Personal family pieces were led at \$10,704 by a portrait of Fairbanks' second wife, Mary Lee Epling that had been painted in 1935 by American painter Louis Betts (1873-1961). A London interior designer prevailed on the 40-by-30-inch oil on canvas of Epling in a red dress, which had been conservatively estimated at \$400/600.

Macdonald said that the family was "mighty pleased" at Sworders' results and said there were rumors swirling around — unconfirmed at press time — that more from Fairbanks' collection would be coming to auction.

Prices quoted include the buyer's premium and have been converted into US Dollars based on the conversion rate on the day of the auction.

For additional information, www.sworder.co.uk.



Edward Pritchett's (British, 1808-1894) "Gondolas on the Grand Canal, Venice, looking towards the Dogana and the Salute" measured a diminutive 8 by 12¼ inches but nonetheless more than tripled its high estimate when it sold for \$2,015 (\$400/600).



Workers move the “Annunciation to the Blessed Virgin of the Bohorodchany Iconostasis” in the Andrey Sheptytsky National Museum as part of safety preparations in the event of an attack in the western Ukrainian city of Lviv, Friday, March 4, 2022. (AP Photo/Bernat Armangué)

At Ukraine’s Largest Art Museum, A Race To Protect Heritage

BY BERNAT ARMANGUÉ

LVIV, UKRAINE (AP) — The director of Ukraine’s largest art museum walked its hallways, supervising as staff packed away its collections to protect their national heritage in case the Russian invasion advances west.

In one partially empty gallery of the Andrey Sheptytsky National Museum, employees placed carefully wrapped baroque pieces into cardboard boxes. A few meters away, a group walked down the majestic main staircase carrying a giant piece of sacred art, the Eighteenth Century Bohorodchany iconostasis.

“Sometimes the tears are coming because a lot of labor has been put in here. It takes time, energy. You are doing something good, you feel pleased. Today you see empty walls, so it feels bitter, sad. We didn’t believe it till the last minute that this could happen,” museum General Director Ihor Kozhan said Friday, March 4.

The doors of the museum in the western city of Lviv have been closed since Russia’s war on Ukraine began on February 24, and heritage sites across the country face danger as the fighting continues. Kozhan said he receives daily calls from other European cultural institutions offering to help as he and his staff race to preserve the museum’s works.

Anna Naurobska, the head of the rare manuscripts and books department, said she still doesn’t know where to safely store the collection of more than 12,000 items being packed into boxes.

The relocation process and the fear that the collection is in danger in the event of an attack on the city overwhelms her.

“This is our story; this is our life. It is very important to us,” Naurobska said.

She walked into another room and held up a massive tome, tears forming in her eyes. “It’s a Russian book,” she said, putting it back on the shelf. “I’m so angry.”

Like the museum, other sites in Lviv are rushing to protect works of artistic or cultural importance. The display cabinets at the Museum of the History of Religion are almost empty. Workers are assembling metal containers in the patio to safely store the remaining items before placing them in basements. At the Latin Cathedral, the sculptures have been covered with cardboard, foam and plastic to protect them from possible shrapnel.

Amid the bare walls and shrouded statues, Kozhan lamented the empty museum, which has survived two world wars.

“Museum has to live. People have to be there, and first of all children. They have to learn the basics of their culture,” he said.

Canadian War Museum Honors 200 Years Military Service By Black Canadians

OTTAWA, ONTARIO, CANADA — Black Canadians have an enduring presence in the military history of Canada, with compelling stories of service and sacrifice. “A Community at War – The Military Service of Black Canadians of the Niagara Region,” a new panel exhibition that will be on view at the Canadian War Museum until May 8, highlights the experiences of 22 Black men and women from the Niagara region and Southwestern Ontario, from the American Revolution to the present day.

“It is a pleasure to be able to present this exhibition developed by the Niagara Military Museum,” said Dr Dean Oliver, acting vice president and director general, Canadian War Museum. “Although this exhibition is grounded in a particular region, it offers insight into the broader experience of Black Canadians and the country’s military history.”

Originally developed by the Niagara Military Museum, “A Community at War” explores how Black Canadians have served their country in times of war and peace, at home and overseas — fighting for freedom while struggling against systemic racial barriers within their own country.

Beginning with former enslaved people who fought for the British Crown during the American War of Independence and continuing to the War in Afghanistan and recent peacekeeping operations, the text- and image-based exhibition shares the contributions of these Black women and men serving on the front lines and behind the scenes, while also exploring the challenges they faced.

“It is an honor to present this exhibition at the Canadian War Museum,” said Jim Doherty, president of the Niagara Military Museum. “This display will bring these important stories of service and sacrifice, even in the face of systemic racism,



Douglas Melford Johnson and Shep in Trafalgar Square, London, around 1945. Niagara Military Museum. Douglas Melford Johnson was one of four brothers who served in the Canadian military. He enlisted in 1941 and served with the Irish Regiment of Canada.

to a wider audience.”

The Canadian War Museum is at 1 Vimy Place. For more information, www.warmuseum.ca or 819-776-7000.

Diane Arbus Gets Scandinavian Retrospective At Louisiana MoMA

HUMLEBAEK, DENMARK — Now on view through July 31 at the Louisiana Museum of Modern Art is “Diane Arbus: Photographs, 1956-1971,” the first large-scale retrospective in Scandinavia of legendary American photographer Diane Arbus (1923-1971). In a career that lasted little more than 15 years, Arbus produced a body of work whose style and content have secured her a place as one of the most significant artists of the Twentieth Century. The direct, even confrontational, gaze of the individuals in her pho-

tographs remains bracing to our eyes still today — provoking recognition, empathy and unease.

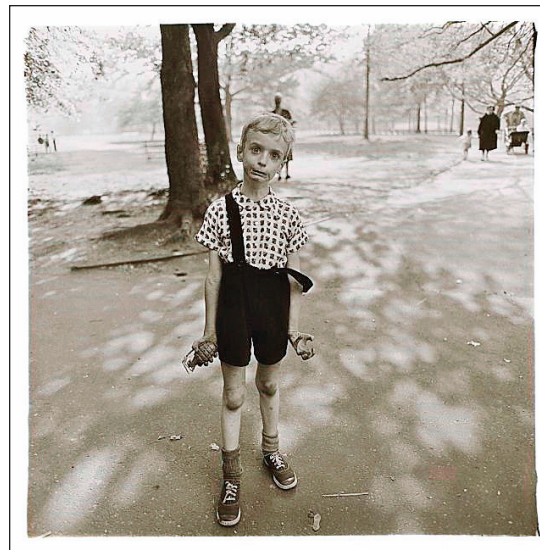
The striking black and white photographs of Diane Arbus revolutionized portraiture, through their range of subjects and their style. Primarily made in and around New York City, Arbus selected her subjects — including couples, children, nudists, suburban families, circus performers and celebrities, among others — for their singularity.

“I would like to photograph everybody,” she declared in a letter to a friend in 1960. Arbus aimed to describe, in vivid detail, a range of human difference, at a moment when visual culture strove instead to emphasize uniformity. “I really believe there are things which nobody would see unless I photographed them.”

Highlighting her evolution as an artist over 15 years, the exhibition “Diane Arbus: Photographs, 1956-1971” features 150 photographs, drawn from the Art Gallery of Ontario’s collection and representing the full chronological arc of Arbus’ work. From the early, intimate 35mm format prints to the sharply focused square format she embraced after 1962, these photographs allow us to trace the artist’s evolving vision as part of a changing social landscape. While early works reveal an artist gripped by the range of humanity and life as it unfolded on the street, the later works — created using a larger format — mark her emergence as a mature and compelling artist.

Curated by Anders Kold, “Diane Arbus: Photographs, 1956-1971” is organized in collaboration with AGO, the Art Gallery of Ontario.

The Louisiana Museum of Modern Art is at Strandvej 13. For more information, www.louisiana.dk.



“Child with a toy hand grenade in Central Park, N.Y.C.” by Diane Arbus, 1962. Gelatin silver print. Art Gallery of Ontario. Gift of Sandra Simpson, 2016. ©The Estate of Diane Arbus.