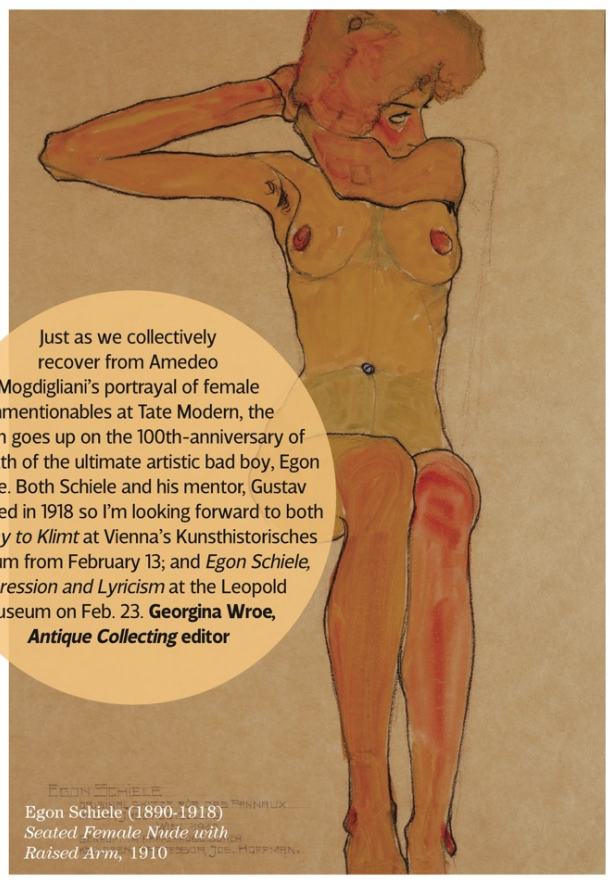


# BACK to the future

*From interest in WWI memorabilia to the Moon landing, we asked experts for their predictions for the year ahead, and their stand out moments of 2017*



Just as we collectively recover from Amedeo Modigliani's portrayal of female unmentionables at Tate Modern, the curtain goes up on the 100th-anniversary of the death of the ultimate artistic bad boy, Egon Schiele. Both Schiele and his mentor, Gustav Klimt, died in 1918 so I'm looking forward to both *Stairway to Klimt* at Vienna's Kunsthistorisches Museum from February 13; and *Egon Schiele, Expression and Lyricism* at the Leopold Museum on Feb. 23. **Georgina Wroe, Antique Collecting editor**

Egon Schiele (1890-1918)  
*Seated Female Nude with Raised Arm*, 1910

*'The themed or lifestyle auction will become an important player in 2018'*



## **John Nicholson of John Nicholson's Fine Art Auctioneers and Valuers**

Private buyers are becoming much more savvy, which means they increasingly understand the difference between excellent and shabby service; auction houses and dealers who up their game on this front will attract fresh custom at the expense of those who don't.

Technology will also require a rethink. Having a website and live bidding platform are essential, Everything is going mobile but mobile broadband in the UK is nowhere near good enough to create a consistently reliable bidding experience at the moment, which means bidders will stick with their desktops for the time being. Businesses that want to attract younger buyers will have to look seriously at apps, which are quicker and tend to be more user friendly.

## **Guy Schooling, chairman of the auctioneers Sworders**



The composite, themed or lifestyle auction will become an important player in 2018, as salerooms look at new ways of creating excitement and interest while marketing traditional antiques and collectables alongside the quirky, quaint and quintessential. Auctions are now mainstream in a way they weren't 20 years ago, so we will all have to work harder to meet expectations. Modern British Art will rediscover more new stars at auction and exhibitions in 2018. NASA's launch of its InSight programme in May, the associated mission to Mars launching in November and the 50th-anniversary of the first Moon landing on July 20, 2019, will see collectables and photography linked to the Apollo missions enjoy even more interest.



## **Lewis Langham, fine art consultant, Bid on This**

With so much uncertainty in the financial world, investing in antiques and fine art will continue to represent value for money in 2018. Heading this category will be modern art.

The boom in contemporary art over the last 18 months has been gripping to watch.

Investing in antiques and fine art is as much about timing as it is treasure hunting. So, in 1918, look out for war antiques. This market has seen a boom in interest which I expect to see continue in 2018, as we mark the 100th-anniversary of the end of WWI.

With regards to collectables and memorabilia, buyers should keep an eye on vintage film posters, we have seen a gradual inflation over the last year, which will only continue to boom in 2018.

**Mark Littler, independent auctioneer and valuer**



My prediction (and hope) for 2018 is that we see more regulation with regards to commission charged by salerooms. 2017 saw laws making auction houses more open about their buyer's premium. Now I hope to see the same for the vendor's premium.

Most salerooms' commission is based on a certain percent, plus VAT. However, when the final statement arrives you soon discover they have charged an insurance and loss fee, a catalogue illustration fee, an online illustration fee, an unsold charge, a lotting fee etc. Surely these expenses are what the commission should cover. If not, exactly what are vendors getting for their commission?

Of all the surprise charges it is the "unsold charge" that is, in my opinion, the most unjust. If a tradesman quoted a price for a job, failed to deliver, and then charged you there would be outrage. But lots of salerooms charge either a fixed fee or a percentage of the reserve as a penalty for the item not selling. Both vendors and auctioneers stand to benefit from a more transparent fee structure.



**Martin Clist, managing director of ancient art specialists Charles Ede Ltd**

**Unpredictability in the art world will continue as a result of the UK leaving the EU. The art world will continue to thrive despite more regulation, especially if its voice can be heard and the regulation tempered to take account of practical concerns rather than be knee jerk and crowd pleasing.**

Specialisation (old-fashioned connoisseurship) will continue to fall away among consumers as they adopt a more "catholic" approach, buying things just because they like them. The internet will have both a bad effect (e.g. fake pieces for sale with misleading descriptions), but more and more it will be seen as a perfectly legitimate way to buy expensive art.

As truly exceptional art disappears from the market, the importance of marketing will increase. The use of video as a marketing tool (as Christie's recent selling of the *Salvator Mundi*, using a starry, atmospheric video showed) will increase across the board. I'd like to think the contemporary art market will take a tumble. It won't. In 2018 I will continue to be astonished at how much money is spent in the art market and how incredibly underpriced ancient art remains.

I'm looking forward to curating two exhibitions at The Worshipful Company of Mercers in the City of London in 2018. The first, called *50/50*, looks at 50 years of women's art in Britain from 1910-1960; while the second reveals the role played by women in WWI, and is titled *No Man's Land*.

**Paul Liss, Liss Llewellyn Art Gallery**

One of my highlights of 2017 was visiting the Milan Furniture and Lighting Fair in April. Never have I witnessed such a vast acreage of inspiration. We clocked up 22 miles at the fair, which ranged from traditional antiques to contemporary lighting. Next stop was Milan's infamous Brera District, where we discovered the auction house Il Ponte, which boasted stylish pieces from Gio Ponti and ingenious Venini light fittings from the late '50s. We finished the trip with a visit to the restored mural of *The Last Supper*, in Santa Maria delle Grazie - the softness of the newly-revealed colours was breathtaking. **Caroline Paterson, interior designer**

For me, one of the most exciting projects of 2017 was the development of the V&A's Exhibition Road Quarter. The new entrance, created by architect Amanda Levete, is a breath of fresh air and sweeps visitors into the museum across polished porcelain tiles into the newly-created subterranean galleries. I hope it will bring the curious to explore the wonderful treasures held within. **Rebecca Davies, CEO LAPADA**

If, like me, you missed the much-lauded exhibition *Ravilious & Co: The Pattern of Friendship* last year at the Towner Art Gallery, Eastbourne, there's another chance to see it at Compton Verney in Warwickshire in March. It charts the friendship of an amazing, and amazingly talented, group of friends including Paul and John Nash, Enid Marx, Barnett Freedman, Edward Bawden and, of course, Ravilious' talented wife Tirzah Garwood. **Harry Moore-Gwyn, British and Continental Art specialist**

Next year marks 300 years since the birth of Thomas Chippendale, Britain's greatest furniture maker, and there is a series of events and exhibitions planned. The influence of his style and craftsmanship can be seen not just in 18th century furniture but in works right up to the present day. We have had some wonderful pieces of his work for sale through our dealers at the Olympia fairs over the years. **Mary Claire Boyd, Director of the Art and Antiques Fair Olympia,**



Phyllis Bliss, Portrait of Eric Ravilious, c. 1929 © Prudence and Rosalind Bliss