

## Meet the Gallery

# Hidden helpers

By Yvonne Yiu (text) and Christian von Faber-Castell (photos)

This contribution, which will be the last in the “Meet the Gallery” series, is dedicated to persons who are not part of the gallery team but in close contact with it. They unobtrusively do their work back stage. Without them, however, the daily activities of the gallery would come to a grinding halt.



The mysterious world behind the computer screen and the confused jumble of cables that converge in the server room are the domain of Markus Reinhard of PowerSystem GmbH, MuttENZ, our computer specialist. After completing his apprenticeship as a precision mechanic, he studied Mechanical Engineering (1987) and Computer Science (1989) at the University of Applied Science in MuttENZ. His areas of specialisation are network and web technology as well as database development.

In 1997, Jean-David Cahn requested Markus Reinhard to assist with the computerisation of his father's company, HAC Kunst der Antike, and to develop a database for the gallery. Markus well remembers the memory typewriter with a minute display on which just a single line was visible, used by the then secretary to manage the client contact details and to compose the fair inventories – almost unbelievable from today's perspective! In the meantime, complex databases and networks have been implemented, video conferences are no longer exceptional, the iPad is an indispensable tool at the fairs, and bidders can participate at the auctions live online.

As a passionate computer enthusiast, Markus Reinhard collects old computers and mechanical calculating machines. He also creates artworks from old computer parts. He has participated at various exhibitions and is currently putting a new show together with his artist friends. Maybe one day an exhibition will unite ancient art with ancient technology!?



The world of accounting with its assets and liabilities, revenues and expenses, and the fastidious precision with which every lost penny is hunted down, is, for many, equally mysterious as that of computer science. With Elfie Gaiser (CQ 4/2013) and Evelyn Reusser (CQ 2/2013), the Cahn gallery has a great deal of in-house accounting competence and experience. Nonetheless, the expertise of Denise Pernollet of BB Treuhand AG, Baar, could not be dispensed with.

Denise Pernollet, who comes from the canton of Grisons and has a Swiss Federal Diploma in Accounting, has assisted Jean-David Cahn AG from the very beginning. At regular intervals, she spends one or two days in the gallery in order to deal with VAT issues, payroll accounting, and to keep the accounting records that are necessary for the production of a meaningful balance sheet and income statement at the end of the financial year.

Furthermore, Denise Pernollet helps to keep the auction books. Many clients will have seen her at the auction itself, as she and a second person record the winning bids both manually and electronically, thus enabling the lucky highest bidders to collect the objects acquired, together with the invoice, even before the auction is over.



Kurt Pätzold is our fourth restorer. After his apprenticeship as a machine mechanic, he attended engineering school, but soon came to the conclusion that this was not what he wanted to do in life. Already as a child, he had been fascinated by archaeology and history, and thanks to his manual skill and artistic talent, but also, as he adds humorously, because of his blue eyes, he could secure one of the highly sought-after traineeships at the Römisch-Germanisches Zentralmuseum Mainz, one of Europe's leading institutes for archaeological restoration. After three years of training he acquired the RGZM diploma as an archaeological restorer.

On returning to Switzerland in 1994, Kurt Pätzold set up his own business and contacted Herbert A. Cahn. His test pieces pleased the art dealer, and a long-term relationship began. For the last twenty years, most of the sculptures and larger bronzes in need of restoration or pedestals have passed through Kurt Pätzold's hands, the ceramics already being the domain of Sandro and Cristiana Cimicchi and the smaller bronzes, terracotta artworks, and objects made of precious metals that of André Lorenceau (CQ 3/2013).

Kurt Pätzold particularly loves the “impossible cases”. With that, he means that objects that nobody else dares touch. He recalls a small Egyptian mask made of silver that was totally corroded: “Obviously, one could only lose – and still the restoration was a success!” Another case in point was a bronze helmet that had been squashed flat, which, after a hard struggle, he managed to bend back into its original form. Kurt Pätzold regards these “tricky tasks” as exciting challenges.

## Meet the Gallery

# The Management

By Yvonne Yiu (text) and Christian von Faber-Castell (photos)

In the 150 years of its history, the company Cahn has always been directed by a member of the Cahn family, and throughout its existence, women have played a significant role in the management.



As the proprietor of the gallery, Jean-David Cahn is responsible for its strategy. He is a classical archaeologist, who studied at the University of Basle and was a Junior Research Fellow at Wolfson College, University of Oxford. His main concern is the optimal service both to his new and to his experienced collectors. Accordingly, he is always available for his clients in his galleries in Basle and St. Moritz as well as at art fairs, and – on request – also at their homes. In order to be able to offer an attractive range of antiquities, it is essential to buy wisely. His acquisitions made at auctions and directly from private sources are preceded by intensive research to ensure that the objects meet the highest ethical and qualitative standards.

Jean-David Cahn is closely connected with the various exponents of the art market, since he is a board member not only of the art fair TEFAF Maastricht, but also of the International Association of Dealers in Ancient Art (IADAA), and the Verband Schweizerischer Antiquare und Kunsthändler (VSAK). He also maintains good contacts with the Swiss Bundesamt für Kultur (BAK), and is friends with many directors and curators of museums, art dealers and private collectors all over the world. His knowledge of archaeology and the global art market, in conjunction with his practical experience in the trade have enabled Jean-David Cahn to develop a creative and successful business strategy even in these economically difficult times.

This strategy is developed in close dialogue with his wife, the lawyer Antje Gaiser Cahn. For years Antje Gaiser Cahn and Jean-David Cahn have continuously discussed all matters concerning the firm.

Antje Gaiser Cahn studied law at Basle University and completed her studies with the licentiate *utriusque iuris*. After initial professional experience she passed the bar examination in 1998. While still a student, Antje Gaiser Cahn became interested in art law and later represented the interests of the art trade at the conference on the Unidroit Convention on Stolen or Illegally Exported Cultural Objects in Rome (1996), and during the proceedings which led to the Federal Act on

the International Transfer of Cultural Property (CPTA) in Switzerland. Together with Jean-David Cahn, she acted as an expert for art law for the Council of Europe and was a co-founder of IADAA, which sets the ethical guidelines for the trade in ancient works of art.

Antje Gaiser Cahn became acquainted with the practical aspects of the art market under the aegis of Herbert A. Cahn, the father of Jean-David Cahn, in the 1990's. She assisted energetically at many art fairs, packed and unpacked works of art, helped with the secretarial work, and looked after clients. Her wide-ranging experience in the art world and her legal expertise contributed significantly to the foundation of the Jean-David Cahn AG, which replaced his father's company, H.A.C. – Kunst der Antike, in 1999. To this day, the success of the gallery is owed to a large degree to her advice and direction.



Elfriede Gaiser's involvement in the company also began in the days of Herbert A. Cahn's gallery, Kunst der Antike. In 1997, her son-in-law, Jean-David Cahn, who was then in Oxford, asked the insurance expert whether she would be willing to enter the register of addresses into a computer database. She still has to smile when she remembers that there were 3000 instead of the expected 500 addresses. When Herbert A. Cahn's secretary retired, Elfriede Gaiser took on some of her tasks. After the foundation of the Jean-David Cahn AG, she was entrusted with the accounts, bookkeeping and human resources. She is also responsible for insurance matters. Having spent 20 years with the Neuenburger Versicherungen and having kept abreast with developments in this sector, "she struck fear," so Jean-David Cahn humorously, "in the hearts of the insurance brokers". Elfriede Gaiser regards her work in the gallery as a daily challenge which enhances the quality of her life. What little free time remains, she dedicates to porcelain painting, an art that requires a lot of patience and precision – she once spent more than 400 hours working on a large vase with three figural scenes!

## My Choice

# A Bronze Statuette of a Charioteer

By Jean-David Cahn



BRONZE STATUETTE OF A CHARIOTEER. H. 7.3 cm. Bronze. Etruscan, mid-5th cent. B.C.

CHF 24,000

The bronze statuette of a charioteer presented here is a great rarity. There is no doubt about his role. He wears an ankle-length cloak over a sleeved chiton. The cloak is fastened at the right shoulder by a fibula, and part of his ornate garment is draped over his arm. The straps slung around the upper part of his arms and across his chest and back provide support in the galloping chariot and are typically worn by charioteers. His odd coiffure, short behind and long in front, is also characteristic. A short sword emerges from underneath the cloak. His beardless, youthful face with wide-open eyes and finely engraved eyebrows is remarkable. Our charioteer stands firmly on both legs, and both arms are flexed as he is already racing; his cloak

flutters in the breeze. The best comparisons are the famous marble charioteer of Motya in Sicily and - of course - the Delphi Charioteer. Charioteers are very rarely represented in sculpture, in contrast to vase-painting and reliefs. The delicacy of the execution and the wealth of detail mark this statuette, with its thick, dark olive-green patina, as a masterpiece of the middle of the 5th century B.C. The richly draped garments and the expressive style of the face suggest an Etruscan origin. Many years ago, my father sold this small masterpiece at TEFAF Maastricht to a married couple we are very fond of. It is a great pleasure to be able to offer you this beautiful bronze again.

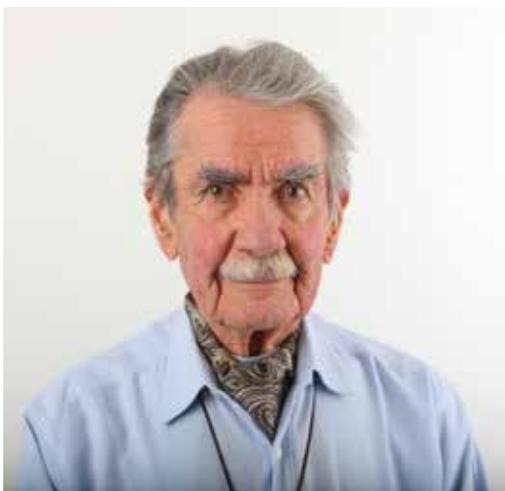
## Meet the Gallery

# The Restorers (Part 1)

By Yvonne Yiu (text) and Christian von Faber-Castell (photographs)

Not many artworks have survived the centuries without damage, and, furthermore, the ethics and aesthetics of restoration are constantly changing. Our restorers André Lorenceau, Sandro and Cristiana Cimicchi, and Kurt Pätzold remove unsatisfactory modern restorations and conserve the original, ancient artefact. They make additions where necessary, and mount the object, so that it is displayed to advantage.

In contrast to the Archaeological Team (CQ 1) and the Administration (CQ 2), where the usual personnel fluctuations can be observed, the restorers are remarkable for their long-term loyalty to the Cahn Gallery, which even spans generations. Both André Lorenceau and Sandro Cimicchi have worked for Herbert and Jean-David Cahn for over 50 years, and Sandro Cimicchi's daughter Cristiana joined the company as in-house restorer in 2011. Kurt Pätzold, whose portrait will appear in CQ 5, also already did restorations for Herbert Cahn and has worked for the Gallery for over 20 years.

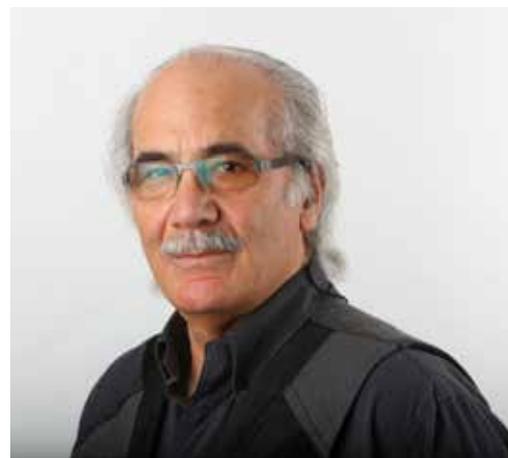


André Lorenceau was born into a family of Parisian art dealers and thus grew up surrounded by art. Whilst his elder brother entered the family business, founded by their grandfather in 1864 (now Brame & Lorenceau), André Lorenceau opted to train as a silversmith. He learnt the essentials of this art in the years 1949-50, which he spent with the Danish silversmith Christian Fjerdingstad, whom he holds in highest esteem to the present day. "Fjerdingstad," he relates, "was a wonderful person and an exceptional teacher, who set very high standards, but who also knew how to praise and encourage his pupils". After one and a half years of military service, André Lorenceau joined the Maison Tetard Frères, one of the large workshops in Paris. There, he learnt much from the old silversmiths who "knew everything". From 1954-61 he worked for the famous restoration workshop Maison André in Paris, where he learnt the art of restoration. Furthermore, in 1957, he spent four months at the Istituto Centrale di Restauro in Rome and in the Florentine Uffizi.

In 1961, André Lorenceau moved to Basle, then an important centre for the ancient art

trade, in order to do restoration work for Herbert Cahn, Eli Borowski and other art dealers. Together with Sandro Cimicchi and their friend Franco Italiano, they founded the restoration company "Lekythos" for which he worked until his retirement in 1995. Over the decades, André Lorenceau has restored an estimated nine to ten thousand artworks. A breastplate in bronze, on which he laboured for over 90 hours retains a special place in his memories. Robert Käppli purchased this masterpiece from Herbert Cahn in the 1950's and donated it to the Antikenmuseum und Sammlung Ludwig in Basle. Another noteworthy project was the restoration of a bronze statue from Meroë in the Sudan, which was flown to Switzerland for this purpose. However, nothing, according to André Lorenceau, surpasses the exceptional experience of coming into intimate contact with an object and of rediscovering what it had once been.

André Lorenceau's retirement is remarkable for its activity. It would have been hard for the Cahn Gallery to do without his great skill and enormous experience, and fortunately, André Lorenceau has been willing to continue working for us, restoring mainly bronzes, but also objects made of terracotta and glass, and to make stands to display jewellery and small works of art. At regular intervals, before a fair sometimes several times a week, he visits the gallery, bringing along his old, red wicker basket, in which the little treasures are transported between the Gallery and his workshop, in order to discuss the work to be done with Jean-David Cahn and the archaeologists, and then comes up to the secretary's office for the traditional cup of coffee and a short chat. We always enjoy his visits and his French charm, and we hope that André Lorenceau will continue to drop in on us for many years to come.



Sandro Cimicchi, from Castel Viscardo near Orvieto, began training as a restorer in 1958 with Ernesto Italiano, who was based in the Archaeological Museum of Naples. Shortly afterwards, he travelled to Berlin with his teacher in order to restore ancient works of art in Schloss Charlottenburg. This internship was very important for Sandro Cimicchi, as it gave him the opportunity of working on great masterpieces. He then moved on to work for the Museums of Basle and Monaco. In December 1959, Herbert Cahn invited the young restorers Sandro Cimicchi and Franco Italiano, Ernesto's son, to come to Basle and work for Münzen and Medaillen AG. In 1961, the restorers founded the company "Lekythos" together with André Lorenceau, who had just arrived from Paris.

Although Sandro Cimicchi spent the years from 1963-65 in Lugano, he stayed in close contact with his colleagues in Basle, travelling to the city on the bend of the Rhine every two weeks in order to carry out commissions. In 1965, he returned to Basle "per sempre", forever. The apartment buildings on Malzgasse 10-14 had just been built, and Münzen and Medaillen AG made him the irresistible offer of placing a flat with workshop in one of these buildings at his disposal. In the 1970's, however, Sandro Cimicchi decided to become self-employed. Nonetheless, all ceramic vessels that the Cahn Gallery acquired and needed to have restored still went through his hands.

Pottery, which is Sandro Cimicchi's area of specialisation, has fascinated him from an early age. At school he read Homer's *Iliad*, which made a deep impression on him, and he learnt many passages by heart. To see his heroes painted on Greek vases was a pivotal experience that made a strong and lasting impact on his life. For Sandro Cimicchi, the sheer beauty of these works of art is a great source of happiness.



His enthusiasm for ancient pottery is shared by his daughter Cristiana Cimicchi. As a teenager, she helped in her father's workshop and gradually learnt the art of restoration. She worked for her father for eight years and since 2011 she has been the Cahn Gallery's in-house restorer. Her workshop is, for me, the most mysterious room in the gallery. Shielded from daylight in the darkened room, the objects rest on the shelves lining the wall, waiting patiently until it is their turn. Some vases have already been taken apart, and the fragments lie arranged neatly on wooden trays like the pieces of a puzzle. The simple workbench is covered with tubes of paint, brushes and palette knives. A partially reassembled vase sits in a box of sand like an ostrich egg, and the bone glue bubbles quietly on an electric plate. Cristiana moves a Corinthian oinochoe to and fro in the cone of cold light and sighs. "There are millions of colours in there, it makes me despair!" she explains, and gestures eloquently from vase to palette. At first, I am puzzled, for I see only three colours: the black glaze, the added red and the beige clay. But then I take a closer look at the frieze of tongues on the shoulder and am astounded by the pulsating life in the colour. Countless hues of yellow and green are contained in the red and a silvery blue shimmers in the black: a universe of nuances is disclosed to the patient eye. Maybe this is why the restorers cannot let go of their profession and work on and on, like the aged Renaissance painters Giovanni Bellini or Jacopo Tintoretto, enchanted by the works of art that reveal their innermost secrets only to those who touch them.

## My Choice

# An Archaic Ivory Kore

By Jean-David Cahn



A KORE. H. 6.4 cm. Ivory. Greek, probably Ionic or Samian, late 6th-early 5th century B.C.  
(Drawing by Jean-David Cahn, all images 1:1)

CHF 5,800

Already in the first two editions of *Cahn's Quarterly*, I wrote about works of art from the Archaic Period, an epoch that holds a particular fascination for me. During my university studies, the Basle professor, Rolf Stucky, noted that I had dedicated enough time to Archaic sculpture and that I should, for a change, write a paper on Roman Republican portraiture. Of course, he was absolutely right. Nonetheless, I am captivated by this period, because, due to the ostensibly canonical forms, it expresses itself in the highly differentiated language of regional styles.

Historically viewed, it was a time that one could describe as the "calm before the storm" prior to the great upheavals of the 5th century B.C. Soon, the evolution, and then revolution, leading to so-called radical democracy would ensue in many a polis. With regard to warfare, profound changes in the strategies employed on land and water were provoked by the Persian onslaught and then by the "great war" within the Greek world. Was the Archaic Period, therefore, a happy period? We do not know. But certainly it was a time in which clear principals regulated visual language, philosophy and politics. Possibly this is, however, just my romanticising view of things, given the current tearing pace of change.

A small ivory kore dressed in a chiton and mantle, and holding a fruit in her right hand, fascinates. Although the surface is heavily worn, the graceful and elegant drapery folds and the girl's delicate body become apparent, if one studies the piece carefully and patiently.

It is well worth studying small works of art in detail, but unfortunately we rarely spare the time to do this. Even making photographs is a process that entails a certain distance to an object. Every now and again, I therefore like to take the time to withdraw quietly in order to draw such an object. This permits me, despite the hectic pace of everyday life, to lose myself in this pleasant pastime and contemplation.

When one draws an object, one repeatedly has to examine what one has drawn, and certain weathered areas can only be understood by moving the object back and forth in the light. One has to differentiate carefully between wishful thinking and reality. As with photography, where lighting influences the character of the image, the act of drawing is not free of subjectivity; an absolutely objective rendition is not attainable. The process of drawing does, however, help one to perceive what is not immediately evident and leads to a deeper understanding of the artwork. By adding dots in ink, the drawing is removed a further step away from the original. Thus, a drawing can only serve as an aid to seeing and to interpretation.

This small statuette is particularly charming, because it adopts the formal language of monumental sculpture. Ivory figurines served as precious votive gifts in temples. The very fluid, soft forms of the drapery folds and the volumetry as a whole indicate that our kore, which is reminiscent of the numerous 6th century B.C. ivory finds from the sanctuary of Hera on Samos, could be Ionian.

## Meet the Gallery

# The Administration

By Yvonne Yiu (text) and Christian von Faber-Castell (photographs)

In this edition of *Cahn's Quarterly*, we would like to introduce you to our administrative department. Hardly visible from the outside, this department takes care of many tasks that are essential for the Gallery's participation at fairs or for the staging of in-house exhibitions and auctions.

In the Cahn Gallery, as is the case in many successful family businesses, a member of the family is found in every important sector of the company. Whilst Jean-David Cahn presides over the archaeological department, it is his mother-in-law, Elfriede Gaiser, who, as chief accountant and human resources manager, holds a crucial post within the administration. She will be portrayed in the fourth edition of *Cahn's Quarterly* together with the Cahn family.

If you call the Cahn Gallery, you will probably first speak to Senta Zeller or Evelyn Reusser.



Senta Zeller, Jean-David Cahn's secretary, joined the company this January, after having spent 15 years working as the secretary of various lawyers and notaries in Basle. Her move to the ancient art trade was motivated by her early interest in art. Before training as a director's secretary at the Neue Sprach- und Handelsschule, Basle, Senta Zeller had studied Art History at the University of Zurich for some terms. In the gallery, she is responsible for general administrative duties, and also for all concerns related to Jean-David Cahn. Her wide experience, as well as her calm character and sense of humour, are greatly valued by the team, especially when it gets tense and hectic, for instance, just before a fair. Senta Zeller lives in Basle with her family, and enjoys synchronised skating in winter and sailing on the Walensee in summer.



The art historian Yvonne Yiu and the classical historian Aline Debusigne are also attached to the administrative department, although they take in an intermediary position between it and the archaeological department.

Yvonne Yiu has been with the gallery since 2005, and thus will soon number amongst the veterans. She is half Chinese and half Swiss, and grew up in Hong Kong. She studied Art History, Medieval History and English Literature at the Universities of Basle and Edinburgh. Her research focused on early Netherlandish art, and she has published an award-winning book on Jan van Eyck as well as numerous essays on the art and culture of the Renaissance. Bilingual in English and German, Yvonne Yiu is responsible for trans-

Evelyn Reusser has been with the gallery for six years. Her main areas of expertise are accounting and logistics, and so she is your contact person for all questions related to invoices and shipping. Furthermore, she helps with the secretarial work. Evelyn Reusser did not only complete commercial training at the Handelsschule KV Basel but is also a trained cook. She was deputy manager of the Restaurant Bergmatten in Hofstetten for several years. In the gallery, we are glad that we can rely on her experience in catering when, for instance, preparing the annual clients' auction dinner. In her leisure time, Evelyn Reusser enjoys travelling together with her husband, especially in the Caribbean.



Nadja Meichtry has been assisting Evelyn Reusser since last year, taking care of many time-consuming tasks such as applying for Art Loss Register certificates, organising the inspection of artworks by the TPA in Rome, archiving documents and mailing catalogues and brochures. She is currently studying at the Pädagogische Hochschule FHNW in Liestal, and looks forward to her future career as a primary school teacher. Daniel Killenberger, who will start studying computer science in the autumn, is another assistant. He is responsible for scanning documents and cataloguing the books entering the Cahn Gallery's library.

lating catalogue texts, press relations and advertising. Occasionally, she works on the fairs team in London and Basle. As a contrast to the megacity Hong Kong, Yvonne Yiu and her family enjoy living in the rural Baselbiet, where she leads the Furlen-Ensemble für Alte Musik and takes care of 23 honeybee colonies.



Aline Debusigne joined the team a little over a year ago, and contributes another multicultural accent to the company with her half-French and half-Danish roots. She studied Roman History at the University of Nice and the EPHE Paris. She then spent four years pursuing research on the history of collecting artworks from Roman Egypt in French public collections. Aline Debusigne worked for the Antikenmuseum Basel und Sammlung Ludwig as well as for the Fondation Berger in Lausanne. She deepened her knowledge of the art market at the Sotheby's Institute of Art, London. Aline Debusigne organises fairs and special projects, such as last year's photography exhibition in Rome, for the Cahn Gallery. Furthermore, she works in our gallery in St. Moritz during the summer and winter seasons, and looks forward to welcoming you there.



## My Choice

In the field of ancient sculpture, I most definitely prefer those artworks that were created in the Archaic Period, between ca. 680 and 500 B.C.

# An Archaic Kore

By Jean-David Cahn



A HEAD OF A KORE. H. 16.5 cm. Marble. Eastern Greek, ca. 530 B.C.



CHF 76,000

At first glance, the sculptures carved in this period appear to be divided very canonically into male and female statues, with the exception of architectural sculpture. They all stride forwards; the arms of the men generally hang straight down, whilst the woman often hold up a flower in their right hand. This adherence to the canon forces the sculptor to develop his artistic expression in the rendering of volumes and the surfaces of the eyes, the mouth and the garments. This reduction leads to a concentration on the essential within the framework provided by the canonical forms. Thereby, the local styles and the sculptor's school manifest themselves. A similar phenomenon can be observed in the Romanesque and Gothic sculptures of the Madonna. Unfortunately, these statues of korai and kouroi – that is of maidens and youths – are very rare, because they were used as building material in the course of the Persian invasion of the 5th century B.C., and also later in history, for different reasons. Archaic marbles are, therefore, very rare on the art market. Even the leading European museums often have no more than a handful of sculptures from this period. On visiting the new Acropolis Museum, the only reason why we are confronted by such an unusually large number of these statues is that they were all unearthed in the rubble left on the Acropolis by the Persians. Some of them astound us by the preserved polychromy; this reveals to us how much we have lost. In contrast to Roman sculpture, we are constrained to extract from what has been destroyed, to reconstruct what is missing, and to delight ourselves in

this manner with the fragments that have been preserved.

Our kore forces us to be patient and empathetic when beholding the soft, round face. One can still sense her calm smile on seeing the corners of her mouth and the tender, slightly slanting, almond-shaped eyes, which reveal her to be the workmanship of Ionian sculptors. Her hair is structured subtly by broad horizontal undulations. It is centrally parted above the forehead, and forms irregular waves full of tension. A broad hairband runs pertly behind the small, but pronounced ear. Probably made from coarse-grained island marble, the head's formal structure refers it to a workshop in the Ionian Islands, which was active ca. 530 B.C. It is noteworthy that this beautiful head of a kore comes from a collection in England, which I knew very well, and that she bears witness to the taste of a real dilettante – or cognoscente.



## Meet the Gallery

## The Archaeologists

By Yvonne Yiu

In each of the four editions of Cahn's Quarterly we would like to introduce to you some of the persons who work for the gallery. We will start with the team of archaeologists and then move on to the administrative team, the restorers, the photographer and the shipper as well as the Cahn family.



The archaeological department of the Gallery Cahn is presided over by the owner, **Jean-David Cahn**, who studied Classical Archaeology at the Universities of Basle and Oxford. Amongst many other things, he is responsible for the acquisition and sale of the artworks. Thus, he stands in close contact with collectors as well as dealers of ancient art. He is the mastermind of the company's corporate identity. Furthermore, he discusses how the artworks should be photographed and mounted with the photographer, Niklaus Bürgin, and the various restorers. He is assisted in these tasks by a team of four archaeologists. You can learn more about Jean-David Cahn in the fourth edition of Cahn's Quarterly, when the Cahn family will be portrayed.



The team of archaeologists is headed by **Isabelle Godbillon**, who will celebrate her 10th anniversary with the gallery this year. She is half French, half German and studied Classical Archaeology, Greek Philology, Prehistory and Protohistory at the Universities of Freiburg and Aix-en-Provence. She participated in the excavations led by the Archaeological Institute of the University of Freiburg at Thugga in Tunisia and Nysa in Turkey as well as in the excavations at Cumae in the vicinity of Naples led by the Ecole Française de Rome. In the gallery, Isabelle assists Jean-David Cahn with the acquisition of objects and is one of the contact persons for consignors to the annual auction with works of ancient art. Furthermore, she coordinates the cataloguing of the artworks. As part of the fairs team, you can meet her at the art fairs in Maastricht, London and Munich. Isabelle lives in Freiburg im Breisgau and, when job and family permit, she loves to race through the Black Forest on her bicycle.



**Gerburg Ludwig** has been working for the Gallery Cahn since 2001 and is thus the longest serving member of the archaeological team. Already as a child, she wanted to be an archaeologist, but as the daughter of a clergyman in Saxony in the times of the German Democratic Republic, she was not permitted to study at university. Instead, she trained as a nurse. After the fall of the GDR, she fulfilled her dream and studied Classical Archaeology and Ancient History at the Universities of Leipzig and Freiburg. Together with Isabelle, she participated at the excavations in Nysa. Towards the end of her studies, she began to work for the Gallery Cahn. Gerburg is responsible for the catalogues, and was the main author of the popular animal catalogues that appeared in the Christmas season in the years 2004-2008. As of 2007, she has been the main author of the auction catalogues. The online catalogues, which are regularly uploaded on [cahn.ch](http://cahn.ch), are also written by her. Furthermore, she is part of the fairs team and regularly works at the art fairs in Maastricht, Munich and Basle. Gerburg lives in Hamburg and Zürich, in whose Bach Collegium she sings – the next performance will be J.S. Bach's Passion of St. John as a Sacred Installation in the Grossmünster church in Zürich.



**Ulrike Haase** from Schwerin has been working for the Gallery Cahn for a year. She studied Classical Archaeology, Ancient History, Christian Archaeology and Byzantine Art History at the University of Greifswald. She participated in the German-Italian excavations on Pantelleria as well as in the excavations led by the Institute of Biblical Archaeology, Wuppertal, in Jordan. For her

doctoral thesis on the votive statues of seated women from an Italic sanctuary near Capua, which will be finished by the end of 2013, she worked with Prof. Dr. Dietrich Boschung at the University of Cologne. In the gallery, Ulrike is responsible for the in-house handling of the objects, and contributes to the cataloguing of the artworks. Furthermore, she is the contact person for clients who visit the

## My choice

Hundreds of artworks pass through Jean-David Cahn's hands every year. Many a treasure lies hidden in this number. In this column, he would like to share some of these remarkable discoveries with you.

## An Archaic Gorgoneion

By Jean-David Cahn



The Canadian Dr. John Robert Guy is a leading expert in Attic vase-painting. He received his doctorate in 1984 for his thesis on "The Early Classical Followers of Douris", Oxford University, where he studied under Prof. C. Martin Robertson. From 1984-1991, he was Associate Curator of Ancient Art at The Art Museum, Princeton University, and from 1992-1999 he held the Humfry Payne Senior Research Fellowship in Classical Archaeology and Art at Corpus Christi College, Oxford. Subsequently, he worked as an independent scholar and art advisor in London. Robert has been a close friend of the Cahn family since 1976, engaging in a lively dialogue on Greek art, from his student days onwards, with Herbert A. Cahn. He joined the Cahn Gallery in 2009, where he advises Jean-David Cahn on acquisitions, catalogues the ceramics and is responsible for the due diligence on all artworks, which includes controlling their provenances. In addition to his work for the gallery, Robert is active as a researcher and participates in international congresses. What he likes most about Basle is the remarkable density of cultural institutions, not only in the field of the visual arts but also of music.

Basle gallery and is part of the fairs team. What does she like most about Switzerland? Ulrike appreciates the high standard of living here as well as the friendliness of the Swiss people. Having grown up in the exceedingly flat region of Mecklenburg-Vorpommern, she does not wish to miss the opportunity of learning how to ski in the Swiss Alps.



A GORGONEION. W. 11 cm. Bronze. Western Greek, Late Archaic Period, ca. 530 B.C. CHF 12,800

In the year 2009, I, by coincidence, acquired a box of multifarious objects of apparently little value. My gaze was immediately captured by a fragmentary sheet of bronze about the size of the palm of my hand, which concealed an exquisite Late Archaic repoussé design. After partial cleaning by André Lorenceau, an experienced restorer who has worked for the Cahn family for decades, a fierce mask of Gorgo baring her teeth was revealed. The wild facial features were emphasised by finely chased lines and the beautiful, almond-shaped eyes still preserved some of their ivory inlay. Such details are hardly visible on photographs but can be brought to life by drawings, a method I have always employed in my research. What kind of object are we looking at? A fitting, probably from the head-piece of a horse's harness, in Greek, *prometopodion*, made in about 530 B.C. Such head-pieces are extremely rare and only about eight examples from this period are known (museums in Karlsruhe, Basle, Malibu and Naples).

I was so fascinated by this piece, because I had devoted many years to research on the motifs that were used to decorate weapons. The warriors who wore decorated weapons and armour associated ideas related to survival, the afterlife and determent with these motifs. In contrast to many ancient objects, weapons have a precise function. They protect and inflict injuries, and, on a secondary level, they can be gifted, dedicated etc.

The beholder of Gorgo is petrified, and for this reason Perseus defeated her using her own weapons, namely a mirror. On beholding her own image she herself turned into stone and was beheaded. The horseman hoped for the same effect, namely to instill terror. Furthermore, the multiplication of eyes – those of the horse, the Gorgoneion and the rider – served to confuse the enemy.

Besides wishing to paralyse the beholder by means of apotropaic images, the wearer hoped to acquire invulnerability or even to evade death.

The appeal of this repoussé bronze lies therein, that it cannot be grasped immediately. It needs to be studied carefully and closely in order to appreciate the fineness of the lines and the artwork as a whole. This type of gradually developing pleasure is akin to tasting a good Bordeaux and is for me the most authentic pleasure that can be derived from beholding works of art. Not slow food, but slow art!

