

APOLLO • MARCH 2020 • ARTEMISIA GENTILESCHI • CHRISTO • BRITISH ART AT THE MET • CHARLES II'S MISTRESSES

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TEFAF
special issue

APOLLO

THE INTERNATIONAL ART MAGAZINE

Portrait of a lady

The trials
and triumphs
of Artemisia



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Christo in Paris

Jolly good show!
British art at the Met

Turner the screwed?
Art prizes in crisis

Mistress mischief at
the court of Charles II



ALICE, CERN, Saint Genis-Pouilly, 2019
 Thomas Struth (b. 1954)
 Inkjet print, edition of six, 270.2 x 230cm
 Galleri K, €350,000

While the art crowd may be most familiar with Struth's museums, the German photographer also looks to penetrate key places of the human imagination and innovation in the realm of science and advanced technology, documenting laboratories and research facilities. Here is the largest of all landscapes of the modern brain, CERN. Struth's monumental image of an experiment in the Large Hadron Collider, involving 1,800 physicists, engineers and technicians from around the world, offers a modern-day sublime. It invites us to reflect on the degree to which our culture is invested in technology but also offers it as an aesthetic experience. This is an abstract image of compelling symmetry, colour and form which, like so many of the artist's photographs, is oddly disorientating in its clarity and detail. He has said of his process: '[When] I am taking a photograph, I am conscious that I am constructing images rather than taking snapshots.'



Coconut cup, 1607
 Andries Frederiks (1566–1627)
 Silver and coconut, ht 34.5cm
 Koopman Rare Art, price in the region of £185,000

The coconut was an extremely rare and exotic item in Europe when the Amsterdam-based silversmith Andries Frederiks transformed it into a maritime fantasy. Ornamented with scales, it forms part of the body of a monstrous winged sea serpent. Poseidon, trident raised, stands on the cup's shell cover, the creature supported by a Nereid riding a dolphin and the feet of the stand comprising four fierce turtles. A gift from a grateful Prince de Robecq, it has been in the Pessey family since the French Revolution.



Le Port de Collioure, 1905
 André Derain (1880–1954)
 Oil on canvas, 33 x 40.6cm
 Stoppenbach & Delestre, £2.4m

Executed with broad brushstrokes of bold colour and line, this Fauve work has all the vigour and energy that defined the radical spirit of Derain when he was painting with Matisse in this fishing village. Inspired by the vibrant light of the south of France, which casts few shadows and eradicates contrasts of tone, he conceived a decorative, rhythmic pattern of expressive colour.