

MARCH 2018 £6.95

TEFAF
special issue

APOLLO

THE INTERNATIONAL ART MAGAZINE



METHOD IN HIS MADNESS?

THE MANY FACES OF
MESSERSCHMIDT

PLUS AN INTERVIEW WITH JOAN JONAS
CARAVAGGIO GOES DUTCH • A NEW LEONARDO?



LES ENLUMINURES

PARIS • NEW YORK • CHICAGO

exhibiting at
TEFAF Maastricht 2018
Stand 276



Inaugural Exhibition of
"The thing of mine
I have loved the best":
Meaningful Jewels

Catalogue by Cynthia Hahn with
Beatriz Chadour-Sampson

23 East 73rd Street, 7th Floor
New York, NY 10021
tel: +1 212 717 7273
newyork@lesenluminures.com

1, rue J.J. Rousseau
75001 Paris
tel: +33 (0)1 42 60 15 58
info@lesenluminures.com

980 North Michigan Ave. Suite 1330
Chicago, IL 60611
tel: +1 773 929 5986
chicago@lesenluminures.com

'Glycines' choker, c. 1901–02

Philippe Wolfers (1858–1929)

Gold, ruby, garnet, watermelon tourmaline,
opal and plique-à-jour enamel, 35/38 × 6.3cm
Epoque Fine Jewels, price on request

This unique and much-exhibited piece is one of the most impressive jewels ever designed by this art nouveau master, and it belonged to his wife. The collar drips with laden racemes of wisteria, with Wolfers selecting the subtly variegated stones of pink-green watermelon tourmaline and semi-transparent opal for carving, and alternating the blooms with similarly delicate and translucent green and purple plique-à-jour enamel leaves. The scrolls of gemstones and the formal, almost symmetrical structure are also characteristic of his work. The Belgian designer had joined his family's firm of goldsmiths Wolfers Frères in 1875, but set up his own workshop to produce unique creations, stamped 'Ex:unique', to differentiate them. Only 109 one-off jewels were produced between 1897 and 1905 – often to promote much more affordable pieces of jewellery – with many taken apart after their exhibition. His work is thus rarer – but also often darker in subject – than that of Lalique.

**The Covehithe Pendant**, mid to late 7th century
EnglandGilded silver, gold, reticulated glass, 3.7 × 2.6 × 0.6cm
Les Enluminures, \$135,000

Uncovered during a cliff fall in 1993, this jewel is the finest known example of Anglo-Saxon reticulated glass. The coloured glass cabochon forming its base would have been imported ready-made but has been transformed here into a precious 'amber' gem. Strands or rods of banded glass laid in a network above the cabochon were, unusually, 'marvered' into its surface, to give what seems a mysterious sense of depth to the ancient and significant interlace pattern.

**Mighty Fountain**, 2017Gonzague Mézin (b. 1982) for Maison Lignereux
Limoges porcelain, gilt-bronze, steel wire and teklon
gold monofilament, ht 70cm
Adrian Sassoon, €185,000

In the 18th century, Lignereux was noted for having boutiques in Paris and London, and for its unusual blending of French and English taste. Mézin revived the maison in 2015 to create contemporary *objets d'art* and this piece, one of an edition of eight, is from the Kubla Khan series inspired by Coleridge's poem. It considers the eruption of creativity through water, an element perpetually in motion, creative or destructive, benevolent or malign. Its waterfall gush draws a contorted face, a droplet turns into a bullet, and gunshots pierce the bubbling base.