ART EXHIBITIONS

London. A series of loan exhibitions currently taking place in London suggests that there is a new way of doing business at commercial galleries. The ability to show genuinely museum-quality works (because many have, in fact, been loaned by museums) adds to the prestige of a gallery, even though mounting such exhibitions may at first seem to defy commercial logic.

At Bykyn Maclean, it was only possible to stage “Van Gogh in Paris” (until 29 November) because the exhibition was fully non-selling, says the gallery’s co-founder Nicholas Maclean. Hauzer & Witsch’s London galleries are currently dedicated to a loan show, “Re-View: Onassis Collection” (until 14 December), which – like a blockbuster museum show – will then travel to the gallery in New York (February-April 2014). The prime works on display include pieces by Robert Rauschenberg, Christo and Clifford Still, and the exhibition “provides a rare opportunity to see major works by these artists in London”, says Neil Weinman, a director at the gallery.

Pilar Ordovas (for whom, like Bykyn Maclean, the loan exhibition has become a signature set-piece) has joined forces with the Rijksmuseum to show works by Rembrandt for the first time in the UK, alongside works by Frank Auerbach. “Raw Truth: Auerbach–Rembrandt” is on display in her London gallery until 1 December, and will then travel to the Dutch museum (12 December–16 March 2014). The London dealer Andrew Clayton-Payne has also linked up with one specific museum, to show 16 watercolours by J.M.W. Turner from Manchester’s Whitworth Art Gallery (21 November–6 December). The Whitworth has also lent a watercolour by Van Gogh to Bykyn Maclean – “Fortifications of Ypres with Farmhouse”, 1887.

The star show in Bykyn Maclean’s Van Gogh show is a self-portrait, 1886–87, from the Gemeentemuseum in The Hague. Maclean is not revealing how he arranged the loan, but it can be assumed that a fee would be paid for such work. Even if a direct fee is not paid, there are “kind kind” advantages – for regional institutions, in particular – given the prominence of London’s commercial galleries (all of the above exhibitions were timed to coincide with the Frick’s art fairs last month).

Before the exhibition at the Whitworth, says David Morris, the head of collections at the Whitworth, “we frequently lead to exhibitions in the UK and abroad, and individual works in our collection become well-known in this way.” Of the Turner exhibition, he adds that “opportunities to show a substantive group of works... are rare... because of the high cost of mounting such exhibitions”. His museum is temporarily closed for expansion (for a year, until September 2014), so loan exhibitions are a way to keep its collection in the public eye. Nicholas Maclean expects around 11,000 visitors to his nine-week show in London, which compensates in part for the Whitworth’s loss of 379,000 visitors while it is closed.

Britain’s Arts and Antiques magazine recently covered the exhibition, and the Arts section of the Evening Standard published an article on the opening night.

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Bonhams spots theft from caliph’s tomb

London expert alerts Egyptian authorities

London, British and Egyptian police are investigating how eight ancient works of art from an important Cairo monument were stolen on 23 November.

The stolen artefacts were found by police and Bonhams, which is handling the auction, on 23 November.

The artefacts, which are believed to have been stolen from the mausoleum of the Abbasid Caliph Harun al-Rashid, were valued at around £1 million.

The theft has been described as the most significant in recent history, and has raised concerns about the security of Cairo’s archaeological sites.

The artefacts include a及相关的人

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ART MARKET

International

Shows they can’t sell

Why some commercial galleries think it’s worth putting on exhibitions of borrowed work


Christie’s makes a bid for the holiday market

Christmas continues to push its brand into new luxury areas. Last month, the auction house announced the launch of Christie’s Travel, set up in conjunction with the cruise operator Abercrombie & Kent. The tie-up offers travel plus art tours that range from a five-day Jewellery-based tour of New York, including access to the Metropolitan Museum of Art’s exhibition “Jewels by Ad”, to more exotic affairs, such as a 12-night trip to India complete with VIP access to the India Art Fair (5 January–2 February 2014). Guided visits to artists’ studios and dinners in private palaces. The trips are not for those on a budget. They cost between £4,985 and £9,909 per person, excluding air fares, f.i.

In brief