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Masterpiece is back, with a new hybrid approach that stays true to its roots

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New Family Lamp (2020), Atelier Van Lieshout. Carpenters Workshop Gallery (price on application)

Though many will have hoped that Masterpiece could return to its physical form this year, it feels far-fetched, at a time of socially distanced gallery appointments, to imagine ourselves in its bustling tent. Instead, we are being eased back to business as usual with a hybrid approach. Some 120 exhibitors will present up to nine objects each on Masterpiece's new online platform (24–27 June)



Dalston Lane, Summer, 1974 (1974), Leon Kossoff. Piano Nobile (price on application)

Among the exhibitors of fine art, Piano Nobile brings a hazy vision of Dalston by Leon Kossoff. Christopher Kingzett presents works on paper by modern British artists, including two David Hockney sketches and a barbarous landscape by Graham Sutherland. Meanwhile, an idealised marble torso of Apollo from the 2nd century AD stands out among David Aaron's ancient and classical offerings.

'Masterpiece is the peak of our year,' says Patrick Mestdagh, who has been participating since 2013. When it comes to online fairs, he believes it important to manage expectations but hopes to make some new contacts. Earlier this year Mestdagh was a guest on Masterpiece's podcast 'Encountering Beauty', which delves into artworks and objects through a focus on materials. He spoke about wood, and continues this theme with a presentation of wooden works from Africa, Oceania and Asia. 'We love to mix the provenance or origins of the pieces to try and find a link between them,' he says. Highlights include a painted canoe splashboard from the Tami Islands of Papua New Guinea and a 19th-century Congolese chair decorated with nail tacks.



Royal chair (19th century), Ngombe people, Democratic Republic of Congo. Patrick & Ondine Mestdagh (approx. £25,000)