

The Telegraph

## LUXURY

**ART**

### Market News: art meets opera

*White Cube targets opera lovers and Sotheby's prepares for its first ever aboriginal art sale in London as Colin Gleadell rounds up this week's art market news*



BY COLIN GLEADELL

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[White Cube](#), the gallery associated with the rebel rousing antics of Damien Hirst, Tracey Emin and the Chapman Brothers, is to collaborate with that symbol of establishment culture, the Glyndebourne Festival. As from Thursday, when the new season opens, opera lovers will be able to enjoy the latest works by Georg Baselitz, the German artist famous for painting upside down figures, in a specially designed gallery in the grounds of Glyndebourne. His new paintings focus on the leg and the foot which spin, metaphorically

speaking, in circles like a record turntable, says the gallery. Several titles refer to either classical or folk music, and they will be for sale for between €200,000 and €400,000 each.

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Charlie Numbulmore,  
The Wanjiina at Mamadayi

With the major Barbara Hepworth exhibition at Tate Britain due to open soon, galleries will be looking to capitalise on the event. Few are better placed than the [New Art Centre](#) in Salisbury which represents the artist's estate. This Saturday, it opens a fascinating display which explores Hepworth's relationship with music, dance, and theatre. Drawing on material which is in the estate, the display illustrates her involvement in the Old Vic's 1951 production of

Sophocles' *Electra*, and the campaign to rebuild the Globe Theatre on the Southbank. The only work for sale, though, will be the bronze Sphere, originally commissioned by Sam Wanamaker who was heading the Globe reconstruction project, and cast later, in 1973. Priced in region of £180,000, it will be the centrepiece of the exhibition.

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[Sotheby's](#) is to stage its first ever auction of aboriginal art in London next month. The timing may be good considering it coincides with the British Museum's current exhibition, but in financial terms it comes while the aboriginal art market is still in decline. Fifteen years ago it was a booming industry, but in the last 10 years, beset with problems of authenticity not to mention the moral indignation which surrounds the exploitation of the Aborigines, prices



Emily Carr, Forest Light

have fallen and auctions have thinned out. Sotheby's has not held a specialised aboriginal art sale there since 2005. The London sale is based around 64 works from the Thomas Vroom collection, which is based in Amsterdam. It includes not only "dot" paintings by leading contemporary artists, Rover Thomas and Emily Kngwarreye, but also 200-year-old stone carved shields, and bark paintings from the mid-20th century. Previous ownership has been meticulously recorded, an important factor in confirming authenticity, and prices will range from a few thousand pounds to £80,000 for a large, museum quality painting by Kngwarreye.

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For anyone impressed by the recent exhibition for the early 20th century Canadian artist, Emily Carr, at the Dulwich Picture Gallery, [Heffel](#) auction house in Ontario is the place to go to buy or sell. To date, Heffel has sold over 230 works by Carr at auction for an accumulative 40 million Canadian dollars. In 2013 it set a record 3.4 million Canadian dollars for her painting, *The Crazy Stair*. Next week, Heffel has seven works by Carr on offer at prices ranging from \$30,000 to \$400,000 for the sombre, but captivating *Forest Light* from the 1930s.