

Art for sale



Coco confounded, a Dijon duo and an early case of bitchy resting face. By Josh Spero



EYE SPY (£1,100)

COCO ON THE TERRACE, NEUILLY, JUNE 1938

BY JACQUES HENRI LARTIGUE

WHY BUY I too would have given someone the side-eye had I caught him photographing me while I was in my swimming costume, pruning the plants – though I might not have minded had he been Lartigue. The Frenchman is best known for his less cryptic photos of athletes, daredevil drivers and beautiful models when fashion started to free women. But he almost wasn't known at all – it was only in 1963 that he received his first solo photographic exhibition. In this show, however, there are sunny shots and saucy shots, gleeful poses and glamorous poses, and always a delight in how women chose to represent themselves.

WHEN Until 9 August.

WHERE Michael Hoppen Gallery, 3 Jubilee Place, SW3 (michaelhoppengallery.com).

BABY LOVE

(£40,000 – £50,000)



VIRGIN AND CHILD (1400–1420), ARTIST UNKNOWN

WHY BUY There's a wary lady above and an irritated lady to the left – but here we have a benevolent lady: Mary, full of grace, looking upon the Christ child, who, in this sculpture, resembles a young Chairman Mao. The pair were originally mounted at the entrance to a church in Dijon –

a preview of forthcoming attractions, if you will. The sculptor gives Mary a twist at her hips, to render her stance more lifelike, but in every other way she's the idealised mother: a woman seen through the eyes of men. Today, thank goodness, female artists can banish the male gaze.

WHEN London Art Week (1–8 July).

WHERE Arcadia Cerri Fine Art at Robin Katz Fine Art, 6 Hill Street, W1 (arcadiacerri.com).

Josh Spero writes for the Financial Times.

IN THE MOOD (c. £90,000)

PORTRAIT OF A WOMAN OUTSIDE THE VILLA MEDICI (1808) BY JOSEPH DENIS ODEVAERE

WHY BUY This lady doesn't look like the happiest of campers, it's true. Perhaps, as a wealthy woman on her Grand Tour having a portrait painted in the style of a Roman lady (an elaborate postcard selfie, basically), her wimple is itching. Or perhaps we have here a woman, hands tensed, tired of posing for a portrait to impress men with just how beautiful and virtuous she is – how chaste and appropriately feminine. If so, Odevaere is showing her the greatest respect by registering her mood and giving her the dignity of her irritation.

WHEN London Art Week (1–8 July).

WHERE Lullo • Pampoulides, 33 Cork Street, W1 (lullopampoulides.com).

