

# LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 31  
DECEMBER 2013





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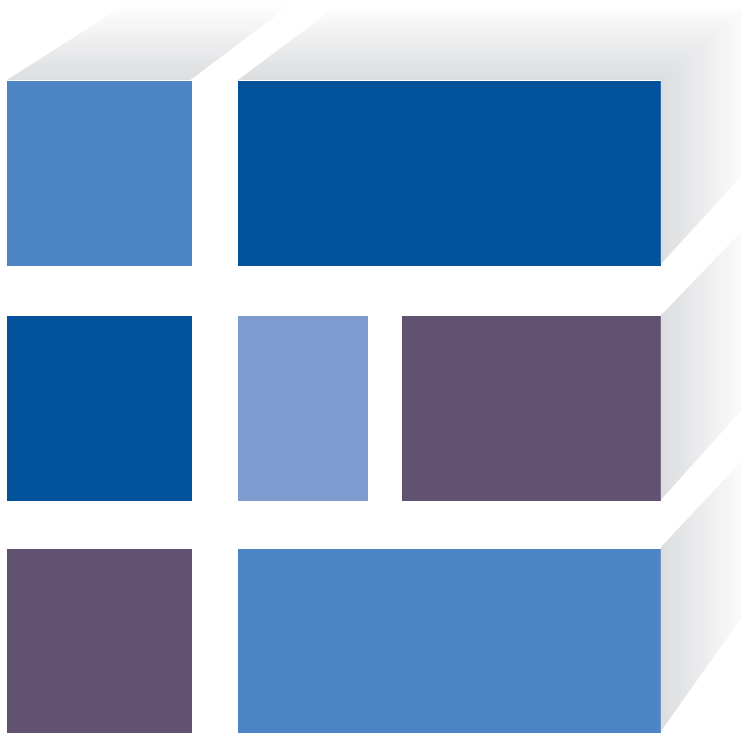
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Art Basel Miami Beach. Contemporary art unveils its charms beside Miami's beaches for a week of buzzing excitement, with an ever-more present Latin American art as backdrop.



# EDITORIAL



DR

**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

Onwards and upwards! We thought we had attained Everest with Edward Munch, who beat Picasso in terms of the world's most expensive artist. But no: the world's top fortunes seem to have an unlimited appetite, because 2013 is ending with yet more records. Last month in New York, \$142.4 M went to a work by Francis Bacon, "Three Studies of Lucian Freud" of 1969 : a long, long way ahead of the record for an Old Master (£49.5M - all the same! - for a Rubens in 2002 ). So art does not have to be old to be judged as the very best by the market. Crossing the 100 million mark is no longer the prerogative of Picasso, now joined by another super artist: Andy Warhol. Should we rejoice to see such battles on the heights involving a mere handful of buyers? Happily for ordinary mortals with inquiring minds who love beautiful things, the landscape of art is not only made up of inaccessible peaks...

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# NEWS IN BRIEF



**318,273...**

was the number of visitors who went to admire the eternal emperor's terracotta warriors at an exhibition on show in Berne's Musée d'Histoire until 17 November. Dedicated to the first Son of Heaven, Qin Shi Huangdi, it featured 230 pieces from the Chinese province of Shaanxi, where they were discovered in 1974.

## **Bordeaux, a new vintage**

After closing for four long years, the Bordeaux Musée des Beaux Arts is finally reopening, with a new layout for its collections. Visitors will now be able to admire 332 works, including 58 sculptures and 274 paintings. One of these is Eugène Delacroix's famous "La Grèce sur les ruines de Missolonghi". So, make a date for 19 December...

The only complete copy of Chateaubriand's "Mémoires d'outre-tombe" known to exist was supposed to be put up for auction on 26 November at Drouot (Beaussant - Lefèvre) but has been sold, by mutual agreement, to the National Library of France. It has been classed as a national treasure.

Fin des Mémoires.

revu.  
Chateaubriand



# PREPARE FOR THE UNEXPECTED

<sup>(1)</sup> SIBIRIAN TIGRESS €20,000

<sup>(2)</sup> COMPOSITION, GEORGES VALMIER €70,000

<sup>(3)</sup> COFFEE TABLE, JEAN DUNAND €81,000

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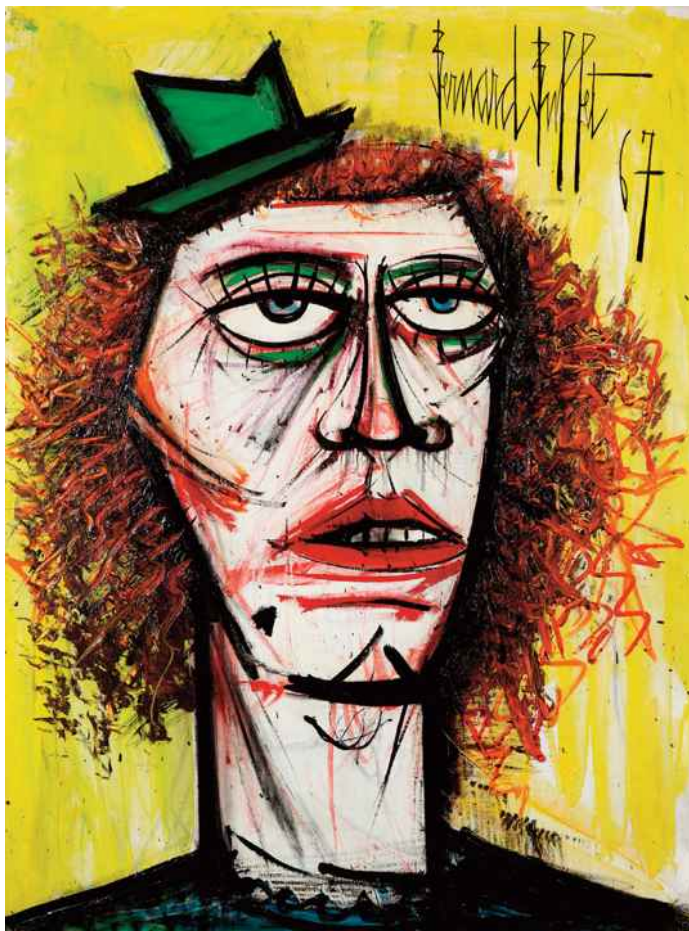


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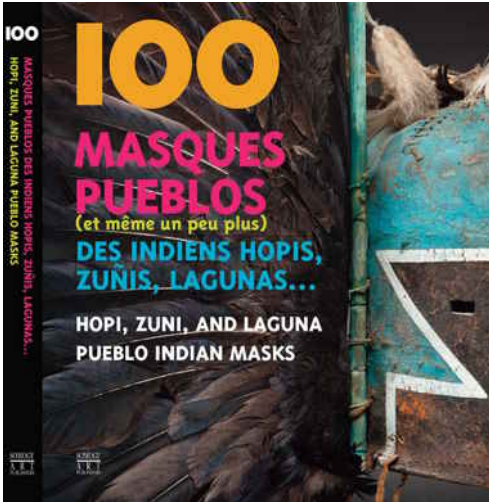
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# NEWS IN BRIEF







## 100 Pueblo masks

The Hopi and Zuñis will have no secrets for you when you have read this fascinating book devoted to Indian masks from New Mexico and Arizona by specialists Éric Geneste and Éric Mickle. Published by Somogy. Bilingual, French/English. €38

## Paris Photo 2013

The 2013 Paris Photo was a great success, hosting 55,239 visitors in the main hall of the Grand Palais over four days. Participating for the third time, the Gagosian Gallery called the 2013 fair "the most successful to date," while the Stevenson gallery of Cape Town, South Africa considered Paris Photo "the best place in the world to meet collectors, curators and institutions".



© Marc Domage/Paris Photo

## Pre-emption

The city of Nantes acquired two hitherto unpublished daguerreotypes for its Musée d'Histoire at a Sotheby's sale of photographs on 15 November in Paris. They were estimated at €25,000/35,000 ("Nantes, quai Baco", 1843) and €40,000/60,000 ("Vue de Nantes", c. 1841), but the results have not been published...

## Lee Ufan at Versailles

Since 2004 and the famous "Versailles Off" exhibitions, contemporary art has been appearing regularly at the Sun King's château. 2014 will be the year of South Korean artist Lee Ufan, who takes over from Giuseppe Penone.



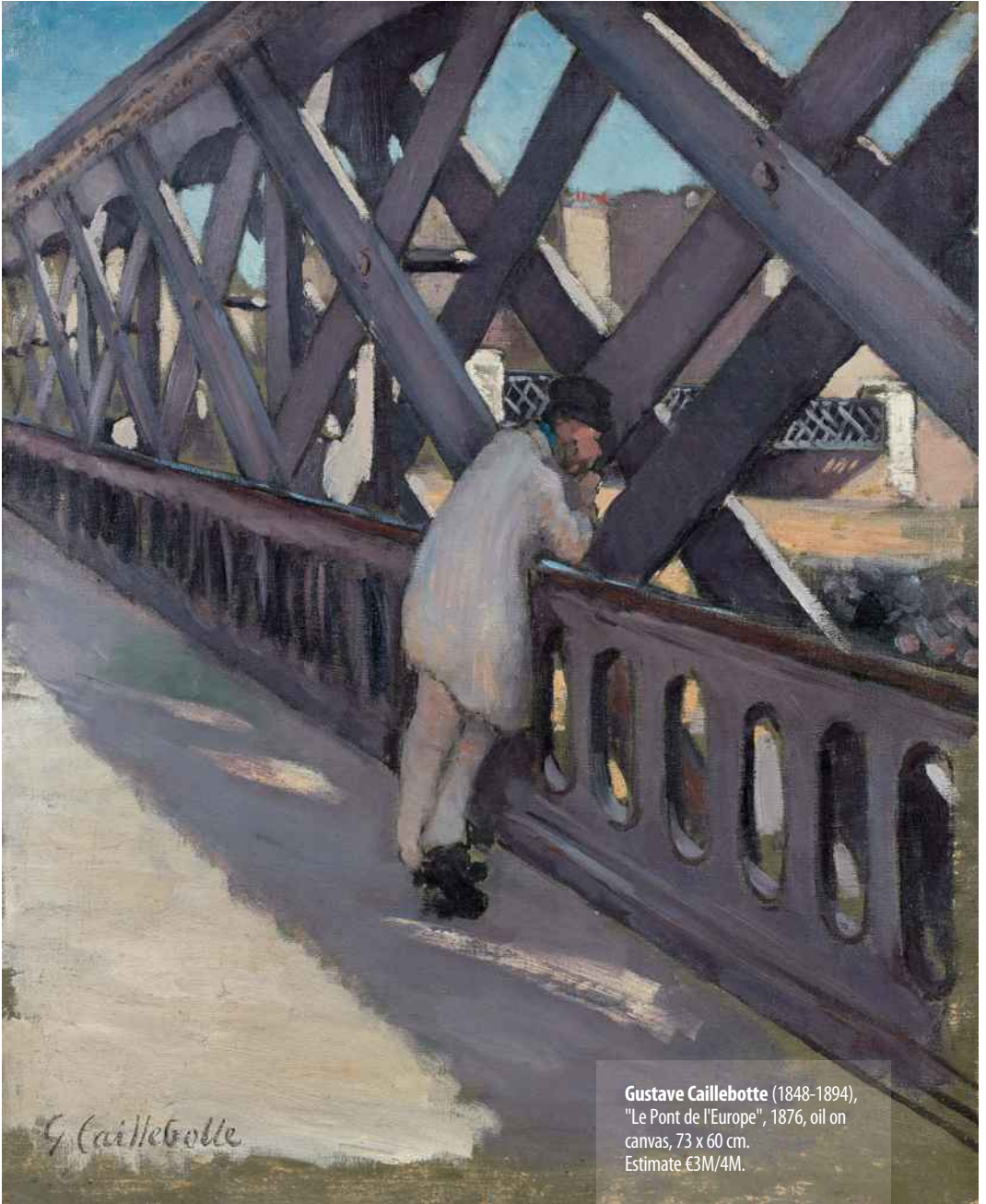


# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS







**Gustave Caillebotte** (1848-1894),  
"Le Pont de l'Europe", 1876, oil on  
canvas, 73 x 60 cm.  
Estimate €3M/4M.



# Caillebotte the Impressionist

In 1874, what was the best way to join the newly-formed Impressionist group, with figures as varied as Degas, Monet, Pissarro and Renoir? The Seine! According to John Rewald, author of "The History of Impressionism", Gustave Caillebotte met Monet during a regatta at Argenteuil, while the artist was painting on the Seine in his studio-boat. Their love of painting drew them together in a lasting friendship. On 24 March 1875, at the sale staged by the Impressionists to pay the debts of their first exhibition, Caillebotte bought a work by Monet, "Un coin d'appartement". The following year, Renoir invited the young artist to take part in the second Impressionist exhibition. Caillebotte exhibited "Les Raboteurs de parquet" (Musée d'Orsay), which attracted much critical comment – but alas, only negative. His compositions were extremely bold, and his highly contemporary subjects were treated in a direct manner, even with city views like "Le Pont de l'Europe": a painting that was included in the third Impressionist exhibition in 1877, and is now in the Musée du Petit Palais, Geneva. Here

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he chose to depict a modern Paris: the bridge built in the Place de l'Europe across the railway tracks of Saint-Lazare station between 1865 and 1868. Alongside the nearby Haussmann buildings, he features the industrial architecture with its metal girders overlooking the tracks. This ambitious work required several studies to define the composition and fine-tune each of the figures. Now up for sale in Paris (Artcurial - Briest - Poulain - F. Tajan), this preparatory painting retains the figure of the workman in his blue work smock who is leaning on the guardrail, looking towards the station. But the bridge remains the main subject. More rapidly produced than the final work, this version is a painting in itself – and is in fact signed by Caillebotte.

Anne Foster

2 DECEMBER ○

## Contemporary art in collections

It is hardly surprising to find an acrylic by Rosenquist, "Pearls before Swine, Flowers before Flame" from 1991 (€300,000) in the Micheline and Claude Renard collection, to be sold in Paris by Artcurial-Briest-Poulain-F. Tajan with Sotheby's and Stéphane Connery. Claude Renard was introduced to contemporary art by André Malraux. He joined the Renault Board in 1954, and discovered contemporary American art – virtually unknown in Europe at the time – during a mission to the US in 1962-1963. More surprising is the presence of Dina Vierny, the celebrated muse of Maillol – of whom we can admire a lead proof of "La Rivière", produced in 1938 (€2M). In 1947, encouraged by Matisse, Dina opened a gallery where she exhibited Poliakoff, Kandinsky and Naive artists like Bauchant. Born in Russia, she and her family fled the Stalinist regime when she was still a little girl, and went to live in France. As a collector and art dealer, she was keen to help Russian artists whose work did not reflect the Socialist Realist ideal, like Ilya Kabalov and Erik Bulatov. She offered them their first exhibition in 1973. When she visited Bulatov in New York in 1991, she discovered a large painting inspired by Delacroix's "La Liberté guidant le peuple" and wanted to buy it, but it had already been sold. So Bulatov offered to paint her a reworked version of the subject: This "Liberté II" painted in 1992 (€600,000/800,000).

Anne Foster





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## Elegance according to Jeanne Paquin

Nobody could miss this silk chiffon and embroidery evening gown by Jeanne Paquin and the Russian painter Leon Bakst, the designer of highly successful sets and costumes for the celebrated Ballets Russes. This is the star item in a textile sale on 2 December at Drouot with the Coutau-Bégarie auction house, and is estimated at €6,000/8,000. Contemporary with the première of "Daphnis et Chloé" at the Théâtre du Châtelet on 8 June 1912, it evokes the Ancient Greece, Egypt, Siam and Russia that inspired its two designers. A coat now in the Metropolitan Museum of New York provides further proof of their fertile collaboration... **Claire Papon**

3 DECEMBER HD >

## Lalique, amours model

The technical marvels in glasswork achieved by René Lalique are brilliantly illustrated by a luminous round "Amours" model pedestal table created in 1930. The nickel-plated cast iron structure is divided into eight compartments – in the base, shaft and top alike – containing thick satin-finish glass inserts. The round top consists of eight thick triangular glass slabs with varied relief decorations of putti and garlands of flowers, where the satin finish gives a silvery-violet effect. Estimated at €120,000, it features in a Paris sale dedicated to the decorative arts on 3 December, at Tajan auction house. This glass table will be presented jointly by the experts Messrs. Marcilhac and Wattel.

Anne Foster







4 DECEMBER HD >

## Jiajing period

You'll need €15,000/20,000 if you want to treat yourself to this Ming ewer (H. 26 cm) in porcelain bearing the stamp of the Jiajing period (early 16th century), to be sold by the Paris auction house Ferri at Drouot on 4 December. It is decorated with a waterfall, rocks, a lion, an elephant, flowers, volutes and a kilin. This fabulous animal in Chinese mythology, a quadruped halfway between a stag and a horse, with fur, a horn (or horns) and scales, was seen in peaceful areas or close to sages, when it presaged peace and harmony for the region. A happy omen for the sale...

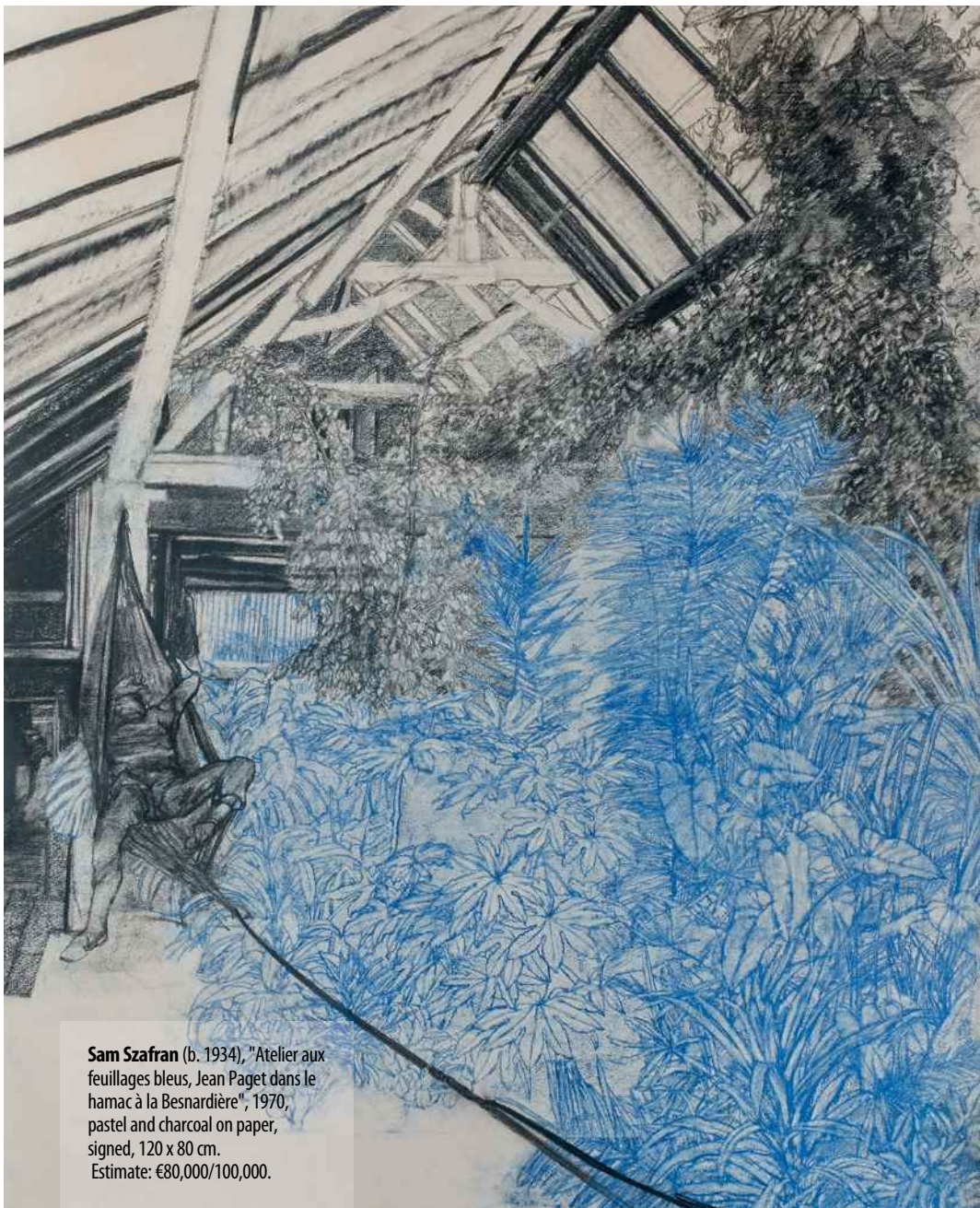
4 DECEMBER HD >

## Among the hibiscus flowers

Set aside €60,000/80,000 if you have designs on this gilt bronze cloisonné enamel plaque (133.5 x 48.5 cm), the star of an Asian art sale on 4 December at Drouot staged by Millon & Associés. Happy the bidder who carries off this landscape... It features lively Asian paradise flycatchers flying among hibiscus flowers against a background of swastikas, under a poem evoking the flowers of autumn. Its creator was Yu Minzhong (1714-1779), known as Shuzi, a minister and scholar under the Qianlong emperor (1766-1773).

Claire Papon





**Sam Szafran** (b. 1934), "Atelier aux feuillages bleus, Jean Paget dans le hamac à la Besnardière", 1970, pastel and charcoal on paper, signed, 120 x 80 cm. Estimate: €80,000/100,000.



# The flowering of Szafran

From François Pompon to Alexander Calder, there will be no dearth of famous 20th artists on 6 December at Drouot, at a sale by the Binoche & Giquello auction house. All eyes will be on one in particular: Sam Szafran, as four of his works are up for sale, at prices from €30,000 to €100,000. Produced between 1970 and 2008, they illustrate the artist's aesthetic leitmotifs. After a fairly short period of abstraction inspired by De Staël and Riopelle, Szafran found his true calling at the beginning of the Sixties in a box of pastels. He abandoned oils for not only the celebrated chalks but also charcoal and watercolour: three techniques we find in these drawings. He returned to figuration for good, and focused on a number of themes. First of all, he was fascinated by stairwells, with deformed, sinuous and vertiginous views from above. His "Ateliers" seem more structured, given rhythm through the strict lines of architecture. But chaos was lurking... The innocent plant growing in Szafran's studio soon suggested ideas of the jungle to the

6 DECEMBER

draughtsman, and this began to invade his work. The studio became a greenhouse. Philodendrons are the stars of the "Végétations" theme, where the human figure – his wife Lilette sitting in an armchair, or Jean Paget in a hammock – disappears in a suffocating jungle of almost palpable mugginess. Like a breath of fresh air, a 2008 pastel and watercolour on silk opens a window onto "Les Toits de Malakoff", like a welcome breath of fresh air. Has the artist put paid to his obsessions? From the vanishing points of his first works to the more recent panoramas, Sam Szafran has successfully transcended the tragedies of a youth marked by war, exile and poverty to become the interpreter of an intense and enigmatic poetry.

Sophie Reysat





**PARIS, Hôtel Saint James Albany**

**17 DECEMBER 2013**

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Cabochon sapphire and diamond ring.

Signed and numbered.

1929.

Weight of sapphire: 17.08 carats.

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Collection of objects of Vertu by Karl FABERGE with Royal Provenance,  
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Princess Nicholas of Greece, and then preserved by her descendants.  
And from various collections.

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*at 11am and 2 pm*



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Karl FABERGE, 56, Saint-Petersburg, 1899-1908, Karl Armfelt.
3. Silver and enamel frame, with portrait of Grand-Duchess Elena of Russia.  
Karl FABERGE, 88, Saint-Petersburg, 1899-1908, Henrik Wigstrom.
4. Frog in crystal.  
Karl FABERGE, circa 1907-1914.
5. Smoky quartz cigarette case, gold-mounted with enamel.  
Karl FABERGE, 56, Saint-Petersburg, 1899-1908, Henrik Wigstrom.
6. Gold and platinum brooch pendant set with a pink beryl and diamonds.  
Karl FABERGE, Saint-Petersburg, 1899-1908.

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l'académie-  
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Oil signed  
61 x 74cm  
*Judicial sale*



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# PRESTIGIOUS SALE

## SUNDAY 15 DECEMBER 9AM AT 2.30PM

### EXHIBITIONS

13 DECEMBER 6PM - 8.30PM

14 DECEMBER 11AM - 6PM



Large ebonized chest of drawers lined with fillets of tin. As well as the sides, the central panel is decorated with Japanese lacquer depicting birds in a landscape filled with bamboo and vegetation.

A rectangular shape, it opens at the top by a row of three drawers with a push mechanism. At the bottom it is opened by three different folding doors, revealing a large compartment with a shelf.

It is richly and delicately decorated with bronze and gold work such as bas-relief of antique vases, scrolls and garlands, friezes, frames of heart-shaped mouldings and strings of pearls, angle appliques in a foliage pattern, azures and a top decorated with intertwined acanthus leaves.

End of the 19th century.

Moulded, grey-veined white marble top  
Height: 101.5cm; width: 136cm; depth 47cm  
Expert: DILLEE-ETIENNE

Estimation: €20,000/30,000



**René SEYSSAUD**

Les Ocre

Oil on canvas, SBD, signature and title written on the back by the artist, 73 x 92cm. Numerous labels and stamps on the back from exhibitions, including one from the Jean-Marc Vidal gallery.

Estimation: €10,000/15,000



**Claude Joseph VERNET (1714-1789)**

Soldats et paysans sur un rocher

Canvas, 36 x 50cm, signed and located bottom right: Vernet Rome inscription on the back: J.VERNET/ A ROME/ Cabinet de Mr de Villiers Label on the back: "Joseph Vernet/ un vieux trésor d'arbre..."

Provenance:

- Collection belonging to chevalier Lambert (sold in 1787);
- Collection belonging to Mr de Villiers (according to the inscription on the back)

Bibliography:

Most likely Ingersoll-Smouze, Joseph Vernet, marine painter, 1926, volume I, p. 72, n.491,

"Group of rocks through the middle of which one can see a big stretch of the sea to the left, a desiccated tree trunk and five figures in different stances: Painted in Italy in the style of S. Rosa. H. 24 in. L. 15 in. (0.64 x 0.40cm). Sold in 1787 by chevalier Lambert and Mr Du... n" 212.

Expert: TURQUIN - PARIS (available to see at the office)

Estimation: €30,000/40,000



**Anvi ARBAS**

Fisherman on the seafloor

Oil on canvas, SBG, dated (19)57,

61 x 46cm

(some damage

and a small hole)

Expert: MARECHAUX

Available to view at the office

Estimation €3,000/5,000



**Joseph GARIBALDI**

Sailboats moored at Marseille port

Oil on canvas, SBG, 114 x 84.5cm

Estimation: €20,000/25,000

Images available on our site [WWW.INTERENCHERES.COM/13009](http://WWW.INTERENCHERES.COM/13009)

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Yup'ik or Athapaskan anthropomorphic mask,  
Anvik region, Yukon River, Alaska, second half of  
the 19th century, wood with traces of blue-green  
and red polychromy. H. 53, L. 31 cm.  
Estimate: €80,000/100,000.

# Yup'ik mask

This Paris sale staged by the Binoche & Giquello auction house at Drouot is devoted to the ethnic arts of not only Africa, but also the Amerindians. Noteworthy in this section is a collection that once belonged to the Sioux chief Spotted Weasel, which includes a jacket embroidered with narrative scenes (€100,000/150,000). The collection was given to Joë Hamman in 1904, and shown at the La Rochelle Musée du Nouveau Monde in 1994 at the exhibition "Les Indiens de Buffalo Bill et la Camargue". We now leave America for Indonesia. Collectors are sure to eye up an ancestral figure from Tanimbar, an island in the Molucca archipelago (€70,000/80,000). This comes from the collection of film director and producer Roland Tual, who was a friend of the Surrealists – particularly Masson, who painted his portrait (now at the Centre Pompidou in Paris). One lot is being presented by the Doutrebente auction house: an Athapaskan anthropomorphic mask from the Anvik region of the Yukon River, Alaska, dating from the

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second half of the 19th century. It bears the inventory number 5/8671 of the Heye Foundation in New York, from which it was bought in July 1944 by New York antiques dealer Julius Carlebach: a highly popular provenance with connoisseurs. As we know, the Surrealist artists in exile in the US, particularly Max Ernst and Marcel Duchamp, acquired a large number of outstanding pieces from his Ali Baba's cave of a store. Breton's biographer, the writer Robert Lebel, bought a number of Yu'pik masks from Carlebach, which are now at the Quai Branly in Paris. This one made of wood, with traces of blue-green and red polychromy, 53 cm high and 31 cm wide, is estimated at €80,000/100,000.

Stéphanie Perris-Delmas



6 DECEMBER >

## Antique repertory

For the artists of the Renaissance and the early 17th century, Rome represented an inexhaustible iconographic repertory, particularly more intimate works, like an antique relief in the Villa Albani showing little winged cherubs. These "putti" would feature in paintings and bas-reliefs, such as a picture by Nicolas Poussin executed at the beginning of his stay in Rome in 1626, now in the Galleria Nazionale d'Arte Antica at the Palazzo Barberini (Rome), and a bas-relief by his fellow tenant, François du Quesnoy, also known as Il Fiammingo (1597-1643). This sculptor went on to have a remarkable career. Several famous artists called on him to collaborate on their largest commissions, notably Bernini, who asked him to participate in the carved decoration of the canopy of Saint Peter's Basilica. Now famous all over Europe, he was summoned to France by Louis XIII, but died on his way there in mysterious circumstances. In his lifetime, Duquesnoy produced different types of bas-relief in various sizes using different materials, like this one in marble being sold in Paris by the Aguttes auction house (€100,000/120,000). We know of another version in marble, now in the collections of the Galleria Doria Pamphili in Rome.

Anne Foster



6 DECEMBER HD >

## Attributed to Pierre II Migeon

Coming up shortly at Drouot (Audap-Mirabaud), this bookcase with doucine moulding attributed to Pierre II Migeon already prefigures the more severe style of Neoclassicism (€60,000/70,000). A celebrated cabinetmaker, Migeon was equally at home with Rococo forms and more sober lines, and often used monochrome veneering. He was also known for his subtle use of gilt bronze and curved lines, designed to soften furniture that might otherwise have appeared somewhat solid. This elegant, discreet structure with its doucine moulding and rounded sides is perfectly-suited to a library. A. F.



# Royal Vincennes-Sèvres factory

6 DECEMBER

This delectable sugar bowl with its Chinese style decoration is sure to make fine connoisseurs drool – not least because it was made by the royal Vincennes-Sèvres factory, which was more or less to French porcelain what Meissen was to Saxony. Collectors lap it up, particularly refined models commissioned by the royal household, as witness the bids posted over the past few years for various specimens at five or even six figures – like the €252,290 registered in December 2003 at Drouot for a tankard designed for the Turkish market (Piasa). The value of the model here, to be sold by the Beussant & Lefèvre auction house at Drouot, lies in its size (larger than average, according to the expert Michel Vandermeersch), its form inspired by Saxony models, and its extremely high quality decoration. We owe these little scenes to François Boucher, the King's Painter, whose graphic work was a source of inspiration for the factory artists. For many years these Chinese figures, avidly collected by the painter himself, influenced the work produced

by the factory. As we know, this was founded in 1740 because the royal family wanted to compete with Saxony porcelain. Its rapid development under the patronage of La Pompadour and the king led it to move to Sèvres, close to the seat of power. Some ten years after it was created, it was outshining its main rival, and had become the purveyor to crowned heads. To be up to date, it adopted the taste for chinoiserie early on, as from 1746 to 1748: an area in which Boucher was then one of the most eminent proponents. His collections were highly successful, and were widely distributed through engravings, firstly by Gabriel Huquier between 1738 and 1742, then by Pierre Alexandre Aveline and John Ingram. On the lid, we find a charming scene of a small dog framed by flowering branches. Meanwhile, the delicate birds are taken from the "Livre des différentes espèces d'oiseaux de la Chine tirés du cabinet du Roy", a book on Chinese species engraved by Huquier after Jean-Baptiste Oudry, the other great figure in the arts under Louis XV. The sugar bowl here bears no mark, as this was only introduced by the factory in 1753. Hence it can be dated to a relatively early period in the royal factory's history, as is also suggested by the use of red highlighted with gold. A tasty little titbit and no mistake...

Stéphanie Perris-Delmas

Lidded sugar bowl in Vincennes  
bone china, h. 15,8 cm,  
diam. 16.6 cm.  
Estimate: €40,000/60,000.





7 DECEMBER HD >

## Strip cartoon marathon

This Paris sale (Vermot de Pas) is aimed strip cartoon fans: a genuine marathon of a sale, with a thousand lots covering all aspects of the ninth art. They include this celluloid of the Prince by Eyvind Earle in the Disney Studios' "Sleeping Beauty" (1959): a dreamlike drawing in which the Prince hacks his way through the hundred-year old brambles with the sword of truth given to him by the three fairies, to awake the Princess Aurora (€20,000/25,000).

Anne Foster



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**EXPERT**

Philippe DELALANDE

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contact@expertartasie.com

# LIN FENGMIAN

Thursday 19 December 2013



Ink and colours, 67 x 65cm.



Ink and colours, 65 x 68cm.



Ink and colours, 65 x 64cm.



Ink and colours, 64 x 63cm.

OVV 2006-602 / Auctioneers : Damien Leclère & Delphine Martin-Orts

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ASIAN ART

MONDAY 16 DECEMBER AT 2PM  
 DROUOT-RICHELIEU - ROOM 16



CHINA - YONGZHENG era (1723 - 1735)  
 Porcelain conical shaped bowl. Yongzheng mark on the underside of the base  
 (six characters in kaishu). Diam.: 22.5cm.



BURMA - 17th/18th century  
 Statuette of Buddha made from ivory with yellow patina and traces of polychrome.  
 L.: 23cm.



CHINA - 18th century  
 Rectangular snuffbox  
 rounded by a brown vein  
 decoration sculpted in relief  
 by Fei Chang Fang.  
 H.: 6cm.  
 (One of a collection of 57 snuffboxes.)



Toshusai Sharaku (active 1794-1795)  
 Oban tate-e of the piece «Katakiuchi Noriai-  
 Banishi». Signed Toshusai Sharaku ga, the  
 critic's seal. kiwame, the seal of  
 Tsutaya Juzaburo's editor. Diam.: 33.6 x 23.4cm.



JAPON - EDO era (1603 - 1868)  
 Ivory netsuke (Japanese button) with yellow  
 patina, Shaki.  
 H.: 10 cm.  
 (One of a collection of 61 netsukes.)

Online catalogue: [www.tessier-sarrou.com](http://www.tessier-sarrou.com)

Public exhibition: Saturday 14th December from 11am to 6pm and the morning of the sale from 11am to 12pm  
 Contact number during the exhibition: + 33 (0)1 48 00 20 16

COLLECTION BELONGING TO MR S.



TIBET - 17th century  
Statuette of Daikini Vasantadevi in a fierce stance made from gilt copper and incrustations of turquoise and glass cabochons.  
H.: 43cm.



SINO-TIBETAN WORK  
QIANLONG era (1736 - 1795)  
Statuette of Amitayus in gilt bronze and partitioned enamel.  
H.: 17.7cm.



TIBET - 16th century  
Statuette of Karmapa (Kagyü Lhama) in gilt copper and silver.  
Inscription on the back.  
H.: 29cm.

Experts:

**Thierry Portier  
& Alice Jossaume**

Experts SFEF - Experts before the Paris Court of Appeal  
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JAPAN - 15th century  
Polychrome ink on silk, Kannon Inari Daikini-ten with 8 arms sat astride the white fox Inar, surrounded by divinities and servants on a dark blue background.  
Diam.: 89 x 38.5cm.



JAPAN - 17th century  
Unkoku school: 6 panel Japanese folding screen, ink on bistre colour paper, people on a chariot in mountainous countryside arriving at a village.  
H.: 156cm. Width of one panel: 61cm.

DrouotLIVE





**Rembrandt Bugatti** (1884-1916), "Begging Elephant", c. 1907, bronze, large model no. 4, signed "R. Bugatti", founder's stamp, A. A. Hébrard, lost wax casting, 42.5 x 77 x 22.5 cm without base. Estimate: €500,000/600,000.



# Bronze by Rembrandt Bugatti

Rembrandt Bugatti, son of Carlo the furniture designer and brother of the famous carmaker, had a passion for sculpting animals. He settled in Paris in 1904, and the following year signed an exclusive contract with the Hébrard foundry, which produced limited editions using the lost wax method. After studying at the Jardin des Plantes, Bugatti moved to Antwerp in 1907 at the request of the Royal Zoological Society. The artist spent fifteen years studying animals in depth on a daily basis. Immortalising their wide range of behaviours, he successfully reproduced fleeting attitudes without betraying the animals' essential nature. He became a regular at the Flemish zoo, and loved the animals so much that he even obtained the right to feed and care for them. This white Indian elephant, sculpted during this period, featured at the Salon d'Automne in 1908. It was reproduced in the journal *L'Art et les Artistes*, and was soon cast in several sizes. The large model, duly listed, was only produced in an edition of five. The proof here, bought from Hébrard, is no. 4 in the series, which still perches on its original marble base. Certified

8 DECEMBER

by Véronique Fromanger, and having remained in the same family until now, it is being sold in Deauville (Tradart Deauville auction art). With an innate sense of proportion, the sculptor gives a singular portrait of the pachyderm, which has smaller ears than its African cousin. With upmost fidelity, he interprets the movement, brilliantly reconciling naturalistic observation with a feeling for the picturesque. The simply delineated details, like the folds of the thick skin, catch the light beautifully. This magnificently constructed bronze accurately demonstrates the animal's extraordinary strength and energy. Ettore Bugatti chose the elephant for precisely those qualities when he created a spectacular radiator cap in the Twenties for the hood of the famous Bugatti Royale: the most monumental of luxury cars.

**Chantal Humbert**

# On the trail of the American Indians

9 DECEMBER

Has France become the new Eldorado for collectors of Amerindian art? For a good ten years now, the speciality has been a key player in the success of the Paris market. We remember the Jenny Keifts and Thery-Atcchevinsky sales in December 2002 and March 2003 respectively, the memorable sale of the André Breton collection in April 2003, and that of the Robert Lebel collection three years later, again in Paris. During his years of exile in the US, Breton became friends with one Claude Lévi-Strauss, who, like him, was a regular visitor to 943 Third Avenue in New York: the store of antiques dealer Julius Carlebach. This was where the two men, Robert Lebel and the Surrealist artists would stock up with Indian objects. The Lévi-Strauss sale at Drouot in June 1951

was the first of its kind. On 9 December, Paris is the setting for what looks set to be a new epic, when the Eve auction house disperses several top-notch American collections, with exceptional pieces like a Zuñis altar from New Mexico, dominated by warrior god Chakwainas (€80,000/100,000). According to the sale catalogue, these private altars were intended to bless houses when they were built or renovated, and few of the uninitiated were privileged to see them. This one belonged to the collection of the American actor Vincent Price – The Abominable Dr Phibes of Robert Fuest. The actor, a great art connoisseur, was fascinated with Amerindian objects, and was a member of the Indian Arts and Crafts Board, eventually becoming the chairman of this federal commission. The altar was published in 1982 in the reference book "North American Indian Art". Another outstanding lot is a group of three Hopi frescoes inspired by ancient paintings of the Awatovi site in Arizona. In 1941, at an exhibition staged by the New York Museum of Modern Art, several Hopi artists created

Shalako kachina doll,  
circa 1880-1890, Zuñi,  
New Mexico, USA.  
Estimate:  
€15,000/18,000.





Hunting fresco vers 1940,  
Hopi, Arizona, USA.  
Estimate: €30,000/40,00.

frescoes, reproducing the famous paintings of their ancestors. These compositions belong to these commissions (€50,000/80,000: Yellow gourd fresco; €30,000/40,000: Hunting fresco; €25,000/35,000: Parrot fresco). Collectors are also sure to linger over a French collection of fifteen kachinas whose originality, as well as their value, lies in the connections established between Hopi and Zuñi art. Particularly noteworthy is a rare Zuñi model, a Sayatasha kachina estimated at €20,000/25,000. Meanwhile, there are twenty-five late 19th century Hopi masks from the Vincent Price collection, some of which were shown at the "Secret Circles" exhibition at the Kansas City

Atkins Museum of Fine Arts in 1977. The star here is the Mother Crow mask, dating from around 1860-1870, belonging to the third Mesa, with these two black superimposed triangles. A similar model was sold at Drouot in April 2013 for €198,272 at a dispersion that received much media coverage, and provoked a wave of protest in the US, when the Hopis attempted to get the 70 pieces in the collection ceded back to them in the light of American laws enabling them to recover their masks. The sale nonetheless went ahead – with great success, as we know. Today, the rush on America's gold is taking place in Paris.

Stéphanie Perris-Delmas



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*Auctioneer*

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Title written by the artist at the top centre  
182 x 127cm

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SVV authorisation n° 2002 389 - Jean-Claude Binoche - Alexandre Giquello - legal auctioneers.

Authorised auctioneer for the sale: Alexandre Giquello

# AGUTTES

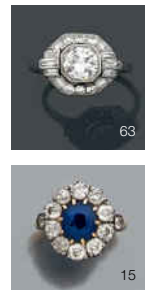
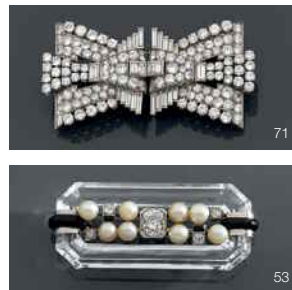
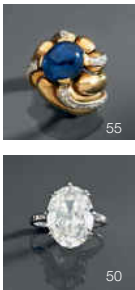
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## JEWELLERY

Friday 13th December at 2pm - Neully-sur-Seine



10/ WIESE brooch signed with the maker's mark - 14/ Pair of diamond girandole earrings. 19th century - 15/ Sapphire ring with antique diamonds. 19th century - 31-32-33/ Brooch - Pair of pendant earrings Ring embellished with real pearls - 49 bis/ "Dragonfly" brooch made from gold, enamelled jewels, diamonds, sapphires. Around 1900 - 50/ 6.48 carat diamond ring (certified) G VS1 - 53/ RENE BOIVIN brooch made from rock-crystal, enamelled jewels, real pearls and diamond - 55/ SUZANNE BERPERRON "swirl" ring with cabochon sapphire - 63/ Antique diamond ring. Around 1925 - 65/ VAN CLEEF AND ARPELS Cabochon ruby and diamond necklace and clip. Both signed - 71/ Double-clip brooch with diamonds around 1935 - 79/ MAUBOUSSIN "toucan" clip made from gold and enamel. Signé - 100/ MAUBOUSSIN Gold and diamond clip. Around 1940. Signed



**Exhibition by appointment:** From Thursday 5th December to Wednesday 11th December 2013 (excluding weekends)

**Public exhibitions:** Thursday 12th December 2013 from 11am to 6pm - Friday 13th December 2013 from 10am to 12pm

(the jewellery going up for sale in Lyon on 19th December will also be available to view at these exhibitions)

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# Visions of the Orient

9 DECEMBER

From the late 18th century onwards, Western artists were fascinated with the fabulous, cruel and sensual Orient. They visited Istanbul, the holy places and Cairo, ventured all the way to the temples of the Nile Valley and explored the territories conquered by France in North Africa. Delacroix, Klee, Matisse, Majorelle and many others all marvelled at the light of Morocco, its colourful interiors and garments and its architecture. Others chose to live in Algeria, like the American artist Bridgman and the French painter Dinet. Hermann Corrodi, an Italian artist who had studied landscape painting with first his father, then with Calame in Geneva, boasted a high-class clientele that included Queen Victoria and Kaiser Wilhelm II. He was a great traveller who particularly liked the Ottoman capital, where he often stayed. On his return to Rome, he painted studio compositions evoking the charming

lifestyle of the Golden Horn, based on studies he had taken from life. One of these is "Fishing Boats on the Bosphorus", an oil on canvas estimated at €100,000 at the sale of the Gros & Delettrez auction house. Frederick Arthur Bridgman, born in Alabama, grew up in Boston and New York, and studied at the Brooklyn Art Association and the National Academy of Design. Attracted to the American artistic colony of Pont-Aven, he pursued his studies with Gérôme and became one of his favourite pupils, also absorbing his teacher's taste for the Orient. He decided to spend the winter in Algiers, travelling in the surrounding area and hinterland, including Laghouat. This inspired his "Fondouk at Laghouat", a large composition (102 x 135 cm) now valued at €250,000. Étienne Dinet lived in Algeria nearly all the year round. He went there for the first time in 1884 and bought a house in Bou-Saâda in 1905, where he was buried in 1930. He painted innumerable scenes of daily life in this "gateway to the desert" and other places far from the overly- Frenchified Algiers. One example is this young woman decked in jewels, confiding her message – maybe a love letter – to an old public scribe with a white beard.

Anne Foster





Étienne Dinet (1861-1929),  
"L'écrivain public", oil on canvas,  
81 x 100 cm.  
Estimate: €600,000/800,000.



**Pierre Bonnard** (1867-1947),  
"Le ballet", c. 1896, oil on  
cardboard, signed on the  
bottom right, 28 x 36 cm.  
Estimate: €100,000/120,000.





# Pierre Bonnard at the opera

11 DECEMBER

This work by Pierre Bonnard, dating from his youthful period, was part of the collection of Thadée Natanson, founder of the celebrated *Revue Blanche* and a close friend of the painter. The two men met in 1894. When the collection was sold at Drouot in 1908, this small oil on cardboard went for FF1,550 – the equivalent of €5,913 today. Fourteen years later, it featured in the dispersion of Jules Chavasse, a dealer from the Midi region in France, who had built up a large and varied *avant-garde* collection which was sold in 1922 for FF333,865. At that time, this small work went for 4,500 gold francs, while the pastels of Odilon Redon, of whom Chavasse was a patron, were going for 3,950 and 8,200 francs. It then passed into a private collection, and in 1967 featured in the retrospective staged for the centenary of the painter's birth at the Musée de l'Orangerie in Paris. The star of this upcoming sale at Drouot (Bailly-Pommery Voutier auction house), it illustrates Bonnard's early work during the *Nabi* years. Here the painter has chosen a view from above, placing the viewer in a box: the ideal position to admire this delicate ballet of tutus treated in shades of white and grey...

Stéphanie Perris-Delmas

# Magic of the Orient

11 DECEMBER

Lost in the Hoggar mountains, Atlantis, described in the highly successful novel by Pierre Benoit with illustrations by Paul-Élie Dubois, sets the tone when the Millon auction house transforms a room at Drouot into a palace of the Thousand and One Nights. The scene is set with a Turkish Bursa velvet panel woven in the 17th century, decorated with two large stylised flowers separated by a crown and tulips (€30,000/40,000). It evokes an Oriental lifestyle illustrated by an Ottoman coffee pot in gilt copper alloy from the time of Selim III, an illuminated Ottoman Koran of 1810 copied by Muhammad Amin in Naskh script, a Qajar khanjar (dagger) with an ivory handle made in around 1835,

and a late 16th century Ottoman writing box inlaid with mother-of-pearl and tortoiseshell (€20,000/30,000). But the most evocative pieces will be found on the wall. Before settling in his beloved Morocco, Jacques Majorelle explored Black Africa after the Second World War, crisscrossing Senegal, the Sudan, Guinea, Mauritania and the Ivory Coast. His fascination with scenes of daily life led him to paint numerous market scenes, and two of these will be up for sale for between €80,000 and €100,000. Women were a favourite subject with Orientalist painters. They are sensual in the harem dreamed up by Spanish artist José Cruz Herrera (€45,000/65,000), and graceful under the brush of the Flemish painter Jules Van Biesbroeck, dancing in dim lamplight before a male assembly (€50,000/60,000). Meanwhile, a beautiful girl has cast a spell on her suitor, and the two lovers immortalised by Adam Styka positively glow... (€35,000/45,000). A love of life that is a joy to behold!

Sophie Reyssat





**Adam Styka** (1890-1959),  
"The Lovers", oil on canvas,  
signed, 80 x 65 cm. Estimate:  
€35,000/45,000.





13 DECEMBER >

## "My style is my signature"

Jewellery lovers should take note of this sale being staged at Neuilly-sur-Seine. On this occasion, the Aguttes auction house is dispersing a number of choice pieces, like a matching necklace and clip by the celebrated company Van Cleef & Arpels. These two pieces in yellow gold are embellished with cabochon rubies, to dazzling effect. But you should be ready to part with €100,000/120,000 if you hope to carry off this particular creation by the jeweller, the famous inventor of the zip necklace and the minaudière. In a more classic but still popular style, a 4.99 ct diamond (colour: G; purity: S11) should go for around €65,000, while its pendant, with the same characteristics but larger (6.48 ct), will be offered at €75,000/85,000. There is a highly appealing creation by Suzanne Belperron, a designer whose reputation has never dimmed – as witness auction prices that regularly flirt with six figures. Belperron contributed to the jewellery revival in the first half of the 20th century. The "tourbillon" ring on offer here, composed of seven twisted gadrons set with a cabochon sapphire in the centre, is accompanied by a certificate of authenticity by Olivier Baroin, author of the reference book on the designer, published in 2011 by the Bibliothèque des Arts. The book, which is based on Suzanne Belperron's personal archives, reproduces a model similar to the one here. Dated 1942, this is estimated at €8,000/10,000.

Stéphanie Perris-Delmas

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255. Paul Sérusier (1864-1927)  
"Nature morte aux pommes vertes",  
oil on canvas, sbd,  
dated 18, 48 x 36.5cm.  
Ref. catalogue raisonné by Marcel  
Guicheteau, Volume II, n° 228.



347. Yan Peï Ming (1960):  
"The kindest man (the artist's  
father)", oil on canvas signed on the  
back, dated 96, 92 x 73cm. Expert:  
SCHCELLER, 15 rue Drouot,  
75009 Paris - Tel: 01 47 70 15 22



233. Henry Moret (1856-1913):  
"Brume d'été à Porspoder, Finistère", oil on canvas, sbd, dated 99,  
54 x 73cm.

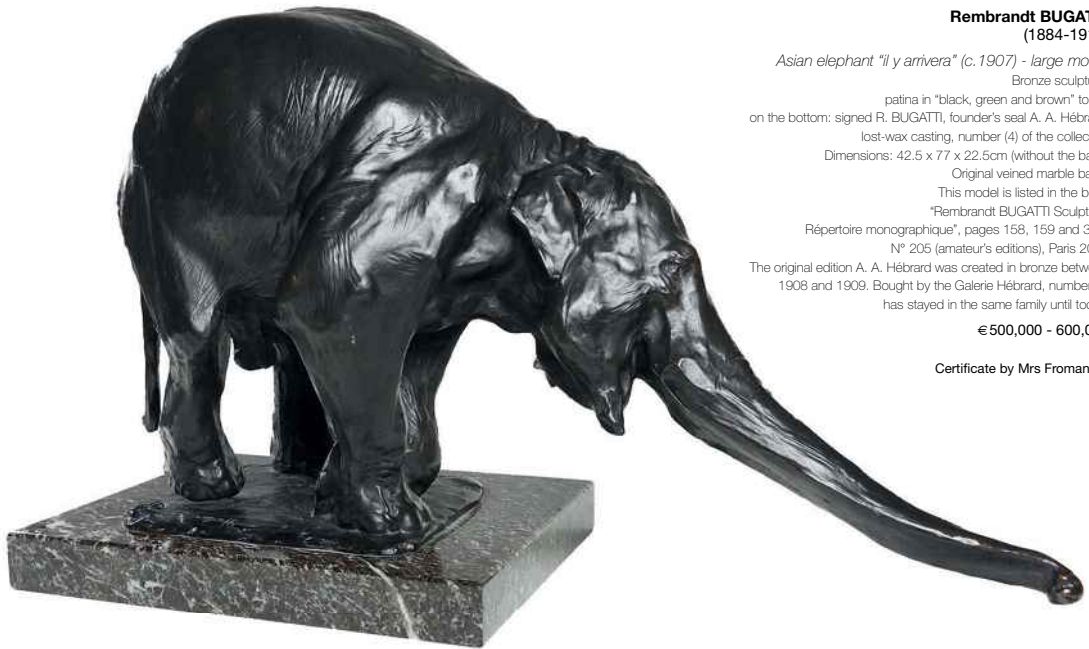
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**Rembrandt BUGATTI**  
(1884-1916)

*Asian elephant "il y arrivera" (c. 1907) - large model*

Bronze sculpture,

patina in "black, green and brown" tones

on the bottom: signed R. BUGATTI, founder's seal A. A. Hébrard,

lost-wax casting, number (4) of the collection

Dimensions: 42.5 x 77 x 22.5cm (without the base)

Original veined marble base.

This model is listed in the book

"Rembrandt BUGATTI Sculpteur,

Répertoire monographique", pages 158, 159 and 300,

N° 205 (amateur's editions), Paris 2010

The original edition A. A. Hébrard was created in bronze between

1908 and 1909. Bought by the Galerie Hébrard, number (4)

has stayed in the same family until today.

€500,000 - 600,000

Certificate by Mrs Fromanger

## PAINTINGS, FURNITURE AND OBJETS D'ART

SUNDAY 8 DECEMBER 2013 AT 2.30pm

**Etienne Alphonse DINET**  
(1861-1929)

*Fillettes jouant*

Oil on canvas

signed bottom right and dated 1906

52 x 62 cm

*Remained in the same family since original purchase*

€70,000 - 90,000

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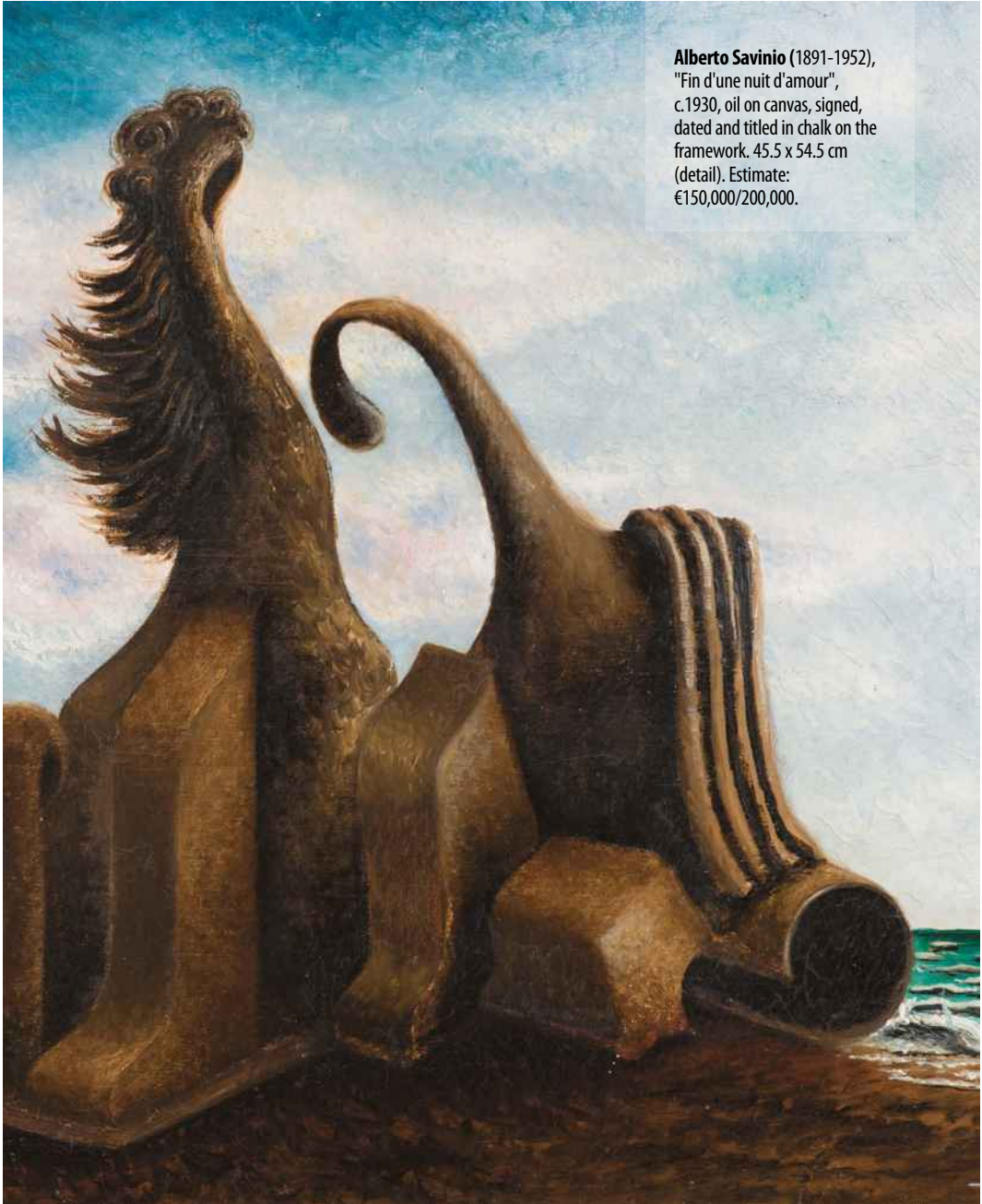
**Auctioneer**

James Fattori: +33 2 31 88 08 22

fattori@tradart-deauville.com

Declaration under n° 034-13

from 25/04/2013 RCS Lisieux 792 197 311



**Alberto Savinio** (1891-1952),  
 "Fin d'une nuit d'amour",  
 c.1930, oil on canvas, signed,  
 dated and titled in chalk on the  
 framework. 45.5 x 54.5 cm  
 (detail). Estimate:  
 €150,000/200,000.

# A Surrealist star

Happy the man who, like Ulysses, has been on a fine voyage. The Greek hero could be the main theme of this picture, to be sold on 14 December in Brest (Thierry-Lannon & Associés). Like the king of Ithaca, Alberto Savinio travelled a great deal. Though he left the country where he was born, Greece, he returned to it throughout his career in his works. On desert islands lost in the middle of the ocean, the painter stages objects and primitive beings, seemingly like vestiges of the past or the basis for a future. Savinio's painting can be seen as a modern odyssey. Born Andrea Francesco Alberto de Chirico, he was relatively unknown, and lived most of his life in the shadow of his brother, Giorgio de Chirico, despite being a very accomplished artist himself. His razor-sharp mind expressed itself all kinds of art; he was a musician, composer, writer and journalist. After a happy childhood, he studied music at the Athens and Monaco conservatories. In Munich, he studied with Max Reger and wrote his first opera, "Carmela" at the

## 14 DECEMBER

age of only fifteen. After Italy, he discovered Paris in 1911, where he impressed Apollinaire with his piano recitals, by the end of which his instruments were virtually destroyed. He also wrote disturbing stories peopled with prophetic figures, much admired by André Breton. After he was called up in 1915 in Italy, Savinio, as ever accompanied by his brother – they were known as the Dioscuri – met the Futurist painter Carlo Carra, who inspired their "metaphysical painting". On his return to Paris in 1926, fleeing a fascist Italy, the artist decided to devote himself to painting. Andrea De Chirico then changed his name to Alberto Savinio, and a new story began. This "Fin d'une nuit d'amour" belongs to his mature phase.

Caroline Legrand

# Vernet, en route for Italy

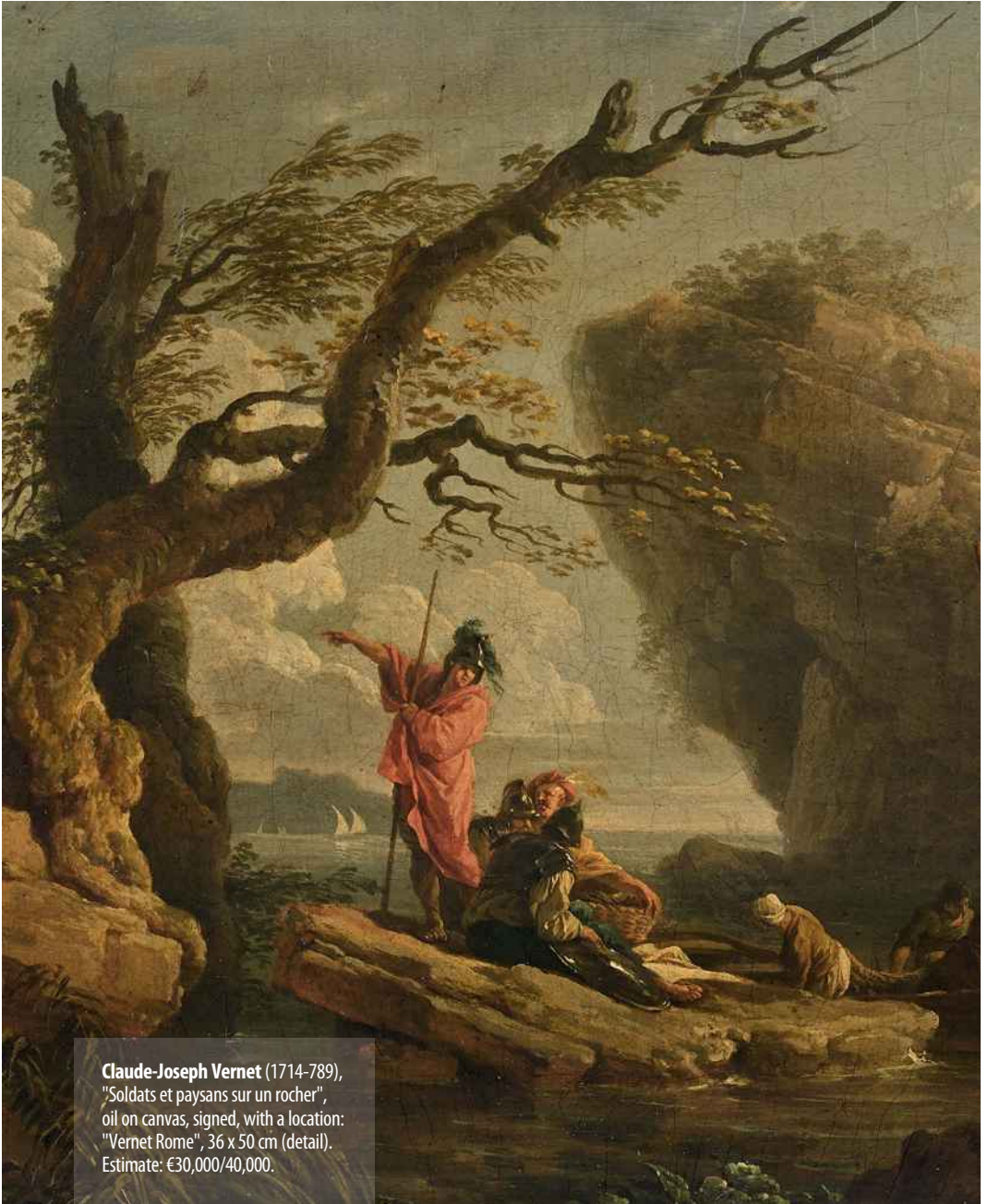
15 DECEMBER

In the mid-18th century, the fashion for portraits was only equalled by the vogue for landscapes. Evoking a feeling for nature, the artist depicted them in all their wild or rustic reality. These almost photographic paintings also included mixed landscapes, where the view was embellished by figures, and idyllic scenes reminiscent of Claude Lorrain's style. Claude-Joseph Vernet, the son of an Avignon painter and decorator, went to Rome in 1734 thanks to support from two local notables, the Marquis de Caumont and the Comte de Quinson. During the long period he spent there, he explored nature in its infinite variety with a passion, recomposing animated, intensely poetic scenes in the studio. Painted at this time, the picture here – to be sold in Marseille on 15 December (Marseille Enchères Provence auction house) – once belonged to the collections of the Chevalier Lambert

and M. de Villers, as we learn from an inscription on the back. Rediscovered when a family estate was divided up, it illustrates one of Vernet's favourite subjects: fishing. In a highly precise style, it brilliantly synthesises realistic, finely observed figures with the elements of an ideal setting. The artist stayed in Rome for nineteen years, then moved to Paris to undertake the celebrated "Ports de France" series. The young man also found love in the shape of Virginia Cecilia Parker, the ravishing daughter of an Irish captain in the papal navy. Through his wife's connections, the artist was able to sell his views of Italy to English aristocrats on the Grand Tour. Claude-Joseph Vernet seemed like a new Claude Lorrain to these British art lovers, and he was the most sought-after French painter across the Channel during the 18th century.

**Chantal Humbert**





**Claude-Joseph Vernet (1714-789),**  
"Soldats et paysans sur un rocher",  
oil on canvas, signed, with a location:  
"Vernet Rome", 36 x 50 cm (detail).  
Estimate: €30,000/40,000.



**Jesús-Rafael Soto** (1923-2005), "La Colonne blanche", 1967, painted wood panel, nylon cords and wooden rods, 156 x 158 x 94 cm. Estimate: €500,000/600,000.

# In black and white

Heads and tails... Two works presented at the Versailles sale of abstract and contemporary art (Versailles Enchères) could illustrate both sides of the same coin, both dedicated to light. Radiant and all-embracing in "La Colonne blanche" by Jesús-Rafael Soto (*see photo*), it hides among the shadows of the composition by Pierre Soulages (€450,000/500,000). Each artist makes play with it. Soto makes it dance on his mobile wooden rods, which seem like a giant game of spillikins suspended in space by nylon cords in front of a white panel. Soulages raises horizontal barriers in its path to imprison it, and allows it to be reflected on a flat surface, proving with his diptych that black itself can serve light. With their very different backgrounds, these artists share the same concern for giving a spatial dimension to their works. This seems obvious with Soto, a pioneer of kinetic art, and is also true of Soulages, whose liking for "ultrablack", sometimes described as "black light", can radically change the perception of a work. Soulages

15 DECEMBER

started studying the question of light through abstraction as in 1946, first of all contrasting dark colours with light shades, until his revelation of 1979: "Black had taken over everything to such an extent that it no longer seemed to exist." The surface of the painting then took precedence over the paint itself to create the visual effects he sought. Soto, meanwhile, discovered optic art at the beginning of the Fifties. His highly dynamic works guided the gaze from one form to another, used geometry to create variations between foreground and background, and played with transparency to create a third dimension, while integrating mobile elements (similar to those in the painting here) as from 1964. So... Soulages or Soto? **Sophie Reysat**

# Red hot

15 DECEMBER

Red is the colour of all kinds of feelings. In the West and East alike, it evokes love, anger, blood, fire and energy, for a start. So it is hardly surprising that Chu Teh-chun has a particular liking for this primary colour, which gives great beauty to his expressionist approach. In greeting the sale of a piece in this chromatic range with a salvo of bids, enthusiasts are onto a sure thing. The price index of this painter born in Baitou Zhen in October 1920 has soared over the past few years, and this painting, to be sold in Doullens (Herbette auction house), will be no exception, especially since it has the patent asset of having been bought from the Dorval Gallery in Lille in 1989 at one of the artist's exhibitions. It has remained in the same collection ever since. With its fine size and perfect

state of preservation, this composition illustrates the very best of Chu Teh-chun's work. He settled in Paris in 1955 after studying at the Hangzhou fine arts school. A year after his arrival in France, a retrospective on Nicolas de Staël gave him a life-changing experience of abstract art. From then on, he plunged into a form of abstraction that differed from that of his friends in its constant search for calligraphic elegance, specific to his origins. Nature and moments of fleeting emotion are at the core of his work. As the critic Pierre Cabane puts it, "Nature is deep within him, and he communes with her in a more intimate way than Western painters." Through a style imbued with elegance and freedom, he transcribes a world that seems to explode - with joy!

**Caroline Legrand**





**Chu Teh-chun** (b. 1920), "Joy",  
signed, titled and dated  
1984-1986, 146 x 111 cm.  
Estimate: €400,000/600,000.





Studio of Friedrich Kaulbach,  
"Portrait of the Empress  
Alexandra Feodorovna",  
H. 230 cm. Estimate:  
€180,000/200,000.

# The face of the Romanovs

On 22 May this year, Russian art did brilliantly yet again at a Paris sale staged by the Coutau-Bégarie auction house, which has made a speciality of mementos from the great empire. We remember the €212,364 that went that day to a decorative kovsh made by Igor Cheryartov between 1908 and 1917, during the last splendid days of the Romanovs before the Bolshevik upheaval. The series of sales celebrating the first Romanov's accession to the throne in 1613 ends on 16 December with the third. It is offering a fine range of pieces, including some imperial presents, like a silver box of 1772 given to the empress Catherine II in honour of her tenth anniversary on the Russian throne (€18,000/20,000), and a gift made to Nicholas II by the city of Vilnius on the occasion of the Romanovs' tercentenary (€30,000/50,000). Made of silver, this reproduces the signatures of the emperor's ancestors in facsimile. A portrait of his wife Empress Alexandra Feodorovna looks set to be the key piece of the sale. The young princess Victoria Alix Helena Louise Beatrice

## 16 DECEMBER

of Hesse and the Rhine married Nicolas II in 1894, and gave him five children. This monumental portrait comes from the studio of Friedrich August von Kaulbach, a German artist who excelled in court portraits. The Empress had a particular liking for this painter's style, influenced by the French school. She commissioned several copies of this portrait for her residences, which were executed by the studio of Von Kaulbach with a few variations – for example, the colour of the stole in this painting of 1913. This comes from a Russian collection, and shows Alexandra wearing the attributes of her rank, hands clasped, with a slightly thoughtful gaze, as though the Empress foresaw the tribulations of the 1917 revolution.

Stéphanie Perris-Delmas

# Sapphire Van Cleef & Arpels

17 DECEMBER

A stone setting for an exceptional jewellery sale... Make your way to one of the French capital's finest architectural jewels – a Neoclassical residence built under Napoleon III in the heart of the Rive Droite's exclusive neighbourhood: the Hôtel Saint-James, on 17 December. Turning Parisian for the occasion, the Marseille auction house Leclere is presenting this ring set with a 17.08 ct cabochon sapphire, expected to make between €500,000 and 700,000. Its designer is none other than the celebrated jeweller Van Cleef & Arpels, which has signed and numbered it. The jewellery dates back to 1929, when Art Deco was at its height, but it is not typical of this period. As the spearhead of classicism, the jeweller has given it a timeless look. Its sober lines are softened by the curves of a sugarloaf cut, which give this ring remarkable

elegance. Small square-cut and baguette diamonds embellish the mount without stealing the show from the celestial stone. Its natural water blue sprang from the mountains of Kashmir (LFG and Gübelin certificates): a prestigious origin, as the sapphire deposits discovered in the region in 1881 are famous for the softness and depth of their cornflower blue. A small scientific detail: this stone is a variety of corundum, a mineral that comes in a wide range of colours. Blue shades, ranging from dark indigo to the palest pastel, are called "sapphire," and are the most sought-after by gem lovers... and women. So the colour of this stone must have reflected the eyes of the elegant beauty to whom it was given after the Second World War by an English lord. With precious stones, romance is never very far away!

Sophie Reysat





Van Cleef & Arpels, platinum ring set with a 17.08 ct. sapphire and diamonds, 1929, in its box. Estimate: €500,000/700,000.



**Le Corbusier** (1887-1965) and Joseph Savina (1901-1983), "Ozon, Opus I", 1947, polychrome wood, alder, signed LC.JS, dated 47, numbered 2/5, 74 x 47 x 38 cm. Estimate: €50,000/80,000.



# Mementos of the 20th century

The 20th century is not exactly old, yet its "mementos" are already on sale... For this flashback, make a date on 21 December at Fontainebleau (Osenat). Diego Giacometti will be on the scene, with his back-to-back leaping leopards, forming a wall lamp with five lights in patinated gilt bronze. Only two copies were produced, which originally lit the artist's Paris home in Rue du Moulin-Vert. Giacometti then gave the sculpture to its current owner. It is estimated at €35,000. Another rare piece will be in the limelight, resulting from the astonishing collaboration between an iconic architect and a cabinetmaker from Brittany: Le Corbusier and Joseph Savina. Nothing suggested that the two men would meet, apart from their love of innovation. Trained in traditional woodworking by his father, Savina learned wood carving at Jean-Marie Picard's workshop in Tréguier. His spirit of initiative drew the attention of the critic Pierre Guéguen, who introduced him to Le Corbusier in 1935. Inspired by the latter's designs and paintings, the craftsman first adapted them as sculptures in 1944. Le

21 DECEMBER

Corbusier was much impressed. Three years later, he began to draw designs for Savina, who carved them in wood in his Brittany workshop. They were then usually finished and painted at Le Corbusier's workshop in Paris. This four-handed approach resulted in 44 sculptures, including "Ozon, Opus I, 1947". Its title refers to a village in the Hautes-Pyrénées, where Le Corbusier took refuge in 1940-1941. This was a period when he collected a number of ill-assorted found objects, which he enjoyed assembling into a Surrealist fashion. Reminiscent of that time, this abstract sculpture, which comes from Savina's family, is constructed of fragmented forms that echo Cubism but are mainly curved, giving the object an almost organic quality.

Sophie Reysat

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ASIAN ART  
FURNITURE & OBJECTS  
D'ART



AUGUSTE RODIN (1840-1917)

LISTED IN THE CATALOGUE RAISONNÉ UNDER THE N° 2013-4256B

HAND N°3, SMALL MODEL. BRONZE WITH BROWN PATINA - 53 X 11,8 X 5,5CM  
SIGNED "A. RODIN" ON THE INSIDE OF THE WRIST ON THE RIGHT. DESIGNED AROUND 1900-1905.  
MADE AROUND 1920-1930 BY THE ALEXIS RUDER FOUNDRY

PROVENANCE: PRIVATE COLLECTION, FRANCE (ACQUIRED BEFORE 1940). BY SUCCESSION.



CHARLES-ANTOINE COYPEL (1694-1752)  
PORTRAIT DE JEUNE FEMME À LA LYRE  
TROIS CRAYONS ON BLUE PAPER  
34 X 27CM  
SQUARED UP IN BLACK CHALK AND  
RED CHALK STUCK DOWN ON AN OLD MOUNT.  
SOME RED COLOUR.  
ESTIMATION: €5,000/6,000



MAGNIFICENT BAYADERE NECKLACE CARRYING  
A PENDANT EMBELLISHED WITH A REAL  
BAROQUE PEARL (NOT TESTED) SURROUNDED  
BY DECORATION CONSISTING OF PALMETTES  
SET WITH CUT PINK DIAMONDS. THE NECKLACE  
IS MADE FROM A FINE LATTICEWORK OF SMALL  
PEARLS.  
PLATINUM SETTING.  
WORK FROM THE 1920S.  
DIMENSIONS OF THE BAROQUE PEARL:  
14.6 X 13.7 X 9.3MM  
HEIGHT OF THE PENDANT: 7CM  
LENGTH OF THE NECKLACE: 62CM  
ESTIMATION: €8,000/12,000

SUNDAY 15 DECEMBER 2013  
AT 2.30PM

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**In preparation for the publication  
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Bernard Buffet, the Galerie Maurice Garnier  
wishes to be contacted by anyone who owns  
an oil painting by this artist,  
dating from 1944 to 1952,  
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**Please join a photograph of the painting  
and its dimension, your name, address and  
telephone number for the follow up.**

# In the world

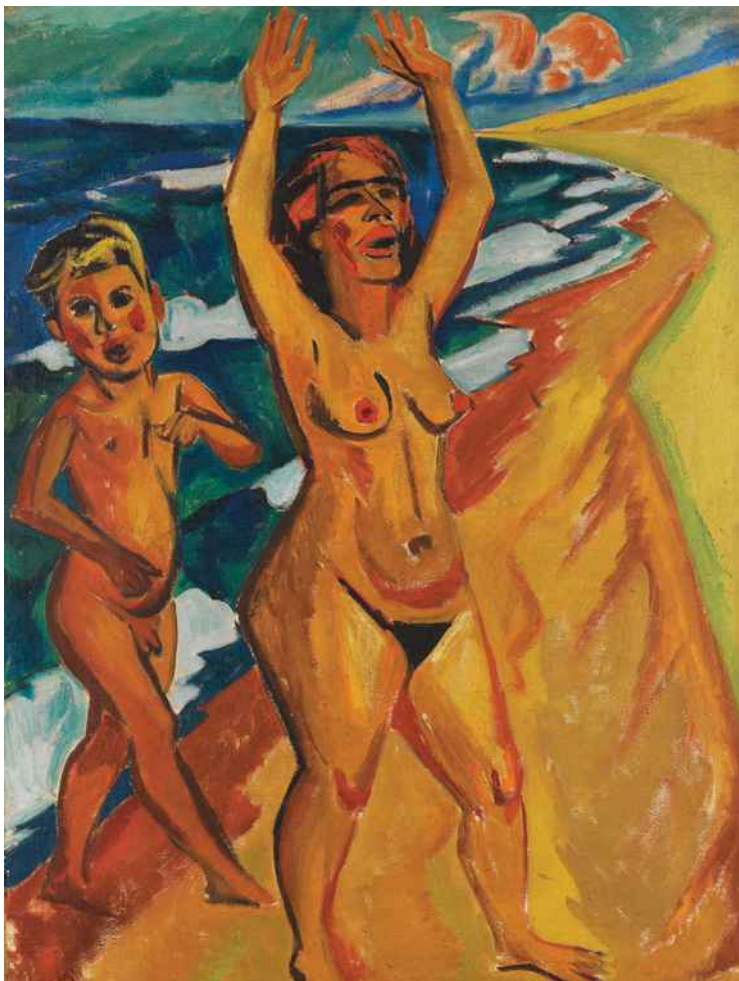


## BRUSSELS HD >

### The ninth art

On 8 December, the ambitious programme of this Brussels sale involves a journey through the ninth art with the most iconic comic strip works from the past and present alike. It includes 130 lots estimated at €1 million overall, and consists of two very distinct sections (Millon & Associés auction house). The first has a more classic touch. Six panels by Hergé for "Prisoners of the Sun" were published in the newspaper "Le Soir" in 1947, but were not included in the album published two years later (€110,000); likewise, a plate from "King Ottakar's Sceptre" (1939, €200,000). A plate from "Tif et Tondu contre la main gauche" (1956, €16,000/18,000) is singular for being signed and dedicated by Will, Rosy and Franquin. Franquin features again with the cover illustration for "Tout plein de gags" (1973, €50,000). To end with, we find works closer to our times, like a plate by Tardi for "Pterror over Paris" (€10,000) and a drawing by Schuiten for "Cities of the Fantastic" (2002, €9,000). The second part of the sale brings together works resulting from the collaboration of BD authors and contemporary artists, who featured in the Paris exhibition "Quelques instants plus tard..." in 2002 (then in Angoulême, Perpignan and Brussels). We thus find various duos: Vladimir Velickovic and Enki Bilal, Claude Viallat and François Avril, Ben and Edmond Baudoin, as well as Hervé Di Rosa and Marc Hardy. Given the "mixed" nature of such works, no precise estimates have been given, and the sale organisers will be starting each lot at €2,000. An excellent occasion to make some interesting discoveries and treat yourself to works half way between strip cartoons and contemporary art, which make fascinating testimonies of creation at the dawn of the 21st century... **Xavier Narbaitz**





## MUNICH ○○

### Pechstein family life

All eyes will be on the work of German expressionist Max Pechstein at Ketterer Kunst's Christmas Auction this month (6 and 7 December). The dozen pieces by this artist going under the hammer in Munich include "Schrei am Meer," an oil on canvas from 1919 expected to do particularly well, with an estimate of €800,000/€1,200,000. This painting is not only a celebration of freedom and the human form, but it also gives us a glimpse into Pechstein's personal life, as we learn that the woman in the foreground is in fact his wife, Lotte, and the boy behind her his son Frank. Moreover, the setting is a beach in Nida, a small fishing village where Pechstein loved spend his the summers, so this probably a painting that was close to his heart.





QUITTENBAUM  
Art Auctions Munich



Henry van de Velde  
Salt cellar, 1900



Henry van de Velde  
Belt buckle, 1898-99



Emile Gallé  
'Rose de France' vase, 1901



René Buthaud  
Vase, 1930's



Daum Frères  
'Libellules et soleil' vase, 1902-05



Josef Hoffmann by Wiener Werkstaette  
'S 2237' bowl, 1911



Gabriel Argy-Rousseau  
'Médaillons de fleurs' vase, 1925



Henry van de Velde  
'Havana' easy chair, 1897

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LONDON HD**Love hurts**

You wouldn't recognise him if he walked past you on the street, but you would be hard pressed to find someone who doesn't know his name. Banksy, the great pseudonymous street artist well-known to many for his satirical graffiti, has recently been creating a buzz on the streets of New York during his month-long residency there. The artist's work is also expected to cause a stir in the saleroom this month at Dreweatts & Bloomsbury's sale of Modern and Contemporary Prints in London (11 December). 'Love hurts', a screen print created in 2012, is arguably one of Banksy's rarest pieces as it is one of just sixteen copies and has never been publicly released. Shown here, it is similar to another piece picturing a heart balloon that Banksy created on 7 October on a wall in Brooklyn. It is expected to reach between £50,000 and £70,000.



## ZURICH

**Impressionist works**

If the results of their Impressionist sales last summer are anything to go by, such as the CHF 6.6 million paid for Van Gogh's "Pont de Clichy", we can expect to see a lot of excitement in the auction room at Koller Auctions' Impressionist and Modern Art sale on 6 December. Work by one of the most famous artists in this movement, Claude Monet, will feature in the sale. "Pourville près Dieppe", an oil on canvas from 1882, is expected to sell for at least CHF1,200,000. As if that estimate were not high enough, a painting by another great French Impressionist, Paul Signac, is expected to sell for between CHF 2.5 and 3.5 million. Painted in 1902, "St. Tropez - La Ville et les Pins" pictures a place that must have been close to the artist's heart, as he had moved to St. Tropez from Paris in 1882.

**Natalie Russell**

HÔTEL DES VENTES DE MONTE-CARLO  
*Monte-Carlo Auction House*  
Chantal Beauvois and Franck Baille

IMPORTANT  
JEWELLERY

AUCTION IN MONACO  
SUNDAY 15 AND MONDAY 16 DECEMBER 2013



Diamond 19.96 ct  
GIA: Fancy  
Intense Yellow  
clarity VVS2  
potentially VVS1  
non-fluorescent  
Provenance: private collection, Paris  
Estimation:  
€ 300 000 / 400 000  
Sale on 15 December 2013

Experts:  
Chantal Beauvois  
and Arnaud Beauvois



Sapphire 10.81 ct, SSEF: Kashmir  
no thermal modification  
Provenance:  
private collection, Paris  
Estimation:  
€ 150 000 / 200 000  
Sale on  
16 December  
2013



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# A Sisley of 1878

## STOCKHOLM

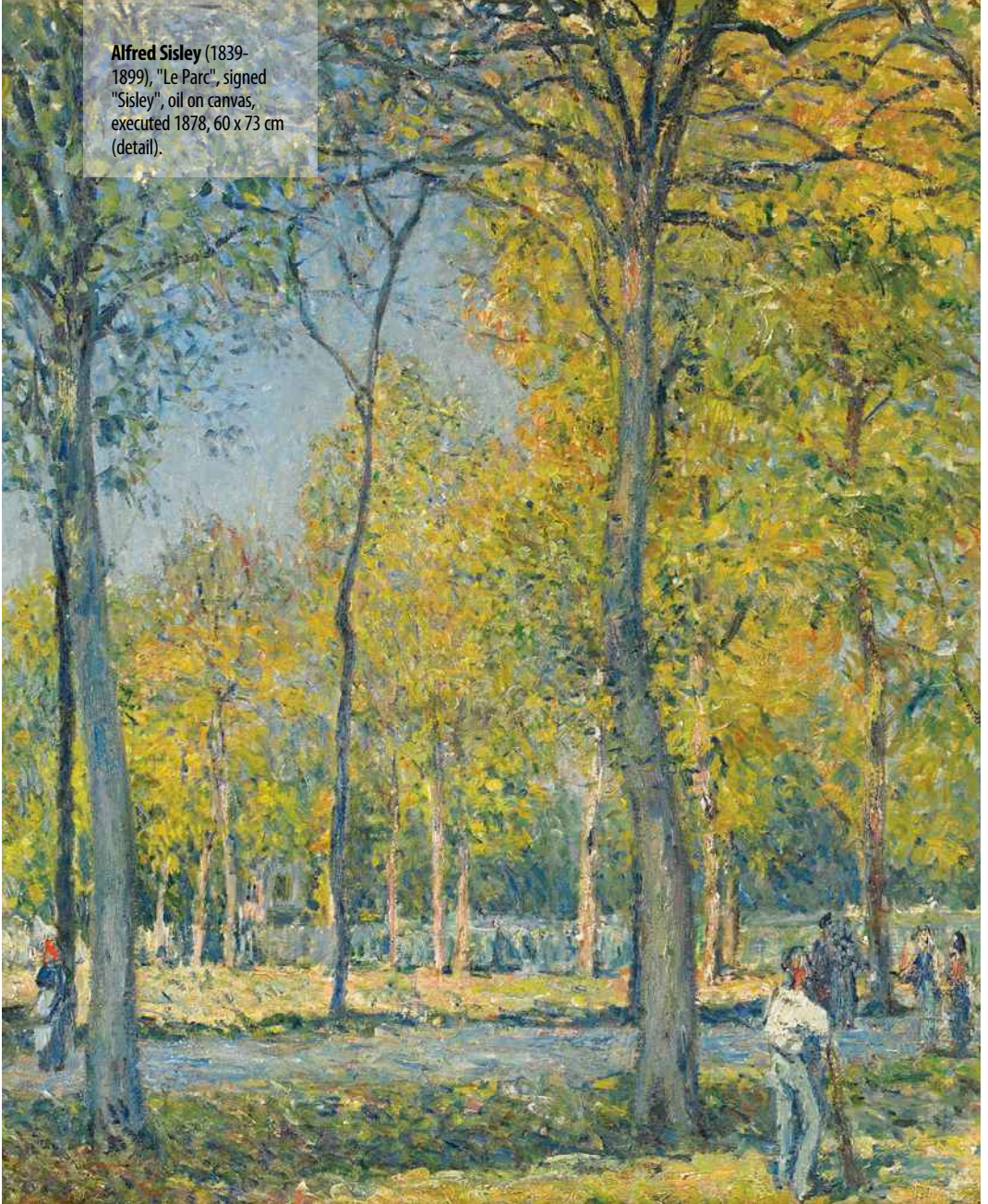
On 3, 4 and 5 December, this major sale by the Stockholms Auktionsverk auction house, with nearly 1,300 lots, covers various classical specialities, with a few genuine curiosities like this yellow diamond of around 1 ct. It is remarkable for being carved in the form of a butterfly with outstretched wings (SEK 70,000/80,000). But the main focus of attention is sure to be the modern paintings on offer. In the front line we find "Le Parc", a Sisley of 1878. This light-filled painting with lively figures (60 x 73 cm) has only been seen at a few exhibitions, and features in the artist's catalogue raisonné: all assets meaning that it is expected to make around SEK10 to 12M. As well as Sisley, there are several works by women painters like Helen Schjerfbeck, with a "Bouquet of sweet peas" (SEK 2/2.5 M for

this painting, which has a portrait of a girl on the back) and Julia Beck, with "Mist on the Lake" (around SEK1 M), while a watercolour, "Le Boulevard des Italiens" is expected to make about SEK 35,000). Obviously, these ladies leave room for their male counterparts... For example, there is a Symbolist work, "The Sign", by Ernst Josephson (c. 1890, 84 x 63 cm, SEK5/7 M), while Bruno Liljefors illustrates the world of ornithology with "The Nest" (1888, 44 x 56 cm, SEK1/1.2 M) and "Swallows" (41 x 56 cm, SEK3/3.5 M), Carl Fredrik Hill depicts the "Countryside in spring" (1877, 49 x 59 cm, SEK2/2.5 M) and Ivan Aguéli "The Suburbs of Stockholm" (1892, 46 x 58 cm, same estimate). A "Summer Landscape" by Eugene Jansson (1892, 100 x 75 cm, SEK1/1.5 M) is seen alongside "Mother and Daughter", a double portrait by Carl Wilhelmson Fjortonaringar (1916, 139 x 77 cm, around SEK 1 M) and one of "Mrs Sundbeck" by Gabriele Münter (133 x 93 cm, SEK 5/600,000). We end with a "Still Life", a work in brilliant colours by David Petrovich Shterenberg (c. 1920, 72 x 54.5 cm, SEK1/1.2 M).

Xavier Narbaitz



**Alfred Sisley** (1839-1899), "Le Parc", signed "Sisley", oil on canvas, executed 1878, 60 x 73 cm (detail).



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### 12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇编了一系列亚洲古玩珍品，其中包括一尊康熙年间的铜制鎏金无量寿佛像和一幅1765年乾隆时期的御制千手观音唐卡(左图)。这两件重量级拍品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，按估价从高到低还可看到张大千1948年作的山水画(估价35 000至45 000欧元)、黄宾虹于1948年作的山水画(估价35 000至45 000欧元)。值得一提的是，黄宾虹对中国传统绘画在现代的复苏起到了重要作用。



### 12月17日 玉如意

如意如意，如人心意。如意自古便具有强烈的象征意义。祝寿、长寿、富饶、如意在古代是一种具有所有这些吉祥寓意的物件，常被作为送礼佳品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。图上这辆清代如意以青绿软玉制成，是塔桑柏杰行(Tajan) 12月17日巴黎拍卖会的拍品(估价30 000-50 000欧元)。当日拍卖会上拍品还有一只乾隆年间制鎏金铂丝珐琅花卉灵芝纹四方瓶(估价20 000-40 000欧元)和一幅双面山水白玉扇屏(估价8 000-12 000欧元)。



### 12月19日 来自中国北方

佳士得亚洲艺术部将在巴黎举行10周年庆典。为庆祝良机，佳士得精选了一批精品上市，其中包括一对乾隆年间仿古铜和景泰蓝像(估价10万-15万欧元)。本次将要上拍的另一件古玩瑰宝是图上这尊13世纪制铜漆木雕观音坐像(估价20万-30万欧元)。观音作为佛教菩萨之一最早源于印度，传入中国后备受尊崇，成为最流行到神佛形象之一。在中国可以找到众多神奇生动的观音尊像，体现了宋朝艺匠们在人文主义方面的早期探索。在10-14世纪间，观音的形象和传统在中国北方迅速流行开来。

Stephanie Perle-Delmas



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保利香港拍賣





Books of Hours,  
178 leaves, 30 pen  
drawings, c. 1405-  
1420, 15 x 10.5 cm





# Book of Hours

It lay dormant in a Belgian library, protected by an 18th century calf binding. Identified by Stéphane Cauchies of the Millon auction house, this manuscript of Hours according to the Paris rite, written on parchment, is a major discovery, because this in-16 format volume is the work of an artist very close to the Limbourg brothers: the celebrated illuminators of the "Très Belles Heures du Duc de Berry" (now in the Metropolitan Museum de New York). The book consists of 178 leaves bound in 25 sections, and the whole work contains 30 illustrations in ink. It is subdivided into seven chapters: Calendar, Pericopes (i.e. fragments forming a whole in themselves), Gospels, Prayers to the Virgin, Hours of the Virgin, Short Hours of the Holy Cross, Masses and Suffrages. It is above all fascinating for its illustrations, as very little of the work produced by the Limbourg workshop has come down to us. In addition, these illustrations – which are not illuminations, strictly speaking,

## BRUSSELS

as they have not been coloured – could be the work of one of the Limbourg brothers themselves, as some of them, like "Saint Catherine" or "Saint George slaying the dragon" seem to have served as models for the Heures du Duc de Berry. Whatever the truth of the matter, this discovery will give us insights on how the Limbourgs' workshop operated, and the relationships between the various manuscripts already known and attributed to it. Given its immense interest, the work will be sold on its own on 16 December in Brussels, and since there are no comparisons, no estimate will be put forward.

Xavier Narbaitz

# 20th century decorative arts

## MUNICH

On 10 December, this sale in Munich by the Quittenbaum auction house provides an overview of the decorative arts of the first half of the 20th century, with the creations of Henry van de Velde as a "linchpin". He is indeed highly present through objects, chairs and furniture, including a small double salt cellar in silver (€7,000/8,000), a pair of stands (c. 1905, €9,000/12,000), a ceramic bowl (c. 1902, €6,000/7,000), an armchair ("Havana" model in mahogany, €10,000/12,000), a music cabinet (c. 1902, €16/18,000) and several porcelain plates (around €1,500). Henry van de Velde is accompanied by the flower of European creation, from a teapot by Christopher Dresser (c. 1880, €5,000/6,000)

to a "Rose de France" vase by Émile Gallé (c. 1901, €120,000/160,000). Also worth noting: a chair inlaid with mother-of-pearl by Richard Riemerschmid (c. 1902, €20,000/24,000), an armchair by Bruno Paul ("652" model, 1901, €18,000/25,000), a vase with a dragonfly decoration by Daum (c. 1905, €8,000/12,000), candlesticks with two branches by Joseph Maria Olbrich (around €7,000 the pair) and a metal pot with lid by Josef Hoffmann (1905, €10,000/15,000). From the Art Deco period, there is a superb carpet by Hedwig Heckmann and Ewald Dülberg (1923, 275 x 305 cm, €20,000/30,000), on which you could place an "MR 20" armchair by Mies van der Rohe (1927, €9,000/10,000). We finish on a more modern note with a cabinet designed in 1949 by Le Corbusier for the "residential unit" in Marseille (€15/18,000) and a low bookcase by Pierre Jeanneret for Chandigarh (€10,000/12,000).

Xavier Narbaitz

Josef Hoffmann, Decorative  
'S 2237' bowl, 1911, H. 4,7 cm.  
Estimate: €15,000/25,000.







# AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

< €100,000

In France



**A €13,630**

Georges Artemoff (1892-1965), "La Baigneuse", oil on panel, 73 x 50 cm. Toulouse, 7 November, Marambat - De Malafosse SVV.

**B €37,500**

Pedestal table in the Transition style with mahogany veneer, Sèvres porcelain plaque, 1766, signed Charles Louis Méréaud le Jeune. Paris, Drouot, 13 November, Daguerre SVV.

**C €32,219**

Venice, around 1500. Enamelled copper bowl, Italy, Venice, 15th century, h. 17 cm. Mayenne, 17 November. Pascal Blouet SVV.

**D €32,475**

Stylistic armchair, reproduction of a model by Nicolas Quinibert Foliot in 1755. Paris, 6 November, Artcurial - Briest - Poulain - F. Tajan SVV.



**E €34,160**

Attributed to Thomas Hache (1664-1747), commode, 81 x 129 x 64 cm. Ressons-sur-Matz, 27 October, Oise Enchères SVV.

**F €66,300**

Théodore Deck (1823-1891), pair of ceramic vases with green celadon glaze, c. 1880-1890. Paris, Drouot, 13 November, Aguttes auction house.

HD

This pair of vases by Théodore Deck from c. 1880-1890 illustrates the ceramist's fascination with exotic models. Here, this artist and scholar has produced the green celadon of Chinese ceramics with earthenware. Deck began to take a particular interest in China during the 1880s. In 1887, he published a treatise on the art of earthenware, the result of his studies on enamels and glazes. These vases clearly gained from his research!

Sylvain Alliod







E





A



B



C



D

**A €19,635**

Attributed to Pierre-Philippe Thomire (1751-1843), pair of gilt bronze vases.  
Toulouse, 5 November, Marc Labarbe SVV.

**B €30,980**

Guy de Maupassant (1850-1893), poem handwritten for countess Potocka on a silk fan.  
Paris, Drouot 6 November, Tessier & Sarrou & Associés SVV.

**C €75,787 World record for the artist.**

Nicolas de Crécy (born in 1966), "Super-héros non identifié, vue générale de la ville", India ink, watercolour and coloured gouache.  
Paris, 15 November, Artcurial - Briest - Poulain - F. Tajan SVV.

**D €60,600**

Antique cushion cut diamond, 3.92 carats on gold setting.  
Les Andelys, 10 November, Cousin & Cie SVV.

**E €92,940**

26th dynasty Egyptian stelophore in granodiorite (h. 21 cm).  
Paris, Drouot, 15 November, Thierry de Maigret SVV.

Taking place on 15 November at Drouot with Thierry de Maigret (M. Lebeurrer), the second sale of the collection of Charles Bouché (1928-2010) was dominated by the €92,940 fetched by this Egyptian stelophore statue from the 26th dynasty (664-525 B.), carved in granodiorite. The hieroglyphic inscription covering the stela and base calls on Ptah, the patron god of Memphis, to grant gifts of food to the owner of the object, a priest of Memphis named Padiaset. The first part of the Bouché collection was presented by the same auction house on 24 October 2012, when it made a total of €2,078,000.

S. A.

€100,000 - 250,000



HD

**A €133,200**  
André Lansky (1902-1976), "La Marche de l'aube",  
canvas, 195 x 97 cm.  
Le Havre, 11 November, Le Havre Enchères SVV.

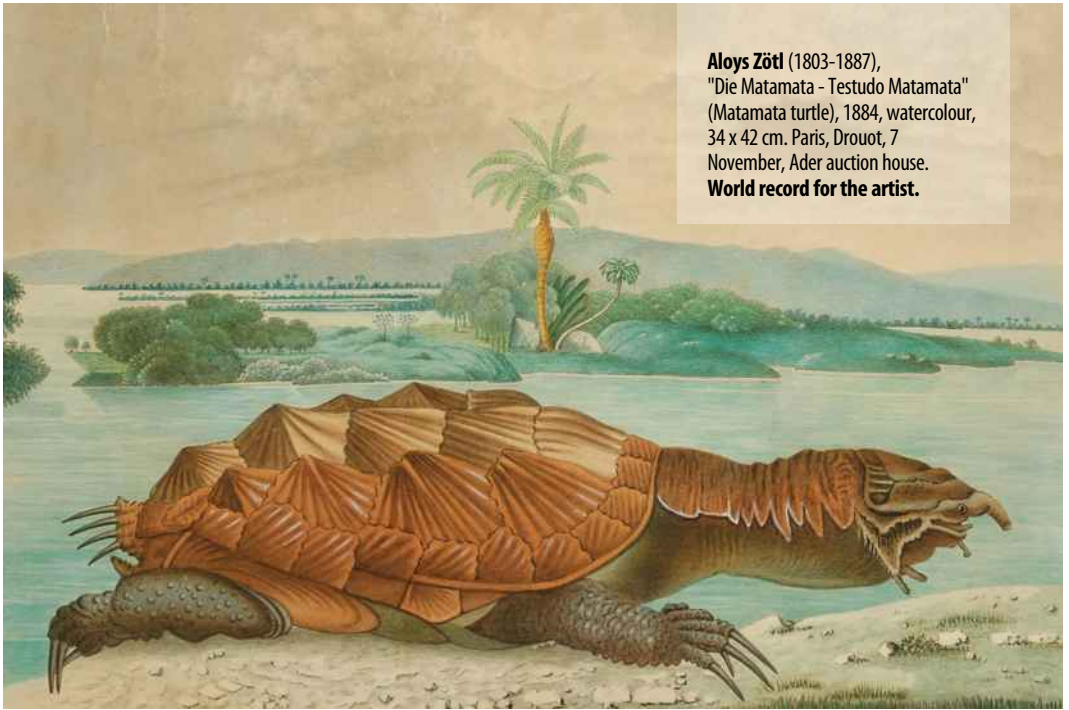
**B €118,260 World record for the designer.**  
Lisa Johansson-Pape (1907-1989), pair of floor lamps,  
around 1950, brass, varnished metal, opal glass,  
leather, h. 210cm, Orno edition.  
Paris, 29 October, Piasa SVV.

**C €118,750**  
Urbino, Francesco Xanto Avelli da Rovigo's workshop  
(1487-1542), earthenware bowl dated 1538.  
Nice, 10 November, Hotel des ventes Nice  
Riviera SVV.

**D €148,704**  
Frederich Wilhelm Doell (1750-1816), Bacchus, white  
marble signed "Doell" and located "Gotha" on the  
back, h. 73 cm.  
Versailles, 24 November, Versailles Enchères SVV.

**E €193,870**  
Mikhail Larionov (1881-1964), "Nature morte à la  
bouteille de Bénédictine", oil on canvas, 45 x 81 cm.  
French record for the artist.  
Paris, 30 October, Artcurial - Briest - Poulain -  
F. Tajan SVV.

**F €150,498**  
Adrian Ghénie (born in 1977), "Pies Fight Interior 11",  
2013, oil on canvas, 45 x 50 cm.  
French record for the artist.  
Paris, 29 October, Tajan SVV.



**Aloys Zötl** (1803-1887),  
"Die Matamata - Testudo Matamata"  
(Matamata turtle), 1884, watercolour,  
34 x 42 cm. Paris, Drouot, 7  
November, Ader auction house.  
**World record for the artist.**

€150,000

This matamata tortoise, freely interpreted by Aloys Zötl, crawled valiantly up to €150,000, quintupling its estimate and setting a world record for the artist, whose top price up till then had been 144,000 Swiss francs (€117,812) for his "Rhinoceros Sinus" (37 x 47 cm) of 1861, sold at Koller in Zurich on 22 March this year. This record was actually beaten on two counts at this Paris sale, as €130,000 first went to an 1884 watercolour of a spectacular "Hornkröte - Rano Cornuta" (Horned Toad) (32 x 42 cm). In December 1955, Maître Maurice Rheims dispersed one hundred and fifty watercolours by Aloys Zötl in Paris. André Breton

bought a "Blue Tortoise", and then wrote the preface for the catalogue of the second sale of the artist's studio, this time with one hundred and seventy lots, on 3 May 1956. The poet was fascinated by this Austrian dyer who one day in October 1831 copied a hyena illustrated in one of the natural history, ethnography and travel books in his library. Methodically, dating each of his watercolours precisely, he added to his bestiary right up to 3 October 1887, eighteen days before his death. The draughtsman was not totally faithful to his models, giving them the uncanny quality that so captivated the founder of Surrealism.

S. A.









A



B



C



D



E

**A €120,750** World record for the artist.  
Philolaos (1923-2010), "Moustache" wardrobe,  
stainless steel, unique piece.  
Paris, 18 November, Piasa SVV.

**B €208,724** World record for the artist.  
Frans de Momper (1603-1660), "Paysage de neige  
animé", oak panel, 50 x 74 cm.  
Paris, Drouot, 15 November, Piasa SVV.

**C €159,190**  
Follower of Antonio Canal (Le Canaletto)  
"View of the Grand Canal and the church Santa Maria  
della Salute", canvas, 63 x 95 cm  
Paris, 25 November, Artemisia SVV.

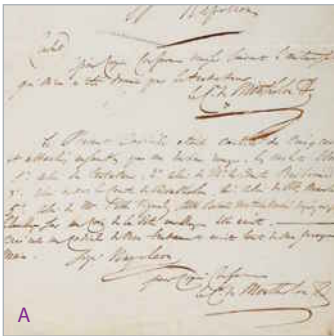
**D €112,209**  
Victor Vasarely (1906-1997), "Inogue", 1975-1980,  
acrylic on canvas. 120.5 x 241 cm.  
Paris, Drouot, 20 November,  
Millon & Associés SVV.

**E €137,500**  
Martin Drölling (1752-1817), Napoleon I in his  
uniform for the Horse chasseurs of the Imperial Guard,  
oil on canvas, 60 x 50 cm.  
Fontainebleau, 17 November, Osenat SVV.

**F €112,485**  
Léonard Tsuguharu Foujita (1886-1968), "Enfant au  
voile noir", 1960, oil on canvas, 22 x 12 cm.  
Paris, 28 and 29 October, Cornette de Saint Cyr  
auction house.

With the sum of exactly €2,005,599 garnered by the fifth sale of the estate of Foujita's widow, Kimiyo, the grand total of this long-haul adventure came to €15,621,343. Enthusiasts' and professionals' appetites were whetted all the more because the works dispersed had remained hidden from view since Foujita's death in 1968, having lain in a chest in France after Kimiyo's return to Japan. Their enthusiasm frequently smashed the estimates, and the overall total expected was quadrupled at this two-day sale. The oil on canvas reproduced, very precisely dated 27 November 1960, soared up to €112,485. S. A.

€250,000 - 500,000



A



B



C



D

**A €357,000**

Two codicils from Napoleon the First's will, manuscripts written and signed by the count of Montholon, 2-page folio on English, watermarked, laid paper.

Paris, Drouot, 6 November, Artemisia Auctions SVV.

**B €250,232**

Félix Vallotton (1865-1925), "Église Saint-Anne à Cagnes", oil on canvas, signed and dated, 65 x 54 cm.

Paris, Drouot, 25 November, Audap & Mirabaud SVV.

**C €294,022**

Altarpiece panel by Bartolomeo degli Erri (active from 1430 to 1479), 44.5 x 31.5 cm.

Paris, Drouot, 15 November, Audap & Mirabaud SVV.

**D €293,250**

Chu Teh-chun (born in 1920), "Jeux de formes", 1994, oil on canvas, 72 x 91 cm.

Paris, 16 November, Artprecium SVV.

**E €437,909 French record for the artist.**

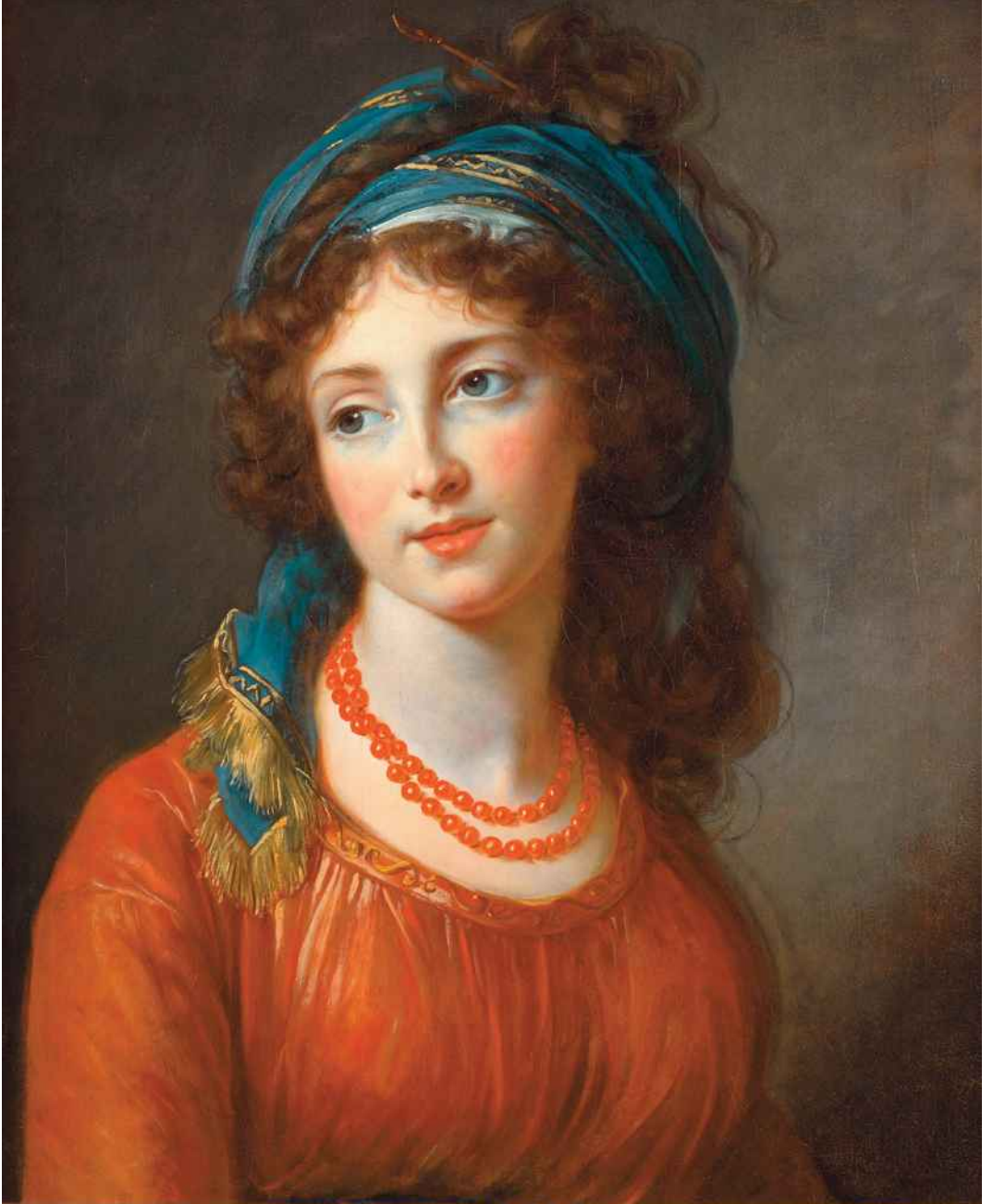
Élisabeth Vigée-Lebrun (1755-1842), "Portrait d'Aglaé de Gramont, duchesse de Guiche", 1794, canvas, 57 x 46 cm.

Paris, Drouot 15 November, Audap-Mirabaud SVV.

HD

Immortalised by Élisabeth Vigée-Lebrun, the pretty face of Aglaé de Gramont was undeniably appealing – so much so that Josephine, seeing her as a dangerous rival, prevented her from meeting the dashing First Consul when the Duchesse de Guiche (nicknamed "Guichette") was sent on a mission by the Bourbons to persuade the future emperor to restore them to the throne. Disillusioned, she returned to England, where she died in 1803 at the age of only 35. Nine years previously, she had had her portrait painted by Vigée-Lebrun in Vienna, where she had taken refuge. Her charms are clearly as potent as ever, because, estimated at no more than €180,000, this painting went all the way up to €437,909, setting a French record for Vigée-Lebrun (source: Artnet). It is now one of the artist's top-ranking works, lying in fifth place worldwide ahead of another Viennese portrait, this time of Princesse Caroline de Liechtenstein, executed in 1793-1794. This went for €250,250 including the buyer's premium at Christie's in Paris on 24 June 2004. The painting here remained in the Gramonts' ducal collections until 1894. It was later indicated as belonging to the Wildenstein collection at an exhibition on women's portraits in Bagatelle in 1909. There is another version, now privately owned, in which the duchess is not wearing a necklace.

S. A.



> €500,000



**A €4,017,500**

Étienne Bobillet and Paul Mosselmann (known from 1441 to 1467), Bourges, circa 1450–1453, a pair of carved alabaster mourners (h. 39.5 and 39cm).

Paris, 8 November, Christie's SVV.

**B €544,050**

China, 19th century, wooden folding screen with dark patina, sculpted and painted.

Bayeux, 11 November, Bayeux Enchères SVV.

**C €600,000**

China, Qianlong period (1736–1795), light soapstone seal with sculpted bas-relief decoration of scholars in a mountainous landscape, Zhuanshu inscription "Yi Jing Miao Kan Hui", 9.3 x 4.2 cm.

Saint-Brieuc, 24 November, Armor Enchères SVV.

HD



C

This small, beautifully preserved Chinese seal tripled its estimate of around €200,000. Remarkable for the quality of its sculpture, it was probably brought to the bay of Saint-Brieuc by sailors. It contains a poetic inscription on the back by the Qianlong emperor, found in his work dedicated to the study of calligraphy, and inspired by a celebrated verse by the poet Tao Qian (365–427). In the end an Asian buyer, who had journeyed to Saint-Brieuc for the occasion, carried it off to applause from the room.



# €1,2M

The exotic vein of this cabinet comes from one of the most inspired figures of the second half of the 19th century, Édouard Lièvre. During the famous sales of his estate in 1887 and 1890, the Pannier brothers, owners of the furniture and object production company L'Escalier de Cristal, bought the 1877 "meuble à deux corps: cabinet on supporting table" now in the collections of the Musée d'Orsay. It bears the signature of the famous company, and served as a model for the cabinet here. The Pannier brothers actually produced six pieces of furniture based on this archetype, all in rosewood, like it, but with different details in the structure or ornamentation. According to the workbook from Henry Pannier's archives, only three of them are described as "Japanese", because of the central cartouche decorating the door. One was sold by Bonhams in December 2008 in London, before becoming the glory of Michel-Guy Chadelaud's stand at the Biennale des Antiquaires two years later. The second example, now in a private collection, features a panel with a bodhisattva seated beside a vase containing a willow branch. The third, the one here, is decorated with a Nô theatre scene with small cartouches simulating various Japanese objects and furnishings. It is the only one decorated with a series of small objects inlaid on its door, evoking Japan: a teapot, vase, fan, etc. Meanwhile, the pediment contains an amusing plaque in the centre, showing a chubby-cheeked Japanese woman holding a fan. These details seem to indicate that it was the example closest to the cabinet initially mentioned by Henry Pannier. In around 1900, it furnished the Chalet de La Roque at Port-More in the Eure. On 25 November, it was the object of a fierce battle at Drouot (Daguerre auction house) between bidders from all over the world. A French enthusiast finally carried it off at €1.2 M, smashing the estimate.

Sylvain Alliod

**€1.2M** L'Escalier de cristal, after Édouard Lièvre (1629-1886), c. 1896, cabinet with a door, Brazilian rosewood, gilt bronze, lacquer, wood, bone and ivory, 208 x 118 x 66 cm.





**A €1,463,900**

Allegory of architecture, marquetry of hard stones representing Florence, Galleria dei Lavori, around 1754, drawing by Giuseppe Zocchi (1711-1767). Paris, 7 November, Sotheby's SVV.

**B €1,045 000 €**

Jean-Michel Basquiat (1960-1988), "Self portrait with tie", 1985, oil on canvas, 83.5 x 56 cm. Paris, 20 November, Tajan SVV.

**C €601.000**

Diego Giacometti (1902-1985), Bird console, unique piece, around 1970. Paris, 25 November, Christie's SVV.

**D €1,339,944 French record for the artist.**

Chu Teh-Chun (born in 1920), "Composition n° 290", oil on canvas, 147 x 114 cm. Paris, 20 November, Tajan SVV, Étude de Provence SVV.



D

Painted in 1968, Chu Teh-Chun's "Composition n°290" was exhibited the following year at Gallerie Henri Grégoire in Marseille and bought by an amateur who has kept it until now. With this untouched pedigree, the painting kept away from the auction room for so many years, has been sold for the stifling sum of €1,339,944, a French record for the artist (source: Artnet). We must remember that at the start of the century, which was not so long ago, the average price for a piece by the artist was less than €100,000. An exhibition dedicated to the artist is currently being shown at Pinacothèque de Paris until 16 March 2014.



**Pieter Bruegel the Younger** (1564-1637/38), "The Payment of the Tithes", 1615, oil on parquet panel, 74 x 123 cm. Paris, 13 November, Hôtel Marcel-Dassault. Artcurial-Briest-Poulain-F. Tajan auction house.

## €1,660,362

There's nothing new about pressure from the taxman... in fact, it was one of Pieter Bruegel the Younger's favourite subjects in the 17th century! He produced no fewer than nineteen "Payment of the Tithes" between 1615 and 1630. The one here is the oldest listed, and goes back to 1615. Its early date and state of preservation – described as exceptional in the catalogue – took this version, which had a high estimate of €400,000, right up to €1.66 M: the highest price recorded for the subject. Artnet lists eight bids for "The Payment of the Tithes". This work beats another of the same size but dated a year later, which was sold for £1,273,250 (€1,568,390) at Sotheby's London on 5 December last year. The one with the lowest price, £400,000 (€590,440), was sold on 8 December 2005, again in London, but this time at Christie's. This was not dated. The painting here belonged to several collections during the 20th

century. One Mr Dubsky paid FF18,000 (€1,015,000) for it in 1937 at the Guy Stein gallery. In 1982, it was sold for FF11,4M (€452,860) to the collector Jacques de Mons. The signature of the painting here is still spelt "Brueghel"; the artist changed it in 1616 to "Breughel". In 1993, at a monograph exposition staged by the Bonnefanten Museum in Maastricht, Jacqueline Folie indicated that with this subject, the artist was inspired by a French prototype. Klaus Ertz put forward the name of Nicolas Baullery, comparing the clothes in the "Tithes" with those of a "Procession de mariage" by the Parisian painter. So Bruegel the Younger seems to have copied other paintings as well as those of his famous father... Nevertheless, he produced some original compositions in a highly vigorous style, particularly fair scenes. In Flanders, people had enough money left to enjoy themselves after paying their dues!

Sylvain Alliod



# RESULTS

## In the world



A



B



C

**A €561,200**

Édouard Lièvre, display cupboard, around 1875,  
260 x 142 x 60 cm.

Cologne, 14 November, Lempertz SVV.

**B €83,090**

Finn Juhl (1912-1989), "Chieftain" model armchair,  
teak and leather with cognac patina.

Brussels, 25/11/2013, Pierre Bergé & Associés.

**C £623,000**

Léon Bakst "Bathers on the Lido. Venice",  
Oil on canvas, 93 x 143 cm.

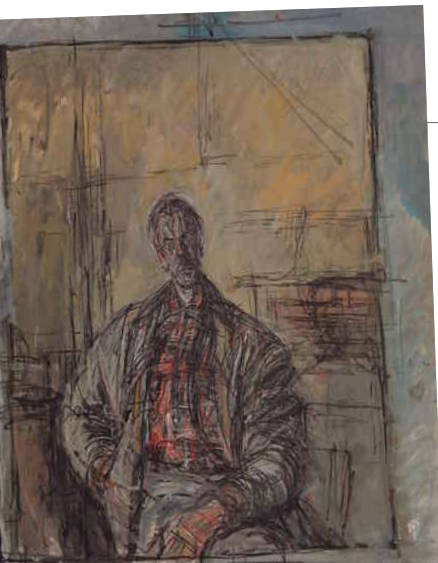
Londres, 27/11/2013, MacDougall Arts.

**D \$32,645,000**

Alberto Giacometti (1901-1966),  
"Diego en chemise écossaise", oil on canvas,  
81,1 x 64,9 cm.

New York, 5 November 2013, Christie's.

HD



D

In New York on 5 November, the 46 lots of this sale totalled \$144 M (Christie's). Sales like these are aimed at a relatively restricted audience of major institutions and wealthy art lovers - who are incidentally more numerous than you might think. But traditionally, they act as a litmus test for the market's state of health and that's where they provide genuinely useful information. The autumn vintage yielded no surprises, and put the spotlight on two portraits: one by Alberto Giacometti, whose remarkable "Diego en chemise écossaise" (1954, 81 x 65 cm) sold for \$32.64 M, in line with expectations; the other a picture of Marie-Thérèse by Picasso dated 1937, which went for its high estimate, \$12.14 M. But in fact, thanks to "Schwarz und Violet", a 1923 painting which fetched \$12.59 M, Kandinsky stole second place from Picasso in the sale results.

Xavier Narbaitz





\$142.4 M. Francis Bacon, "Three studies of Lucian Freud", 1969, oil on canvas, in 3 parts, each panel 198 x 147.5 cm. New York, 12 November, Christie's.

## \$691,58 M

A historic occasion! On 12 November in New York, this sale of contemporary art garnered every record, totaling the staggering figure of \$691.58 M (Christie's) and setting no fewer than ten records, including for the world's most expensive work of art regardless of category. Francis Bacon now reigns majestically over the market, after his 1969 triptych "Three studies of Lucian Freud" was knocked down to the Acquavella Gallery for \$142.4 M. Jeff Koons followed with "Balloon dog (orange)", one of five versions of this polished stainless steel sculpture from 1994, which in exchange for \$58.4 M (a record for the artist and any living artist), delighted the international trade. And the trade was highly active, taking possession of a Rothko of 1957 ("N° 11 (Untitled)", \$46.08 M), a De Kooning of 1977

("Untitled VIII", £32 M, bought by the Nancy Whyte Gallery), a Christopher Wool of 1988 ("Apocalypse now", \$26.4 M, which went to the Van de Weghe Gallery) and a Fontana of 1963 ("Concetto spaziale, la fine di Dio", \$20.8 M, bought by D. Levy Fine Art). An American collector fell for a Richter of 1994 ("Abstraktes bild (809-1)", £20.8 M), and an Asian collector for a Basquiat of 1982 (\$29.2 M) painted on wood panel. No need to go on! The sale exhibition was viewed by more than 10,000 visitors, 16 lots exceeded the \$10 M threshold, and bidders from 42 countries had a feast with the works on offer, which sold 98% and 91% by value and number. All irrefutable proof that this was the sale to end all sales in terms of records.

X. N.



**CHF76.32M**, "Fancy vivid pink" diamond,  
59.06 ct. Geneva, 13 November,  
Sotheby's.

## CHF183,05M

A magnificent catalogue promised a fine sale on 13 November in Geneva. And in fact, it set a wealth of new records as well. Firstly, never before had a sale of jewellery reached such heights, with a total of CHF183.05 M (i.e. \$199.51 M), and the 366 lots selling at 91.8% and 97.3% by value and number: percentages almost unheard of for a sale of objects from various provenances (Sotheby's). And above all it was the occasion to sell the most expensive jewel in the world, in this instance, mounted in a simple ring, a stunning oval diamond which as well as its more than respectable weight (59.06 ct) boasted three considerable assets: its type (IIa), its classification,

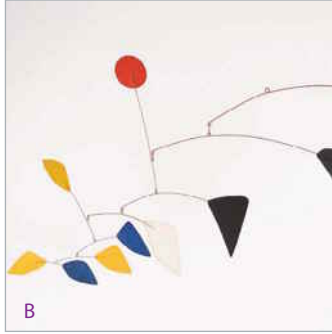
"Fancy vivid pink", and "IF"; all charms than left no buyer unmoved, with four of them chasing it up to CHF76.32 M: \$1.38 M per carat! Meanwhile, another coloured diamond, a yellow briolette (96.62 ct, VVS2) which once belonged to Ganna Walska and has now been mounted in a brooch by Van Cleef & Arpels, fetched CHF9.68 M. Two Asian collectors went for a pair of earrings set with large brilliant-cut diamonds (23.77 and 23.78 ct, both D, type IIa and IF) matching all the better since they had been cut from the same rough (CHF8.45 M), and for a necklace with 52 beautifully matched pearls (7.95 à 12.5 mm) (CHF5.2 M).

Xavier Narbaitz



**A \$11,47M**

Balla "Automobile in corsa", 1913.  
New York, 6 November, Sotheby's.



**B \$1,80 M**

Alexander Calder (1898-1976) "Maripose", 1960,  
New York, 12 November, Bonhams.

**C \$2,16 M**

Songye "Four Horn", Congo, H. 55,7 cm.  
New York, 15 november, Sotheby's.



**D £1,58 M**

Flask made for the Qianlong Emperor.  
Londres, 7 November Bonhams.



**E \$105.4 M**

Andy Warhol, "Silver car crash (double disaster)",  
1963.  
New York, 13 November, Sotheby's.

E

Knocked down for 88.5% and 94.8% by number and value, the 61 lots of this splendid New York sale on 13 November garnered a total of \$380.64 M (Sotheby's). More than a quarter of this result alone went to a Warhol, whose sale was the crowing in achievement. "Silver car crash (double disaster)", a work from 1963, sold for \$105.4 M. There are four versions in this large format, this being the last in private hands. Afterwards, other less rare works by the artist fetched excellent prices, like "Liz no. 1" (\$20.32 M). A fine Richter of 1986, "A.B. Courbet", went for \$26.48 M, a little more than a fairly indifferent mixed media by Basquiat - "(Yellow tar and feathers)" executed four years earlier (\$25.92 M). Hot on its heels came "Untitled V", a large De Kooning painted in 1975 (\$24.8 M). Two other works made it over the \$20 million mark: "Poems to the sea", a series of 24 mixed medias on paper by Cy Twombly (\$21.66 M) and "By Twos", an austere Barnett Newman of 1949 (\$20.6 M). All in all, with seven records beaten for various artists, this was an excellent sale.

X. N.



# Photography

## TRENDS

In principle, a photograph can seem more affordable than a painting. This remains true for the vast majority of prints, but outstanding photographs can exceed hundreds of thousands or even millions of euros. In June 2011 in France, a seascape by Gustave Le Gray was knocked down for €917,000 at the Rouillac auction house in Vendôme: a score worthy of a modern painting. But it was still well below the ultimate record for a photograph, held by contemporary photographer Andreas Gursky with a landscape at over \$4.3 M – a bid made at Christie's New York in November 2011. Nonetheless, the photography market, badly affected by the economic downturn, still seems to be finding it hard to get back to its former level. Overall, business has picked up since 2009, but its development is erratic.

Photography, the art of the multiple, now rivals painting. From Gustave Le Gray's "ciels rapportés" to Andreas Gursky's saturated landscapes, the latest revelations in a highly developed market.

In 2012, the sector posted growth of nearly 50%, but this followed a fall of 30% in 2011. The photography sales regularly staged by Christie's and Sotheby's in Paris since 2010 initially boosted the sector's activity in France. But in 2012, these key events produced lower results than usual. Overall, the sector's activity dropped by 46% in France; a fall also due to the lower number of specialised sales. And even though the rate of unsold items has fallen, it is still high.

François Marical



**€917,000** Gustave Le Gray (1820-1884),  
"Bateaux quittant le port du Havre  
(navires de la flotte de Napoléon III)",  
1856 or 1857, vintage print on albumin  
paper from a collodion glass negative,  
31.1 x 40.6cm.  
Vendôme, 18 June 2011. Rouillac SVV.





HD

**A €39,300**

Hélène Hoppenot (1894-1990), "Chine et Extrême-Orient", 1933-1937, six albums, 243 vintage silver prints.

Paris, 15 November, Millon & Associés SVV.

**B €45,850**

Nadar, "Self-portrait" salted paper print, 1859, 23 x 18cm.

Paris, Drouot, 8 November, Oger - Blanchet SVV.

**C €39,900**

Michel Journiac (1943-1995), "24h de la vie d'une femme", 1974, collection of 17 silver prints.

Paris, 14 and 16 November, Christie's SVV.

**D €23,545**

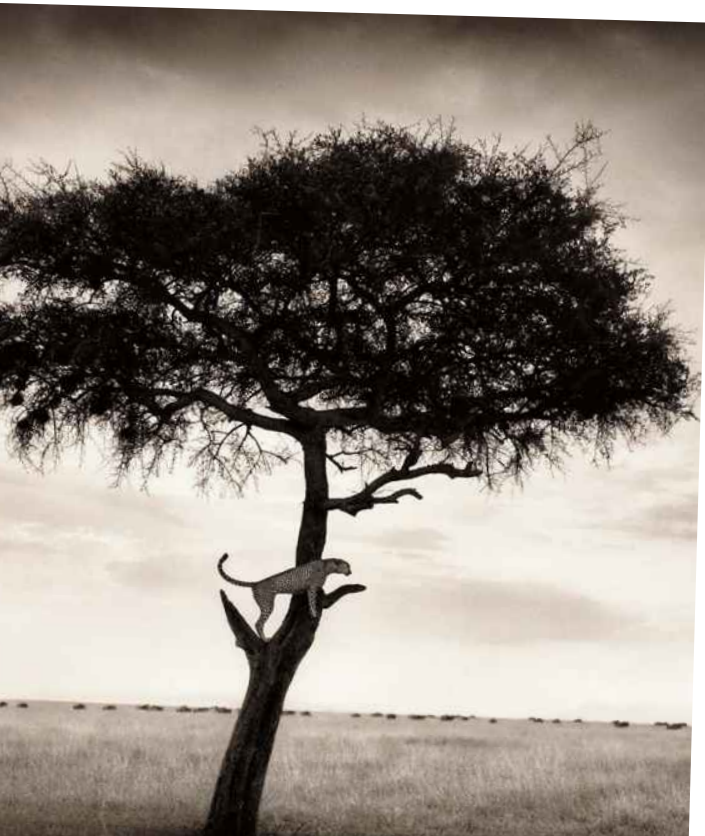
Nick Brandt (born in 1966), "Cheetah in Tree, Maasai Mara", 2003, palladium print, signed, dated and numbered 16/25, 72 x 68 cm.

Paris, Drouot, 30 October 2013, Yann Le Mouel SVV.

**E €88,040**

Hans Bellmer (1902-1975), "Naked woman on bicycle", 1946, hand-coloured original vintage print, 11.8 x 11.5 cm.

Paris, Drouot, 5 April 2012. Binoche et Giquello SVV.



D



## AN EXPERT'S VIEW

### Christophe Goeury, photography expert

“ 19th century photographers were rich, erudite people for the most part, not professional photographers in today's sense. They produced their own photographs, which they often collected in albums to show them to their friends. These albums are very rare today and are truly extraordinary items. They are a stable investment, and always will be. Prices range from €15,000 for one print up to €120,000 for an album. These are risk-free purchases, in the same way as paintings by the great masters. They are masterpieces in the history of photography. You might wonder why a photo of a tree printed from a paper negative is worth so much. This is because it dates from before 1860, during the first fifteen years of experimentation with this new technique, so these prints are extremely rare. It is easier to find works by Gustave Le Gray, who produced a great number in his time, than those of his contemporary Alphonse Delaunay. It should be noted that it is very rare to acquire a photograph that has preserved its original "colour". For those that have, prices can go up to €80,000 or even more. The same image, if it is faded (i.e. very pale, with no contrasts), loses a great deal of value. 19th century photography thus remains an investment for the future, provided that you know a bit about it, and above all, are a real enthusiast. ”

Interview by Stéphanie Pioda





€289,500 Irving Penn (1917-2009),  
"Mouth (for l'oreal), New York", 1986,  
dye-transfer print, printed 1992, signed.  
Paris, 14 November 2013, Sotheby's SVV.

The photography market has clocked up a splendid thirty years! It was born in the Seventies, when the Musée d'Orsay began to swell its acquisitions through the efforts of its curator, Françoise Helbrun, while on the other side of the Atlantic, artistic adviser Pierre Apraxine was building up the collection of Howard Gilman, founder of the Gilman Paper Company – a reference collection now in New York's Metropolitan Museum of Art. Both museums, in amicable competition with each other, were mainly seeking out early 19th century photographs, known as primitive photography, from the early days of the medium's history. Nearly forty years later, this investigatory work, backed up by considerable, patient research, has paved the way for a discipline in its own right and a recognised market. In terms of prices, "photography has become the most highly-rated merchandise. It rose by 639% between 1997 and 2002," says François Cheval, director of the Musée Nicéphore-Niéépce in Chalon-sur-Saône.

Stéphanie Pioda



# IN FIGURE

Nota: these indexes express a trend, not a volume or sales result.



## BREAKDOWN OF RESULTS

SHARE OF PHOTOGRAPHY TOTALS IN THE FRENCH MARKET IN 2012

## VARIATIONS

2011 - 2012



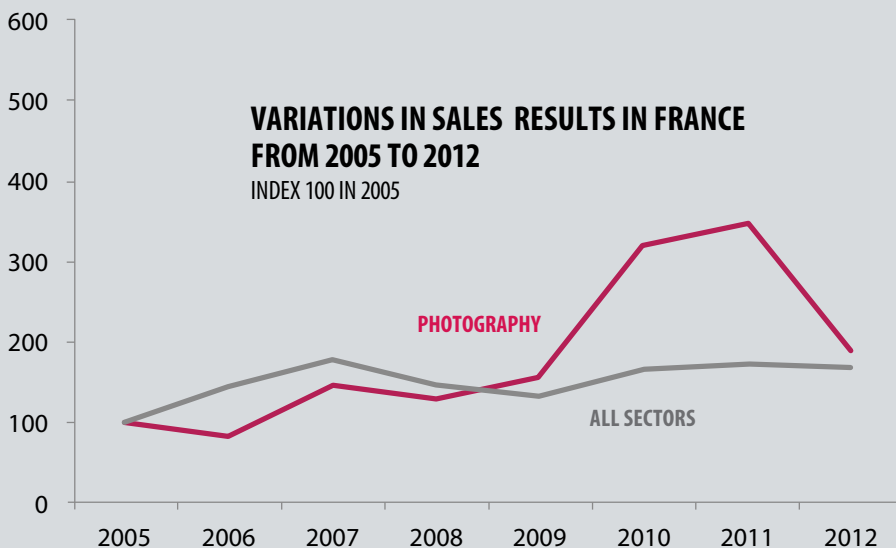
- 46 %

FRANCE

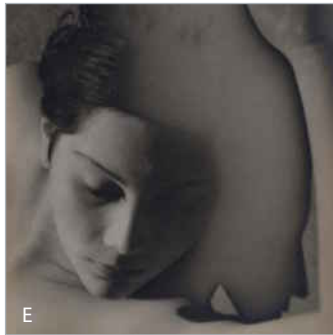


+ 49 %

ABROAD



2011 - 2012	UNSOLD RATE	AVERAGE LOT PRICE	NUMBER OF SALES
<b>FRANCE</b>	- 8 % 2012 RATE = 40 %	+ 10 %	- 48 %
<b>ABROAD</b>	+ 43 % 2012 RATE = 34 %	+ 22 %	- 19 %
ALL SECTORS FRANCE + ABROAD	+ 8 % 2012 RATE = 29 %	+ 4 %	- 2 %



**A €17,520**

Henri Cartier-Bresson (1908-2004), "Dimanche sur les bords de la Marne, France", 1938, silver print on cartolina paper, around 1966, 24 x 35.5 cm.

Paris, Drouot, 17 June 2013, Christophe Joron-Derem SVV.

**B €55,000**

Gustave Le Gray (1820-1884), "Manœuvre du 3 octobre, camp de Châlons", 1857, vintage print on albumin paper from a collodion glass negative, 31 x 36.6 cm.

Paris, Drouot, 14 November 2013, Kapandji - Morhange SVV.

**C €235,448**

Charles Choiselat (1815-1858) and Stanislas Ratel (1824-1904), "Intérieur de l'église Saint-Sulpice", 1844, full-plate daguerreotype, 20.7 x 14.9cm.

Paris, Drouot, 8 June 2011, Beaussant Lefèvre SVV.

**D €31,250**

Édouard Baldus (1813-1889), salted paper print from a paper negative, Avignon (flood of 1856), 1856, 29.3 x 44.1cm.

Paris, Drouot, 17 November 2013, Ader SVV.

**E €661,000**

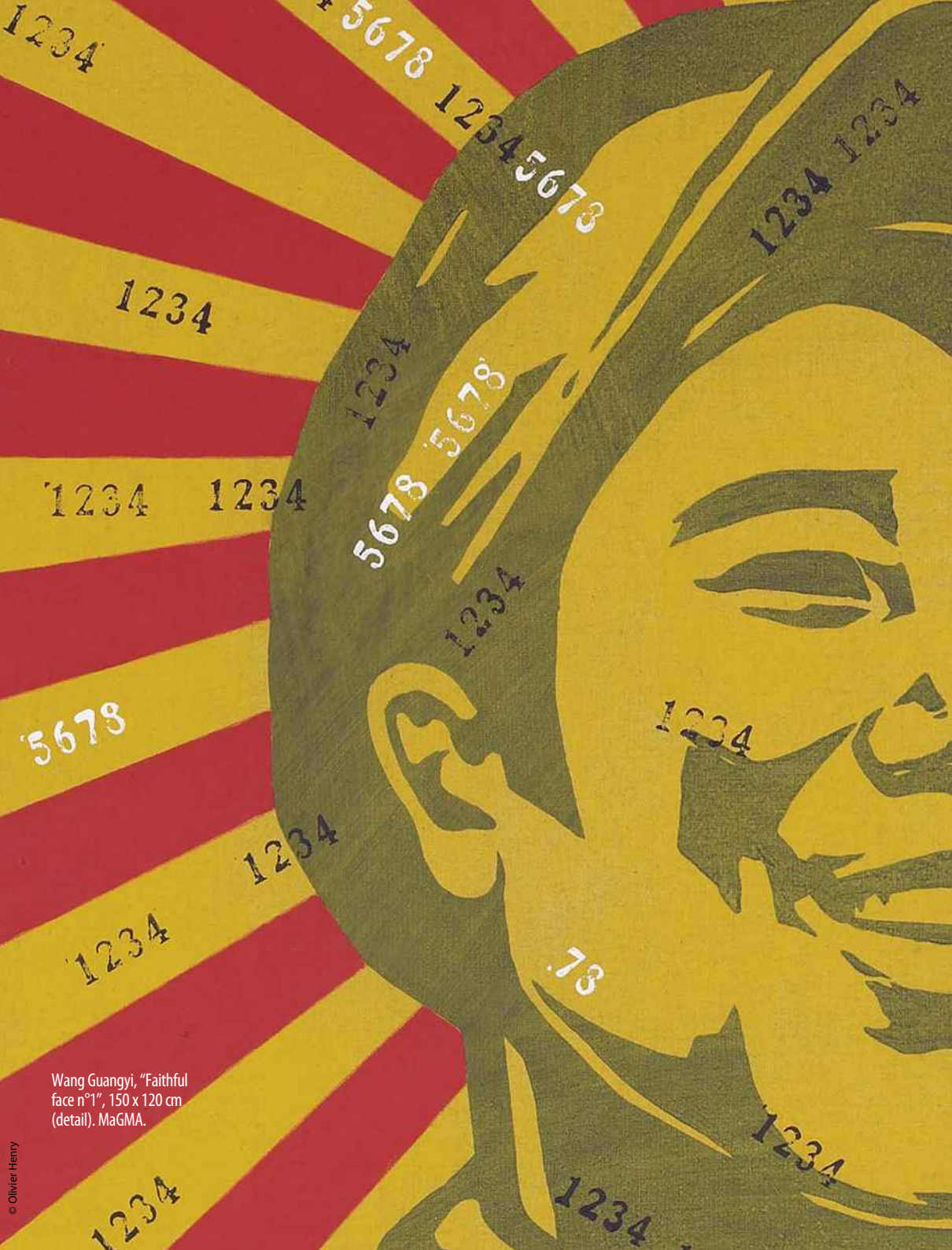
Man Ray (1890-1976), "The primacy of matter over thought", 1929, silver print photograph, 28.5 x 22.4 cm.

Paris, 16 November 2012. Christie's France SVV.

© Man Ray Trust/ADAGP, Paris 2013

€21,070 Peter Lindbergh (born in 1944), "Milla Jovovitch, N.Y.C., Italian Vogue, 1996. Silver print numbered 15/25 on the back, 51.8 x 34.6cm. Paris, Drouot, 28 June 2011, Yann Le Mouel SVV.





Wang Guangyi, "Faithful  
face n°1", 150 x 120 cm  
(detail). MaGMA.





# MAGAZINE

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# A collection imbued with love

MaGMA. This acronym conceals a collection, itself transformed into a work of art with a universal resonance, inspired by events in the intimate story of a couple.

**La Gazette Drouot. Your contemporary art collection, being shown for the first time in Europe, is exhibited in a very singular way. Why?**

**Guillaume Lévy-Lambert.** My companion Mark Goh and I have created a collection that tells our story. We were in Phuket on 26 December 2004, and were lucky enough to find ourselves on an islet that was relatively untouched by the tsunami. But it made us realise how frail life is, and how important it was to pass on our collection. I first of all had the idea of a book, which then became the project called MaGMA, standing for "Mark and Guillaume Museum of Art". We thought about it for a long time, and it finally took shape in Singapore in 2010 as the exhibition "Fairy Tales". We aim to reach not only art lovers but also the general public. The French architect Jean-François Milou, who like us has settled in this state-city, did just what we wanted: to give as much importance to the

story as to the collection by designing diptychs like the pages of a book that you can approach closely, where the paintings are displayed very low, with the text opposite. At the time, our names did not appear in the catalogue. In Paris, we have asserted ourselves: the title "Calendar Story" has a direct link with events in our life together.

**So can you explain the role played by Roy Lichtenstein's painting "Desk Calendar"?**

Our collection and the relationship we have with it spring directly from our encounter with this painting. We met in July 1999. A month later, during our first holiday in Los Angeles, we decided to visit the Museum of Contemporary Art. It had this painting by Lichtenstein, who was my favourite artist when I was a teenager. It is presented in the form of a desk diary open at the page of Monday 21 May 1962 – the day I was born. On the side, we see 26 October – Mark's birthday, with a circle round it and an arrow pointing to it, with a telephone number: that of the Leo Castelli gallery. The painting became a genuine obsession for me. On it there is a telephone number: it used to be

Zeng Fanzhi, "Untitled (Mr Dai)", 2004, China, oil on canvas, 150 x 100 cm. MaGMA.







© Olivier Henry

Wei Guangqing, "Jin Ping Mei No. 1", 2004, acrylic on canvas, 120 x 150 cm. MaGMA.

Leo Castelli's. Now it's become mine! I collect the messages that are left by other people intrigued by Desk Calendar. While I was researching this painting, some extraordinary things happened. I met Lichtenstein's widow and his second son, Mitchell, who then entered the story, as did the first owner of "Desk Calendar", the great Italian collector Giuseppe Panza di Biumo, who had bought it from Castelli in 1962 for

\$400. From a more personal point of view, the highly Cartesian view I had had of the world up till then no longer made sense; I had now become aware of the power of art to change our lives. For me, there is a pretty intense mystical dimension to it.

**What led you to contemporary Chinese art?**

We both love the art of our times. I was literally

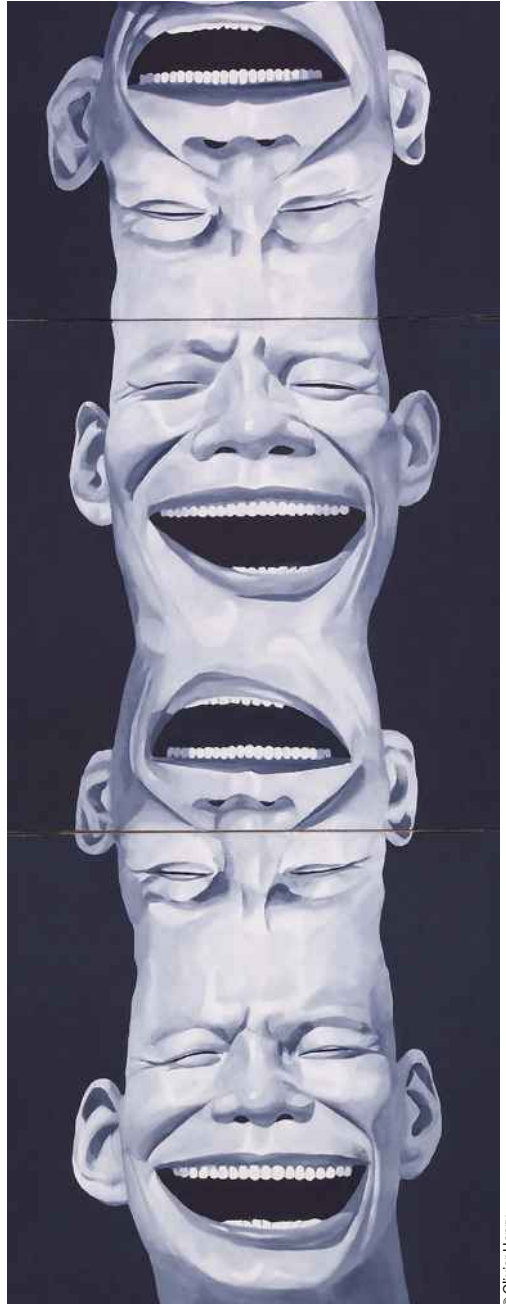


Yue Minjun, "Untitled", 1997, China, oil on canvas,  
120 x 42 cm. MaGMA.

immersed in it when I was young: my grandmother was an artist and my mother worked in a museum. Mark, meanwhile, studied a lot of art history when he was studying in architecture. After our holiday in Los Angeles, we set up house together, and the first decision we made was to start a serious collection. By buying artists of our own generation, we wanted to express our gratitude to the world of art for the happiness it gives us. Mark is ethnically Chinese, and we both felt that something important was happening in contemporary Chinese art. At that time, the obvious links with American Pop art was not a conscious part of the decision, at least for me! On the other hand, I did see the parallel between the China of today and the Paris of the late 19th century: I thought it was like meeting Impressionist painters and buying their works for prices within our budget. After we met Giuseppe Panza di Biumo, we stepped up our buying pace. I was then about the same age as the Italian collector when he bought his Lichtensteins. His experience also told him that something major was going on in China. Basically, he said "Go for it, you young things", and advised us always to buy two works in the same series so that we could always keep one if we wanted to sell. For the moment we haven't sold anything. Mark is very attached to the purity of our approach: there's no question of separating our children! They are also the raw material of my stories...

#### How do you choose works?

We only buy works that we have both approved according to three filters. The first is obviously aesthetic. Then the painting must touch a chord in each of us, and finally, it must illustrate a moment in our lives, in the past or yet to come. I tend to go for figurative works, but Mark's more conceptual training



means that we also choose abstract pieces. At the beginning, we bought quite a bit at public auction. There was all the excitement of the project, mingled with the thrill of bidding, where I would have the bidding paddle and Mark would hold my arm. I was always very clear about my choices, but I never remember the price of what we bought. On the other hand, a few of the paintings we failed to get I can never forget. Nowadays we tend to go even more to galleries. Our first joint purchase was probably a work on paper by a Singapore artist, Hong Sek Chern, from a gallery at the Raffles hotel. At auction, it was a sculpture by Yue Minjun. We made a sign at the last moment. The auctioneer holding the hammer acclaimed our success by calling it a "killer bid".

#### **How do you live with your collection?**

We own around three hundred works, and we rotate about twenty of them in our home; the others are in storage. In Singapore, the heat and humidity make it impossible to exhibit works for very long. So we change the pictures we have up once a year, before Chinese New Year, according to various criteria – it might be a theme, or around a painting we have never hung before. Nothing is ever rigid, and we like living with our latest acquisitions. Each new display is always a huge event! The last time, I had the impression that I had moved house, whereas the year before it had totally changed my energy. It is also a way of discovering connections between the works, and this then feeds other episodes in the life of MaGMA.

Interview by Sylvain Alliod



## TO SEE

"The Calendar Story", presentation of the MaGMA collection at Sotheby's, Galerie Charpentier, Paris 75008, tel.: +33 (0)1 53 05 53 05. Until 18 January  
On the Internet: [www.magma.sg](http://www.magma.sg) and on iTunes, free iPad app: MaGMA.sg's Fairy Tales.



I Nyoman Masriadi,  
"Badanku Kurang Besar",  
2001, Indonesia,  
oil on canvas,  
144 x 200 cm. MaGMA.



# Art Basel Miami Beach

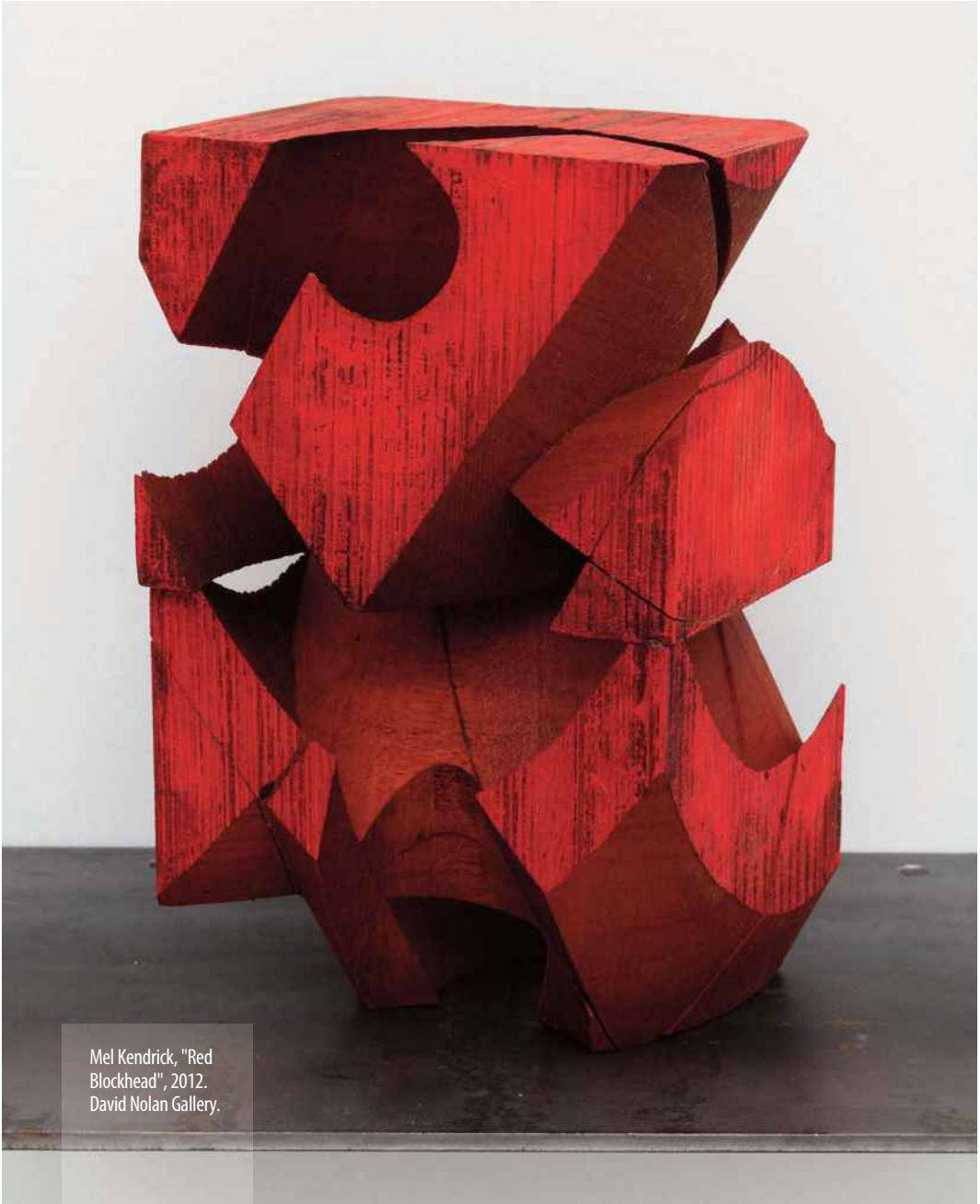
Miami Beach, December 2013... While winter moves into the northern hemisphere, the big names in art are basking in the warmth preceding Art Basel, now a key stage in the race to the top contemporary art fairs. For Brussels gallery owner Rodolphe Janssens, "Art Basel Miami Beach is the number one fair in the US, because of the international quality of its collectors from not only America but also Europe and the Middle East. After Basel itself, it is the second best fair in the world." Some, like Kamel Mennour, have opted for Miami and abandoned New York's Armory Show, now less favourable than the Florida fair, which started up in 2002. Loyal to both events, Janssens says, "For me, Miami provides an opportunity to meet the top collectors from all over the US, and not just from New York, which is the case with Frieze and the Armory Show." And with an estimated £1.5 millions' worth of transactions, as the Guardian announced in December 2012, the financial potential of Art Basel Miami Beach is staggering. Apart from the economic stakes, the fair sparks a frenzy that grips the entire city during this week, with around

twenty satellite fairs including Design Miami, Scope, Art Miami, Nada and Brazil Art Fair, and a fine turn-out of street artists, who come from all around the world to take over the city's walls. Private collections open to the public, as do museums, institutions and foundations, with programmes echoing events in the fair. For example, the British artist Tracey Emin, to be found at the stand of New York's Lehmann Maupin gallery, also features at the Miami Museum of Contemporary Art with her first exhibition in the States, entitled "Angel without you". Meanwhile, the Pérez Museum will be inaugurating its new building (designed by Swiss architects Herzog and De Meuron) with the exhibition "Ai Weiwei: According to What?" on 4 December.

## What's new?

The twelfth fair has quite surprises, like the creation of a new sector devoted to publishing. Following the success of this section in Basel, the organisers have transposed the model to Miami, kicked off by thirteen galleries including London's Alan Cristea Gallery, the American Pace Prints and Crown Point Press galleries,





Mel Kendrick, "Red Blockhead", 2012.  
David Nolan Gallery.

Courtesy the artist and the gallery





Irving Penn, "Mascara Wars", New York, 2001.  
Pace/MacGill Gallery.

and the Paris Galerie des Multiples. The latter was thus able to obtain a stand at the fair for the first time, even though it is already a regular at Basel and Hong Kong. The new section shores up the structure of the fair, which consists of *Galleries*, the nucleus, which features 195 of the highest profile exhibitors in modern and contemporary art, and *Nova*, the platform for new galleries. This time around there are 34, which will be presenting works produced during the past three years. *Positions* brings together solo shows chosen by exhibition curators; *Kabinett* is designed as a special area featuring a selection of works from galleries, and *Public* will be presenting a genuine open-air sculpture exhibition in Collins Park. The curator of this programme co-produced with the Bass Museum is none other than Nicholas Baume, director of New York City's Public Art Fund. Among the works proposed by the 258 galleries – the same number as in 2012 – Latin American art is strikingly present, and there will be 20 galleries from South America (Brazil, Argentina, Peru, Mexico, Colombia and Uruguay). The majority are presenting one or more Hispanic artists as well as international figures. "Miami is undoubtedly more focused on Latin American art, if only because of its geographical and historical position," says Gabriel de Souza from the Fortes Vilaça gallery (São Paulo). The economic development of a country like Brazil has led to a burgeoning number of collectors, and a market focused on artists who are fast becoming professional. The potential is such that the White Cube gallery opened a space in São Paulo in December 2012. But other territories have a platform as well as South America, like Japan with the Tomio Koyama gallery (Tokyo), India with the Chemould gallery (Mumbai) and the Balkans, whose art is promoted by the Kalfayan gallery (Athens). "Art Basel Miami is an excellent means for spotlighting our artists in the international arena," says Yuri Karatsiki, who is certain that all eyes will be on the solo show of Stefanos Tzivopoulos, the artist representing Greece at the Venice Biennial.

### A golden nugget or two

Great names in art will be seen at the stands, like Picasso and Duchamp, right through to the stars constantly making the headlines with new records –



Kimsooja, "Encounter - Looking into Sewing", 1998/2011. Kewenig Galerie.



Courtesy the artist and the gallery

Koons, Hirst and co., halfway between safe and speculative investments – to be found at Gagosian, Zwirner and Perrotin. To prevent fairs from "becoming brand stores, where there is less and less room for discoveries," as Olivier Antoine of Art:Concept says regretfully, some play the novelty card. Olivier Antoine is precisely going out on a limb with "works that nobody has seen before, by Richard Fauguet and Francis Baudevin", and also with Jacob Kassay. The minimalist work of this young 29-year old American

artist has already entered institutions like the Boston Museum of Fine Art and the MOCA in Chicago. This undoubtedly accounts for his soaring price index over the past two or three years, as confirmed on 16 October this year by the London sale of one of his paintings (Phillips) for €188,600. The Lelong gallery (Paris) is also creating an event with a group of pastels by Sean Scully, "an artist who is still highly sought-after, but few of whose works now circulate in the market," says Patrice Cotensin, one of the gallery directors. This is also true of Oscar Muñoz who produces little work, and generally refuses to be exhibited at fairs. This year, he will be at the stand of a new gallery, Mor.Charpentier (Paris). Visitors won't be able to miss the installation by Cristina Iglesias, Pastillo vegetal IV at the Elba Benítez gallery (Madrid): a plant sculpture you can walk through. The monumental also features, at the Casa Triângulo gallery of São Paulo, with the installation by Assume Vivid Astro Focus (AVAF): a collective that has already participated in the 2013 group exhibition at Miami's MOCA. Nathalie Obadia (Paris) is appearing at the fair for the first time with a creation by Joana Vasconcelos (also present at the Casa Triângulo gallery) and four paintings by Martin Barré. "This artist is gaining a following in the US, where his works can be found in major modern and contemporary art collections. His work interests young influential artists such as Wade Guyton and Cheyney Thompson," says Nathalie Obadia. Meanwhile the Gaudel de Stampa gallery is featuring Dove Allouche, in a preview of the exhibition devoted to him by the Peter Freeman gallery in New York in March 2014. While Miami Beach is up among the front runners in the top world fair ranking, its visitor figures may come as a surprise: only 50,000 were recorded in 2012, when the FIAC attracted 73,550 and the Arco 150,000. But as we know, the power of a major event lies chiefly in the quality of the galleries selected, and the collectors invited...

Stéphanie Pioda

Art Basel Miami Beach  
Wynwood Convention Center FL 33127 Miami  
5 to 8 December  
[www.artbasel.com](http://www.artbasel.com)







Courtesy the artist and the gallery

Emmanuel Nassar, "Trap",  
2013, Galeria Millan.

# The quintessence of an art

On a fine autumn day, the Victoria & Albert Museum, in London's South Kensington district, opened its latest flagship exhibition. After the resounding success of "David Bowie is", the museum, champion of an all-embracing programme, is now focusing on masterpieces of Chinese painting. Not such a "celebrity" subject, true, but absolutely fascinating, as in seventy works it paints the portrait of a two thousand year old art, which in China is sister to poetry. And you move through the exhibition rooms in almost religious silence, immersed in a half-light that respects both the remarkable value of these treasures (as we know, some of these paintings fetch up to 50 million in the market!) and their fragility. It is a rare opportunity to see works that are usually hidden away from the light, and thus from the public gaze. For example, "A Monkey", a magnificent work by the master Mao Song, which comes from the Tokyo National Museum, will be on show for only a few weeks so that its delicate polychromy will not be altered. Another privilege is that of seeing a number of pieces for the first time in Europe, like a painter's equipment





**Qiu Ying** (1495-1552), "Saying Farewell at Xunyang" (detail)  
1st half of 16th century, The Nelson-Atkins Museum of Art, Kansas City.

© Photograph John Lambertson

**Attributed to Emperor  
Huizong (1082-1135),  
"Court Ladies Preparing  
Newly Woven Silk",  
Early 12th century,  
Museum of Fine Arts,  
Boston.**



discovered in a 10th century workshop, never before presented outside China. In this respect, do not imagine that the majority of these marvels come from ancient Middle Kingdom museums. Here, drawing on collections built up in the 19th and 20th centuries, the US, Japan and France have yielded some of their masterpieces for the occasion, like the Boston Museum of Fine Arts, the Osaka National Museum of Art and the

Musée Guimet de Paris: some of the major lenders. Without being pompous, the exhibition has opted for an aesthetic standpoint – the complete catalogue is, therefore, a gold mine – by showing how painting developed right through to the end of the 19th century, in a circuit divided into six sections. These more or less correspond to the finest hours of Chinese history, from religious banners of the Tang period,





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echoing the murals of monasteries in the Dunhuang region painted by anonymous artists, to the sublime landscapes of Dong Quichang and the Four Wangs, the heirs to a scholarly tradition. We see how Chinese painting was constantly nourished by sources in the past and finally opened up to new movements from the West. We recommend taking time to admire the tiny details of these landscapes, where you can travel,

wander and even live, to cite the Song painter Guo Xi, while being aware that these panoramas spread before you can be interpreted as a double image of the world: the visible and the invisible. **Stéphanie Perris-Delmas**

Victoria and Albert Museum, London, until 19 January 2014.  
Catalogue in English, published by Zhang Hongxing, £40.

[www.vam.ac.uk](http://www.vam.ac.uk)



# Contemporary French ceramics

Contemporary ceramics made a striking entrance into public auctions a few years ago, and have now become a classic speciality with several auction houses. Also present in international fairs thanks to the work of specialist galleries, ceramics now have a number of high-profile venues in France, including the Foire de Saint-Sulpice, the Bandol fair and Céramique XIV. Les Ateliers d'Art – originally a ceramists' association – are also highly active. In partnership with the Musée des Arts Décoratifs and the Cité de la Céramique in Sèvres, they have taken the ceramics circuit in hand. French creators feature largely, and have already established themselves as major names. So all the ingredients are there for the art of the kiln to become a fully-fledged sector in the art market. While contemporary art is becoming increasingly unaffordable, ceramics, a direct tributary, can be highly attractive to all types of collectors... and that's not the least of it! Everything connected with clay is appealing. And the relationship between creators and their raw material offers a touch of soul that leaves no enthusiast

unmoved. Ceramics are a material, a form and decoration all at once, and their entire history revolves around these three aspects. Ever since Picasso, Metthey, Jouve and a number of other great artists reignited an interest in this technique during the Fifties, the kilns have been firing on four cylinders... France abounds with production centres – such as Vallauris, La Borne, Dieulefit and Saint-Amand-en-Puisaye – and specialist artisans. There is great variety in claywork, because it comes as earthenware, glazed terracotta, raku and porcelain, providing artists with a wide choice of materials. Francine Del Pierre (1913-1968), one of the chief exponents, chose earthenware, imitating the muted tones of stoneware. This gave a unique subtlety and delicacy to her handcrafted objects (she was so small that she could not use a wheel). Vassil Ivanoff (1897-1973) belonged to the same generation. He turned to stoneware, but the same study of past masters set him off on a decidedly personal, protean and almost expressionistic path, while Jean Derval (1925-2010) became a sculptor in terracotta, his preferred medium. Meanwhile, for Gilbert Portanier (b. 1926), decoration took

€2,850 Jean Girel, lidded  
potbellied pot in porcelain with  
yellow-ochre glaze with brown-  
black flecks, h. 17 cm, diam. 13 cm.  
Paris, Drouot, 4 July 2011.  
Audap & Mirabaud auction house.



**To to bottom : €1,363,  
€1,983, €1,487**

Bernard Dejonghe, tortoise  
shell, mural sculpture in  
"tooth" glazed stoneware,  
c. 1975-1976, 33 x 33 cm.  
Paris, Drouot, 25 February  
2013. Camard  
& Associés auction house.







€19,825 Pierre Bayle, "Grand Gaea", thrown terra sigillata covered with slip, referenced, h. 35 cm. Paris, Drouot, 25 February 2013. Camard & Associés auction house.



€1,710 Antoine de Vinck, "Idole", sculpture in white stoneware flecked with brown, on a marble base, c. 1978-1983, h. 34 cm, l. 20 cm. Paris, Drouot, 4 July 2011. Audap & Mirabaud auction house.

€1,125 René Ben Lisa, glazed stoneware globe-shaped vase, c. 1985, h. 15 cm, l. 14 cm. Paris, Espace Rossini, 22 November 2011. Rossini auction house.



€4,505 Jean Girel, porcelain box with ochre drop glaze, h. 30 cm, l. 16 cm. Paris, Espace Rossini, 22 November 2011. Rossini auction house.

€4,835 Kristin McKirdy, triptych, three earthenware slabs with red and white "tooth" glaze, l. 31 and 30.2 cm. Paris, Drouot, 4 July 2011. Audap & Mirabaud auction house.



precedence over the material; he concealed the red clay of Vallauris beneath a white glaze rendered velvety by his expert touch. These four standard-bearers laid down the main foundations for ceramics. Stoneware then triumphed during the Seventies, achieving a seemingly unshakeable supremacy, with the Lerats – Jean (1913-1992) and Jacqueline (1920-2009) – dominating the creative scene. Their pieces were totally independent, and the abstract forms they modelled almost anthropomorphic. But these founding masters, who also included Daniel de Montmollin (b. 1921), Robert Deblander (1924-2010) and René Ben-Lisa (1926-1995), saw no intense activity as regards their prices, and the results they achieved were relatively modest. Their pots and bowls could be bought for a few hundred euros, and only very large pieces moved into three-zero territory, although the ceiling tended to be around €2,000 to €3,000. This was because the appeal for collectors really lay not so much in potters as ceramists, whose approach was similar to that of contemporary artists. The real break only came in 1981 with an exhibition staged at the Arts Décoratifs by Yvonne Brunhammer, entitled "Contemporary ceramics: sources and trends". Artists born after the 1939-1945 war decided to throw off the dictates of stoneware. When they chose to use it, as Champy, Virot, Fouilhoux and Dejonghe were to do as worthy successors to the Lerats, it was through a free and passionate choice, not because it was the classic, established material. Jean Girel (b. 1947) was a leading light among these new explorers. He was not a flamboyant figure – but all the same...! His works achieved a subtle perfection through his bold use of porcelain. Zealously promoted by the Arcanes Gallery, his ceramics, always small-format, became classics at auction.

Terra sigillata and slip inspired Pierre Bayle (1945-2004) – another safe investment, as can be seen from his results. Last February, the Camard auction house dispersed the collection of Daniel and Michèle Sarver. For three decades, these gallery owners and collectors had acted as a junction between artists and art-lovers. Pierre Bayle was the spea-

thead, with no fewer than forty-eight pieces fetching up to €19,825 each. Practically a triumph – and in any case, a revelation! Today, it is clear that with contemporary ceramics, the barriers are toppling, and potters are becoming artists in their own right. All the players in the art world are rubbing shoulders along the long but encouraging road to a higher rating. Antoine de Vinck (1924-1992) emerged decisively from oblivion with a sale staged by Audap & Mirabaud in July 2011. Since then, he has been promoted by a highly trendy gallery, Silbereis. Kristin McKirdy (b. 1958), considered a rising star by many, is represented by the Jousse Entreprise gallery, and was given a retrospective in the winter of 2012 at the Cité de la Céramique in Sèvres. The delightfully colourful compositions of this American artist living in France achieve more than respectable results at auction – because several thousands of euros in this field represent a high price! Ursula Morley-Price is another successful artist, who exhibited delicate, airy works this summer at the Musée d'Art Moderne of Troyes. This autumn, La Piscine-Musée d'Art et d'Industrie André Diligent in Roubaix is showcasing Gisèle Buthod-Garçon, mistress of raku ware for thirty years, before hosting Fabienne Auzolle in the spring of 2014. In the wake of Sèvres, other museums are now jumping on the ceramics bandwagon. By acting as a "developer" with the general public for this still relatively unknown form of contemporary creation, they provide an initial rubber stamp to this new generation, which should certainly be followed by impressive results at auction! So, watch this space... Anne Doridou-Heim

## KEY FIGURE 500

The number of contemporary ceramic pieces acquired by the Musée de Sèvres between 1980 and 2005.

Source: Antoinette Faj-Hallé, "Cinquante ans de céramique française, 1955-2005, une collection nationale", published by RMN, Paris 2005.

# VAT on imports

As part of the finance act, French députés (members of parliament) were planning to raise VAT on imported art works from 7% to 10%. This measure raised such an outcry in the world of the art market that a white paper – drafted by professionals and specialists in the matter (Jacques Fingerhut and Clare McAndrew) – was commissioned in France by the Syndicat National des Maisons de Ventes, the Comité Professionnel des Galeries d'Art, the Syndicat National des Antiquaires, the gallery owner Franck Prazan and the Chairman of Sotheby's France, Guillaume Cerutti. In the end, the député Christian Eckert, General Rapporteur for the finance commission, proposed an amendment to the finance act whereby VAT on imports would be set at 5.5%, i.e. the rate in force before VAT was raised to 7%. As we know, VAT on imported artworks is a tax set by a European directive, designed to tax art works imported from countries outside the European Union. Each country in the EU can fix the rate they wish. (Britain, for instance, has set a rate of 5%.) This tax applies not only to the purchase price but also to

purchasing commissions, and the transport and insurance costs incurred when importing the work. Professionals and private individuals wishing to acquire a work of art in the US for say \$100,000, have to pay 7% on top, i.e. \$107,000 at the current rate. The art market being competitive by definition, an excessive difference between two countries creates a competitive advantage de facto for the country with the lower rate. So if France had maintained the absurd idea of raising it to 10%, any art works imported would have gone through a country where the import cost was lower. Not only would France have lost almost all the revenue generated by VAT on imports, but a large proportion of the transactions arising from imports would also have passed via the UK. With this measure, France, which represented 5% of global sales, would purely and simply have disappeared from the international art scene. Fortunately, as with the inclusion of art works in the wealth tax, the political powers have listened to the arguments of the professionals. It should also be noted that the Assemblée Nationale have re-established the previous rate, i.e. 5.5%, now putting France back on





Photo Marie-Pierre Moynet

an almost equal footing with the UK. To offset this provision, the Assemblée Nationale have unfortunately increased the tax on precious metals, which now goes up to 12.5%, and the flat rate tax on works of art when sold by private individuals, which rises to 7%. In addition, exoneration from tax on sales of art works after twelve years of ownership is now envi-

saged after twenty-two years. Finally, it is to be hoped that the provisions for VAT on imports recently adopted by the Law Commission will be maintained in the next finance act. **Fabien Bouglé**

**Fabien Bouglé is an art asset management consultant with Saint Eloy Art Wealth Management.**

# Beauty spot

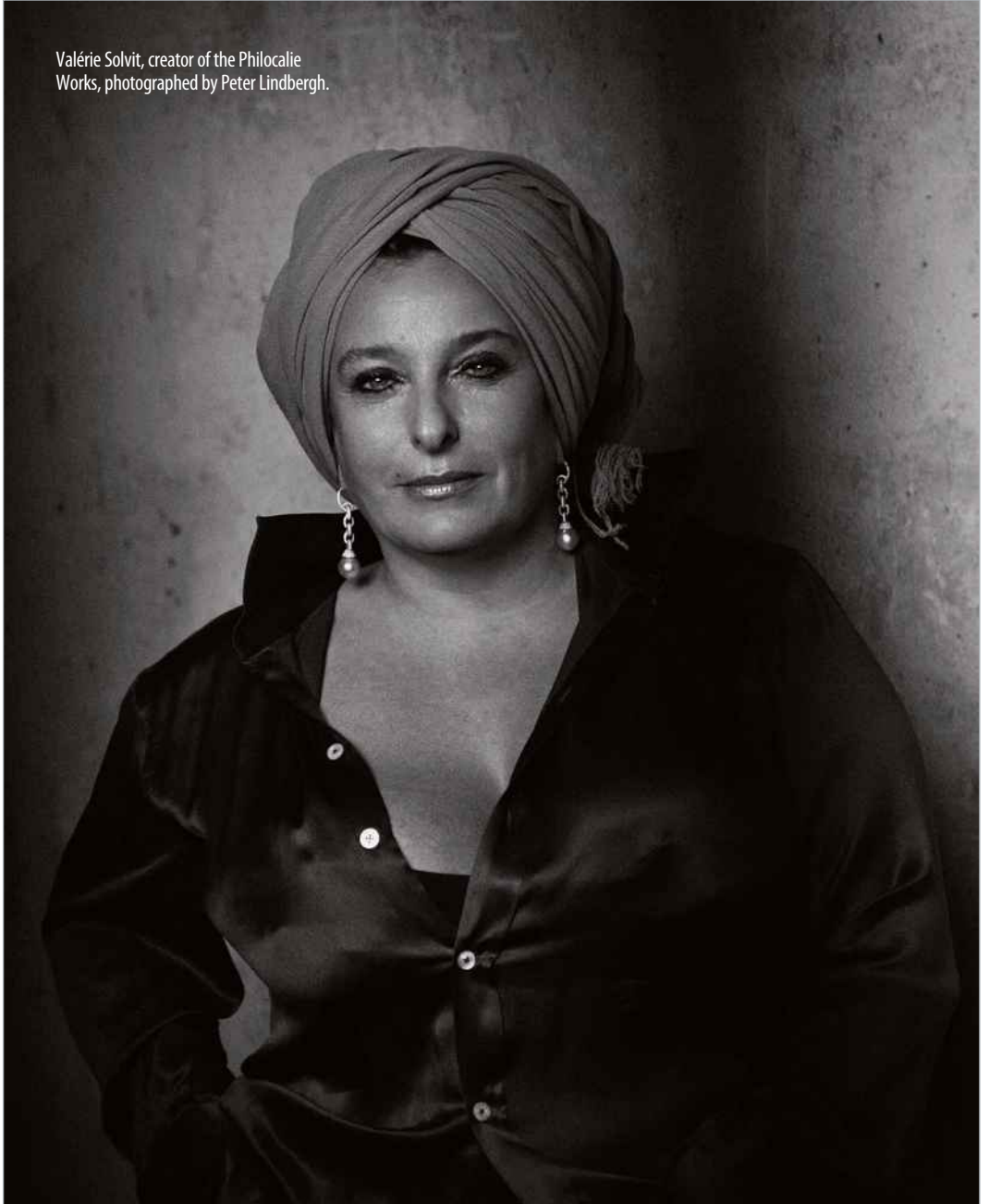
She's a glamorous wild animal: the kind of woman who "appeals". A decidedly anatomical beauty, whom you might bump into by chance in the Place Vendôme as she emerges from Charvet's, a favourite store where she goes for her turbans. A Parisian icon at the head of a top communication agency, with odalisque looks (Ingres period) that could well cast a spell on you: that's Valérie Solvit – the new priestess of chic business, and the latest darling of the Saint Germain des Près terraces. On her return from Ars-en-Ré, that hotbed of Atlantic trendiness where people cultivate their acquaintances surrounded by celebrities in Tsumori Chisato smocks, Valérie had an idea for a book. And what a splendid surprise... You might have

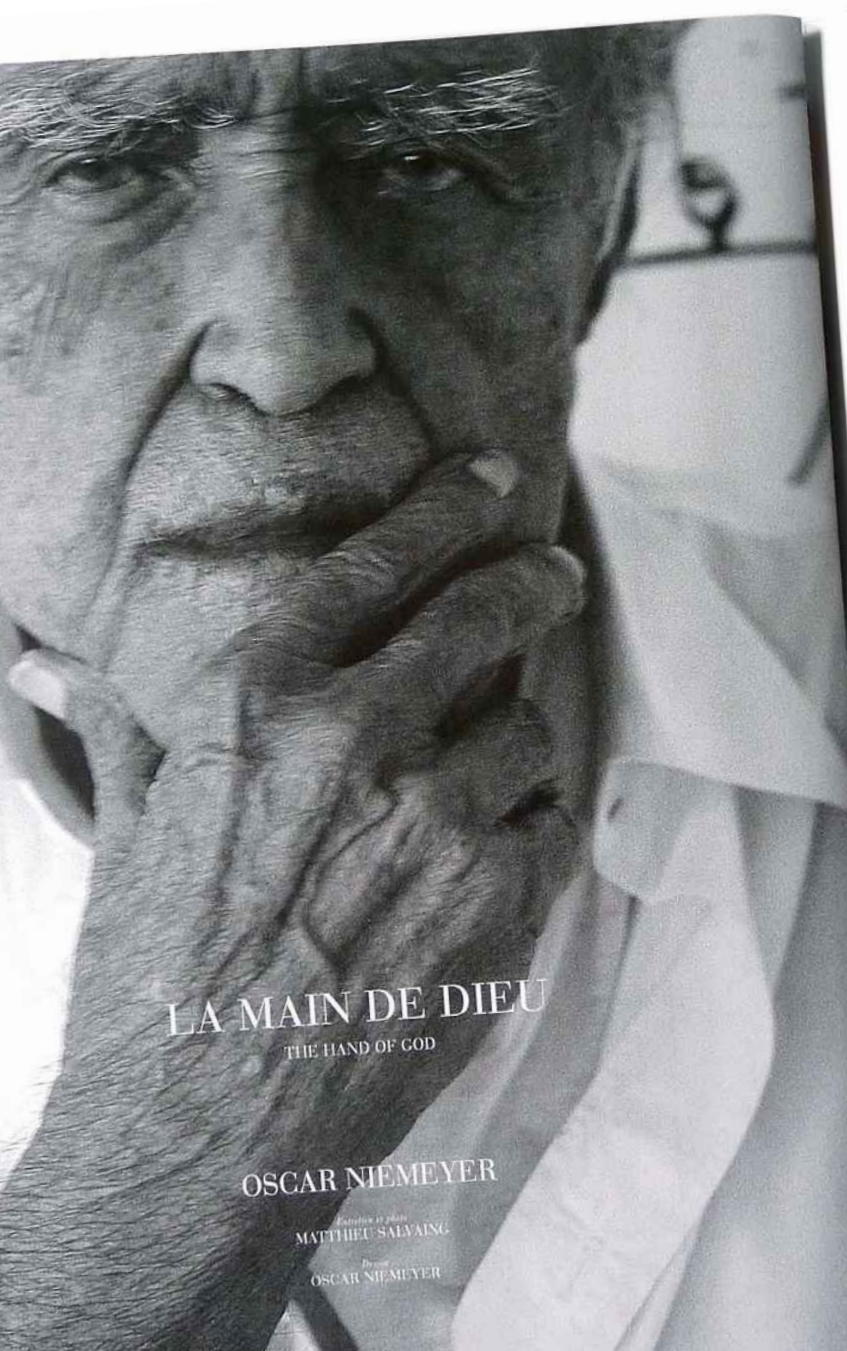
feared an unjustified attack on primary forests (three tons of wood for a ton of paper) – but no: these pages make for a real book full of spirited boldness, which cuts a fine figure. Not your typical Christmas coffee table book adding further to the glory of cultural consumerism, or something just for show. You might say that as books go, it's rather expensive at €280 for what it is, even though it is a limited edition in a magnificent box with restricted distribution. But then again, giving is a pleasure, and receiving is a joy... And as everything has to be earned, be aware that it will lead you a pretty dance. This rare and exclusive book, like all desirable objects, is hard to run to earth. It may be available, but only in classy districts at bookshops like Galignani, L'Écume des Pages and the inevitable Colette, that temple of "hype". So just what is this book that no-one has read but everyone is talking about? A philosophical fable, a licentious novel, a treatise on aesthetics? It was published in September by the Editions de l'Embellissement (the full works!), and is backed by L'Oréal. So is it literature about cosmetics? Not really. First of all, there is its title, "Philocalie" – which as everyone knows comes from the Greek and means "love of beauty"... Then there

## TO READ

*Philocalie*, a collective book edited by Valérie Solvit, 156 pages, French/English, limited edition, in a presentation box, published by Editions de l'Embellissement, Paris, 2013. Price: €280.

Valérie Solvit, creator of the Philocalie Works, photographed by Peter Lindbergh.





# LA MAIN DE DIEU

THE HAND OF GOD

OSCAR NIEMEYER

Réalisation et photos  
MATTHIEU SALVAING

Drawings  
OSCAR NIEMEYER

Quelle est la ville qui vous inspire pour la transformer afin de devenir un nouveau Brasilia ?

• Actuellement aucune ville ne m'inspire pour faire cela. Et je pense que Brasilia, en tenant compte de son développement irrégulier (à savoir les villes satellites), n'est pas le meilleur exemple ou paradigme. What is now would inspire you to transform it so that it could be Brasilia ?

• At the moment, there is no city which would inspire me to do that. Brasilia, bearing in mind its somewhat uneven development (the number of satellite towns) may not be the best example of

Que pensez-vous des villes comme Abou Dhabi ou des grands de Chine, toutes en fait nées par ces villes post-modernes, mais de bien des bâtiments en Chine me provoque, en l'absence d'un

• Je ne suis pas du tout attiré par ces villes post-modernes, mais de bien des bâtiments en Chine me provoque, en l'absence d'un What do you think of cities like Abu Dhabi or the big new cities (skyscrapers) ?

• I do not find these new post-modern cities attractive at all, the boldness of many of the buildings in China does provoke a positive view.

Si vous aviez quarante ans aujourd'hui, feriez-vous le même projet ?

• Non, bien sûr je chercherais de nouvelles réponses aux problèmes que le gouvernement du pays m'aurait présentés. Et je ne me sentais architecte légère, différente, toujours en train de me challenger encore aujourd'hui.

• Of course not. I would look for new solutions to the problems which the government of the time would have presented to me - away from the architecture that is light, different and surprising courses I still work with today.

Et vous seriez « la main de Dieu », à quoi ressemblerait la ville idéale ?

• Je ne pense jamais à la ville idéale en tant que modèle fixe. Je crois à une ville harmonieuse où l'homme passe de vrais échanges sociaux et un dialogue avec l'environnement. J'ai écrit sur ce sujet dans mon petit livre Mes Architectures.

• I never think about the ideal city as a transhistorical model in time. I believe in a harmonious city where people can have real social intercourse and a dialogue with the environment. I wrote about this in my booklet called My Architecture.

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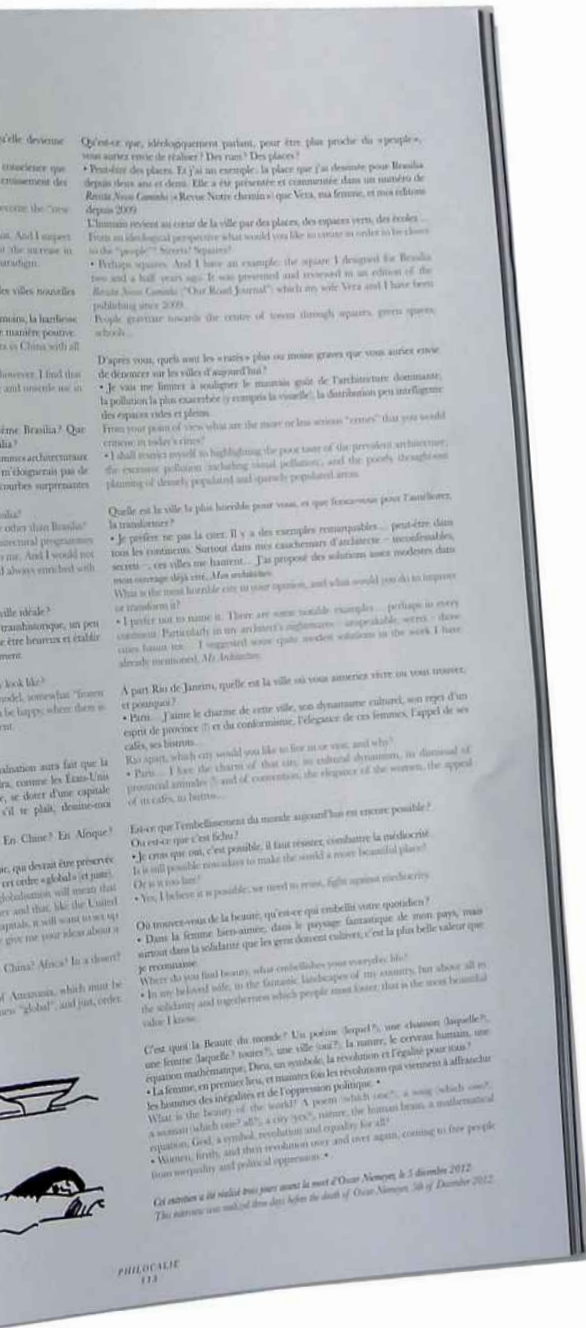
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is its table of contents, which features only the brightest and best, from Marc Fumaroli to Joey Starr and Oscar Niemeyer to Jack Lang, not to mention twice world cruiserweight boxing champion Jean-Marc Mormeck, and Michel Virlogeux, to whom we owe the Millau viaduct. All in all, ninety-one figures, including the cream of international VIPs, captains of industry, artists, political heavyweights and Rive Gauche intellectuals, have told Valérie Solvit what beauty inspires in them. For here, as you will have gathered, the leitmotif is the beautiful, and grace in all its forms – which can be found in fine cuisine, contemporary painting and TGV trains alike. For example, for Catherine Pégard, president of the Château de Versailles, beauty means "the little automaton in the clock by Morand when it strikes the hour in the Salon de Mercure". Meanwhile, cosmetic surgeon Ivo Pitanguy confesses a weakness for the intellectualised beauty of Greta Garbo, Antoine Jacobsohn lingers over the delights of the radish, Alfredo Arias celebrates the beauty of the working classes, and an incensed Gilles Hertzog provides two incandescent pages on "the conspiracy of the ugly". So there you have it. Hunting out all the haunts of beauty – which it is said will "save the world"; tirelessly exploring its brilliance, refinement, power and elegance, and ending with a synthesis between style and a history of taste, Ms Solvit, the eternal diva in Louboutin shoes, who readily cites Heidegger and regularly contributes to columns against "the uglification of the world", has achieved quite a success. A fine piece of juggling between the good, the true and the beautiful, which lovers of Plato's dialectic will appreciate. For others, a single question comes to mind throughout the 156 pages of this already cult book: in these times of crisis, might happiness be found in a beauty spot?

Gilles Picard

Architect Oscar Niemeyer's idea of beauty, through the eyes of Matthieu Salvaing.

**GAZETTE DROUOT**

**DROUOT**