

Tatler
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REES & COMPANY



TATLER
MARCH £4.60

How the Duchess of Cambridge could save the world

GRACE HODGE GIVES GOOD GUCCI

THE BIGGEST TAX DODGE EVER?
MEET THE WILDENSTEINS

HUGE HEART-THROB SPECIAL
HOT PICTURES OF ALL THE CHAPS WE'VE EVER FANCED

GOODBYE, GENIUS
AA GILL'S TATLER DAYS

Fashion
IT CAN MAKE YOU FEEL LIKE THIS

Art for sale



Semi-precious paintwork, paper capers and naked truth. By Josh Spero

STONED (£4,500)

WHAT ROCKS THINK OF (2013)
BY VERONICA SMIRNOFF

WHY BUY I'm all for extravagance, but Smirnoff takes it to a new level, as in this picture of women huddled beside some Dantesque riverbank. She grinds semi-precious stones, mixes them with egg yolk and wine (Lynch-Bages, perhaps), then paints the pastes onto panels blessed by Russian monks. Precious stones, for obvious reasons, have not often been used in art, the best-known exception being lapis lazuli, processed into ultramarine paint. If you've seen an unforgettable blue in a painting by Titian or Vermeer, that's ultramarine. And that's the tradition Smirnoff wants to be part of.

WHEN 8 February–4 March.

WHERE Jessica Carlisle, 4 Mandeville Place, W1 (jessicacarlisle.com).



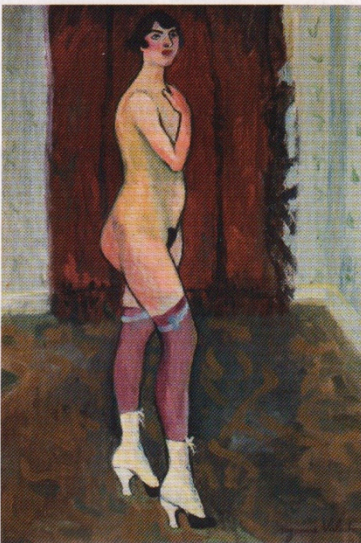
CORNISH TASTY (£2,400)

WILD POPPIES (1987)
BY MARGARET MELLIS

WHY BUY If you ever feel so desperate to create that you grab the nearest piece of paper and draw, you'll understand this piece. Mellis, a member of the St Ives School, ripped apart an envelope to capture these angular poppies, pushing them into every corner of the paper. St Ives may now be overrun by tourists, but in the mid-20th century its distance from London allowed artists like Mellis, Ben Nicholson and Barbara Hepworth to experiment in peace.

WHEN 9–12 February.

WHERE Gwen Hughes Fine Art at the Works on Paper Fair, Royal Geographical Society, Exhibition Road, SW7 (worksonpaperfair.com).



WOMAN'S OWN (EST £15,000–£20,000)

NU AUX BOTTINES (1916)
BY SUZANNE VALADON

WHY BUY There's nothing unusual about the subject of this picture: painters painted women in states of undress for centuries – these Venuses often being no more than titillation masquerading as mythology. The woman at left has been painted by a woman who's taking on this male preoccupation in the fresh style of the times – Matisse-ish, Fauve-ish. Valadon was the first woman admitted to the Société Nationale des Beaux-Arts, triumphantly breaking an institutional barrier; Google Linda Nochlin's essay 'Why have there been no great women artists?' to see how it was institutions, not talent, that kept female artists down.

WHEN 3 March.
WHERE Christie's South Kensington, Old Brompton Road, SW7 (christies.com).
Josh Spero writes for the Financial Times.