

# LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 27

JULY/AUGUST 2013

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With the arrival of summer, the sale calendar takes a break, except in seaside holiday resorts and especially Monte-Carlo, where the holidays herald an abundance of jewellery and painting sales...

## RESULTS 54

The Paris Spring sales registered some tremendous bids across numerous specialties. Asia led the way, and for once Japanese art beat the Middle Kingdom, thanks to the Mazarin chest. Egyptian archaeology also created a sensation, as did mediaeval and Renaissance art, collectible cars and modern and contemporary art, dominated by Cézanne, Picasso and de Staël.



## 140 MEETING

Marlene and Spencer Hays have chosen the Musée d'Orsay to showcase their collection, which recounts 50 years of "French passion"...



## 134 ART FAIR

As a preview, here is a selection of the best pieces chosen for the next international tribal arts show, which as every year will be held in Paris in September.

## EVENT 124

Utopia and black magic. Before the colourful new photography centre opens, Les Rencontres photographiques features black and white with Arles in Black. From 1 July to 22 September

## 130 TRENDS

When Chinese artists awakened to the West. By opening up dialogue, they became cultural intermediaries whose experience had repercussions on a whole generation.



# EDITORIAL



DR

**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

June rounds off a half-year positively glowing with bids, confirming collectors' passion for beautiful things throughout the world. We might note that while this partiality has no frontiers, or even any limits as to price, it can also (often?) conceal reasons quite different from the pure love of art... But let's not sully our pleasure with commercial considerations. And let's savour all those bids of over a million achieved by numerous specialities - headed by Chinese art and contemporary painting - from Paris to the West Coast of America, and view these successes as the sign of a healthy economy... Or perhaps not.

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La Motte-Picquet  
Grenelle

**P** ECOLE MILITAIRE

Tuesday 20 August 2013 at 3 pm



**Fernand LÉGER**  
(1881-1955)

*Composition à la guitare, 1926*

Gouache and ink signed with initials and dated on the lower left 39,5 x 26,5 cm



**André LHOÏTE**  
(1885-1962)

*Le 14 Juillet à Avignon, 1923/1924*

Watercolour on paper signed on the bottom left Approximately 21 x 27 cm



**Louis VALTAT**  
(1869-1952)

*Les rochers rouges à Anthéor, 1904*

Oil on canvas signed on the lower right 60 x 73 cm



**Raoul DUFY**  
(1877-1953)

*Village en bord de mer, 1922*

Watercolour on paper signed on the lower right 50,5 x 64 cm



**Albert LÉBOURG**  
(1849-1928)

*Coucher du Soleil sur l'étang. L'étang de Chalou-Moulineux, environ d'Étampes. 1920 - 1925*

Oil on canvas signed "A. LÉBOURG" on the lower left 81 x 120 cm

## MODERN ART

COCTEAU J. • COMERRE L.F. • CSAKY J. • DE POGEDIAIEFF G. • EPSTEIN H. • GERNEZ P.E. • GLUCKMANN G. • GUILLAUMIN A. • GUYOT G.L. • LAMBERT-RUCKI J. • LOISEAU G. • MACLET A. • MARQUET A. • VOLTI A.

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Declaration n°034-13 dated 25/04/2013 -  
RCS Lisieux 792 197 311

### Public exhibitions

Saturday 17 August	3 pm - 7 pm
Sunday 18 August	10 am - 12:30 pm 2:30 pm - 7 pm
Monday 19 August	10 am - 12:30 pm 2:30 pm - 7 pm
Tuesday 20 August	10 am - 11:30 am

### Information

Sophie Leteurtois : +33 (2) 31 88 18 20  
leteurtois@tradart-deauville.com  
Tel. during the exhibition : +33 (2) 02 31 88 18 18

### Auctioneer

James Fattori : +33 (2) 31 88 08 22  
fattori@tradart-deauville.com

Tuesday 20 August 2013 at 3 pm

**Philippe HIQUILY**  
(1925-2013)

*Marathonienne, 1981-2004*

Steel painted black  
signed Hiquily and numbered 1/8  
H : 5 metres



**CÉSAR**

*Compression de Monaco, 1994*

Enamelled Cafetieres compressed on wood,  
signed on second cafetiere on the bottom right  
115 x 84 x 13 cm  
Unique piece



**CÉSAR**  
(1921-1998)

*Plaque, 1955*

Welded iron,  
unique piece signed on the base  
41 x 25 x 12 cm



## CONTEMPORARY ART

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**Tony SCHERMAN**  
(1950)

*Nature morte*

Encaustic on canvas  
101 x 106 cm



**André MARFAING**  
(1925-1987)

*Composition*

Oil on canvas signed on the bottom right  
115 x 89 cm



**Fiona RAE**  
(1963)

*My favorite puppy's life, 2004*

Oil and acrylic on canvas  
152,5 x 127,5 cm



**Olivier DEBRÉ**  
(1920-1999)

*Rouge de Cachan*

Oil on canvas signed, titled and dated 88  
100 x 100 cm



**Geer VAN VELDE**  
(1898-1978)

*Composition, 1957-1959*

Oil on canvas. Signed with a monogram  
on bottom right "G V V" 135 x 123 cm



**Olivier DEBRÉ**  
(1920-1999)

*Bleu pâle*

Oil on canvas, signed dated and titled 78  
on the back 100 x 100 cm



**Orhon MÜBIN**  
(1924-1981)

*Sans titre, 1956*

Oil on canvas  
signed on the bottom right,  
countersigned on the back,  
65 x 92 cm



**CORNEILLE**  
(1922-2010)

*Sans titre*

Gouache on paper  
signed on the lower left  
and dated 64  
Approximately 48 x 65 cm

## ART CONTEMPORAIN

Saturday 24 August 2013 at 2:30 pm



**Benjamin II HERRING**  
(1830-1871)

*Steeplechasing*

Two oils on cardboard  
17 x 23 cm



**John Frederick I HERRING and Family** (1795-1865)

*Lord Chesterfield's Industry with William Scott up at Epsom*

Oil on canvas - 61 x 76 cm



**Théodore GERICAULT**  
(1791-1824)

*Cheval à l'écurie - Circa 1811-1814*

Black lead, pen and grey ink and water colour (watermarked paper).  
19,7 x 24,4 cm. Certificate Monsieur Bruno Chenique



**Alfred DE DREUX**  
(1810-1860)  
(attributed to)

*Le saut de la haie*

Water colour on paper  
37,5 x 62 cm



**Olivier Charles DE PENNE**  
(1831-1897)

*Vicomte Aguido présentant  
son équipage au Duc d'Aumale  
en forêt de Chantilly*

Water colour signed on bottom left  
42,5 cm x 60,5 cm

**René PRINCETEAU**  
(1843-1914)

*Veneurs traversant un ruisseau  
par temps d'automne  
circa 1877 - 1882*

Oil on mahogany panel  
24 x 33 cm



## SPORTING SALE

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# LA GAZETTE DROUOT INTERNATIONAL

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UPCOMING AUCTIONS



### 12月18日 御制千手观音唐卡

苏嘉比德拍卖行将在巴黎举办亚洲艺术专场。为此，该行征集了一系列亚洲古玩珍品，其中包括一尊康熙年间的御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，接估价从高到低将可看到张大千1948年作竹石图、黄宾虹的一幅山水和其中一幅齐白石于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。



17日  
手间

teau-Badin拍卖行将在德奥拍卖中心... 这只铜胎掐丝珐琅鞋履是其... 瓶底成注有“大清乾隆御制”字样。雕饰... 和更佳掐丝珐琅工艺令人注目。精湛的工... 理时期中国艺术的繁荣。估价30 000-40 000

UPCOMING AUCTIONS THE MAGAZINE



### 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。祝福、长寿、富贵。如意在古代是一种具有所有这些吉祥寓意的物件，常作为送礼佳品。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。图上这柄清代如意以青绿软玉制成。是塔桑柏( Tajan ) 12月17日巴黎拍卖会的一件拍品(估价30 000-50 000欧元)。当日拍卖会上拍的还有一只乾隆年间制铜鎏金松林鹿花并灵芝纹四方瓶(估价20 000-40 000欧元)和一部双山山水白玉插屏(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。值此良机，佳士得精选了一批珍品上市，其中包括一对乾隆年间制仿古铜彩髹漆如意(估价10万-15万欧元)。本次将会上拍的另一件古玩则是图上的这尊13世纪制和施本雕观音像(估价20万-30万欧元)。观音作为佛教菩萨之一最早源于印度，传入中国信奉受尊后，成为最流行的神佛形象之一。在中国可以找到众多神志生动自然的观音尊像，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。

Stéphane Perle Delmas





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FU BAOSHI  
*Returning Home Amid Rain*  
(detail)  
Price realized:  
HK\$17,250,000  
(US\$2,211,538)

PATEK PHILIPPE  
Ref. 5160  
Price realized:  
HK\$1,380,000  
(US\$176,923)

CHU TEH-CHUN  
*Rough Louré et Vert Leger (No. 39)*  
(detail)  
Price realized:  
HK\$40,250,000  
(US\$5,160,256)

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WITH IMPERIAL INSCRIPTION  
Price realized:  
HK\$19,550,000  
(US\$2,506,410)

QIU YING  
*Spring River* (detail)  
Price realized:  
HK\$1,380,000  
(US\$1,769,231)

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# NEWS IN BRIEF



HD

## Comédie française costumes for sale

On the occasion of its fourth ball, the 4 July, the Comédie Française is auctioning off costumes and accessories from key productions of France's top theatre, in partnership with Drouot.



© Eric Reihard





## A new director at the Paris arts décoratifs

On 2 September this year, the Musée des Arts Décoratifs in Paris will have a new director: Olivier Gabet, who began his career at the Musée d'Art Moderne de la Ville de Paris. He replaces Béatrice Salmon at the head of a collection of over 770,000 objects.

## No to higher VAT

In France, professionals in the art market are mobilising against a planned hike in VAT on imported art works. This is set to rise from 7% to 10% on 1 January 2014, penalising the sector in comparison with other international marketplaces like London.

## Pistoletto at the Louvre

Italian artist Michelangelo Pistoletto, one of the founders of Arte Povera, is taking over the Musée du Louvre this summer until 2 September. Further information at [www.louvre.fr](http://www.louvre.fr)

W



# JUDICIAL SALE

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10:30 am  
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C. FERRARI 599 GTO - 2010 - 597 KM

D. MERCEDES MAYBACH 62 - 2004 - 8 100 KM

E. BUGATTI VEYRON 16.4 - 2007 - 2 815 KM

F. BUGATTI VEYRON 16.4 GRAND SPORT - 2010 - 1 209 KM



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I. BENTLEY AZURE - 2007 - 750 KM

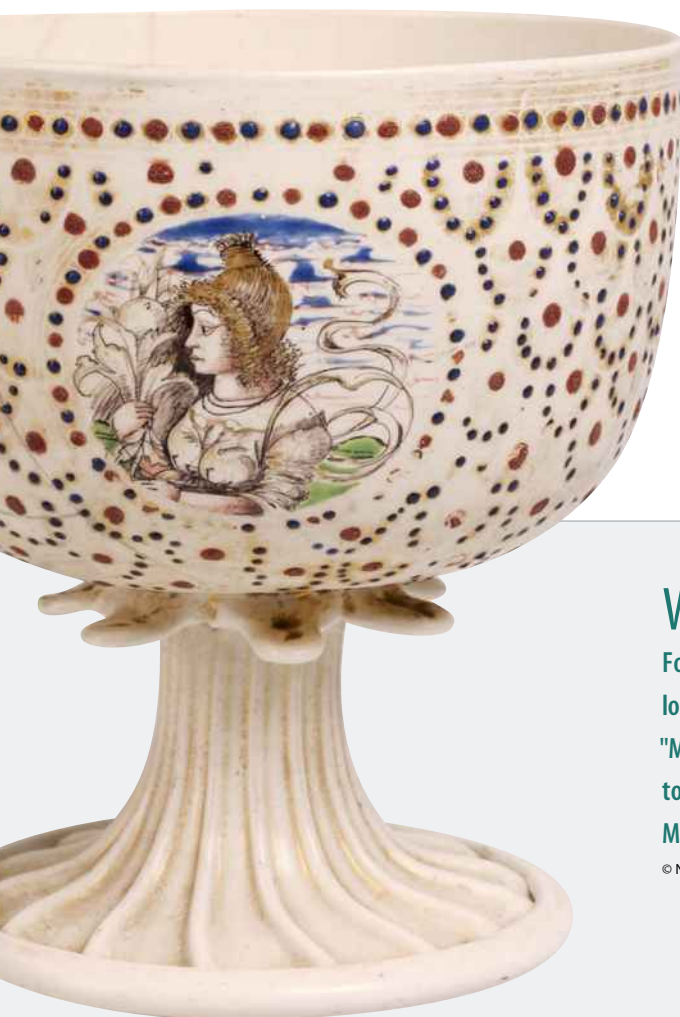
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**NINE PRESTIGIOUS VEHICLES**

# NEWS IN BRIEF



## Zeng Fanzhi in Paris

This coming autumn, the Musée d'Art Moderne in Paris is hosting works by Chinese artist Zeng Fanzhi, retracing the career of the man who sells in the art market for millions of Hong Kong dollars at a time!

HD

## Warning: fragile !

For the first time in France, an exhibition looks back over the history of Venetian glass: "Masterpieces in glass from the Renaissance to the 21st century." It is on at the Musée Maillol, and you have until 28 July...

© National Museum, Prague, Czech Republic



## China in Paris

This private sale has a special programme dedicated to China, in particular its contemporary artists, who have been creating a buzz for the last few decades. Bronze proofs by Wang Keping like "The Thinker" (1994) and paintings by Yan Pei-Ming have long been familiar to international enthusiasts. Thanks to this collection, new artists can also be explored, like photographer Chen Man, with her style halfway between derision and fashion, Huang Yan's painted bodies, and photos reviving the great tradition of landscape painting by Yang Yongliang, which capture the not-entirely aesthetic modernity of concrete buildings and industrial elements. His prints featured in the "New Ink" exhibition of post-Seventies artists from the Yiqingzhai collection at Art Basel Hong-Kong this year. The works can be seen from 5 to 31 July at the Marc-Arthur Kohn space, 24 Avenue Matignon, Paris. [www.flipbook.kohn.fr](http://www.flipbook.kohn.fr)

Anne Foster

W

## Success of the Meiyintang exhibition

More than 20,000 visitors thronged to the Musée Guimet des Arts Asiatiques in Paris to admire the remarkable Meiyintang collection of archaic bronzes, illustrating the high degree of refinement of the Middle Kingdom's aediles in far-distant times. This is one of the finest collections in private hands.







# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

## CALENDAR

France

The other half  
of the Surrealists

2 July

Remedios Varo was introduced to Surrealism by Marcel Jean during a stay in Barcelona in the summer of 1935. The following year the Spanish Civil War broke out, and Benjamin Péret, who came to support the anti-Franco cause, fell in love with the young woman. They returned to Paris in 1937, where the Surrealist group, headed by Breton, fell under the spell of her beauty. She met later Leonora Carrington, who became her friend and soul mate. Both of them, now liberated from the fetters of Surrealism, became painters in Mexico. Remedios Varo painted her visions of the magical with great precision, as here, where she once again uses the trademarks of her paintings: a heart-shaped face with, big, elongated eyes and a landscape that totally encircles the subject, isolating it from the rest of the world – an indirect reference to the enclosed garden, an allegory of Eden, whose purity is emphasised by the unicorn. This self-portrait will be one of the stars of the Tajan sale on 2 July in Paris.

Anne Foster

Remedios Varo (1908-1963), "Self portrait with unicorn", oil on fabric mounted on panel, 80 x 60 cm. Estimate: €200,000/300,000.







# Attributed to Masayoshi

## 2 July

Apart from its high quality casting and chasing, this jardinière, to be sold in Paris at the Hôtel Le Bristol by the auction house Marc-Arthur Kohn, is outstanding for its exuberant decoration of scaly, spiny dragons facing each other, which seem to emerge from the waves. The most imposing of the two carries in its claws a cup decorated with clouds opening into a corolla, while the six-legged base features lively winged chimeras. The piece is attributed to bronzemaker Suzuki Masayoshi (1844-?). The Musée des Arts Décoratifs in Paris has another of his jardinières with a similar decoration. After being closed off for centuries, Japan opened out to the West in 1853 when Commodore Matthew Perry, at the head of the American fleet, turned up in Edo Bay to negotiate with the shogun about the opening of the Japanese ports to his ships, and then to other powers – thus ending the sakoku (isolationist policy) in force since 1639. Interest in the Land of the Rising Sun began to develop in France during the Second Empire. A small circle of Japanese art lovers formed in Paris, which included the Goncourt brothers, Baudelaire, the jeweller and goldsmith Alexis Falize, and the banker and journalist Henri Cernuschi. As well as prints, other objects made their way to Europe, notably bronzes which, like the one here, were exported and shown at exhibitions. Foundries mainly established in Tokyo and the provinces of Kanazawa and Takaoka met with considerable success in revealing the legendary ancestral techniques of ancient Japan...

Claire Papon

Jardinière with dragons in bronze attributed to Suzuki Masayoshi and his workshop, Japan, Edo period, mid-19th century, h. 177. Diam. 72 cm. Estimate: €150,000/180,000.



# Pavel Ovchinnikov imperial silversmith

**Pavel Akimovitch Ovchinnikov** (1830-1888), miniature casket dating from 1885 in silver and champlevé enamel with the imperial privilege, Moscow 88, and the date, 1885. Small chips in the enamel of the openwork frieze surmounting the lid, 9 x 6.5 x 10.3 cm.



HD

## 6 July

In Saint-Raphaël, the auction house Var-Enchères-Arnaud Yvos is dispersing a number from estates in the South of France. They include numerous pieces of antique jewellery, including a ring sporting a 15 ct sapphire surrounded by four diamonds (€8,000/10,000), and paintings including "Deux mâts en mer", an oil on canvas by William Clark from 1876 (€10,000/12,000). Several pieces of French, English and Russian silverware are also eagerly awaited. Particularly worth noting: a miniature casket dating from 1885 in silver and champlevé enamel by Pavel Ovchinnikov (€4,000/6,000), the founder in 1853 of the silversmith company that bore his name. The casket is locked with a padlock enamelled like its key. The interior is in silver-gilt, and contains the master silversmith's hallmark, surmounted with the imperial privilege "Moscow 88" and the date, 1885. The future Tsar Alexander III appointed Ovchinnikov supplier to the imperial court. He then developed an international clientele and opened a branch in St Petersburg. When he died in 1888, his flourishing business was taken over by his four sons Pavel, Mikhail, Nikolai and Alexander.

Alexandre T. Anais





Pierre Soulages, "Peinture 65 x 81 cm, 13 novembre 1956", oil on canvas. Estimate: €400,000/450,000.

## 7 July

# From Soulages to Télémaque

Post-war abstraction and the Narrative Figuration of the 1950s are two specialties of the Versailles Enchères auction house. Pieces by Vasarely, Chu Teh-chun, Char-choune, Alechinsky, Valdes, Klasen, Monory, Adami, Villeglé, and Christo and Jeanne-Claude will all go on sale there on 7 July. But perhaps the two artists most worthy of note are Pierre Soulages and Hervé Télémaque. The former will be represented by three of his most recognisable works, from a 1954 gouache on paper dedicated to French photographer Denise Colomb, to a 1989 'outrenoir'. "Peinture 65 x 81 cm, 13 novembre 1956" will be of particular interest to bidders and is expected to fetch €400,000/450,000 (see photo). This painting dates from a period in which the artist took to lightening up the sombre tones of his works by leaving fragments of much brighter colours on the canvas, or by scraping away at the swathes of black in his

paintings to reveal the colours painted underneath. In this case, a camaïeu of ochre and reddish-brown tones is unveiled. In the 1960s, Narrative Figuration came along to counter this lyrical abstraction, drawing inspiration from the photographs, and clichés, of a society hungry for pictures. Influenced by surrealism in his early days, Hervé Télémaque played with associations, the titles of his pieces offering no hints. In his diptych "No Title", painted between 1962 and 1964 (€250,000/300,000), screaming toothed mouths swirl around, contradicting each other by shouting the words stop and no as they circle an urn. The Cuban Missile Crisis was not far away, and a portrait of Castro – the man whose stand-off with Eisenhower would result in the Bay of Pigs fiasco – can be made out on the canvas. With its shocking images combining cynicism and accusation, the painting ploughed a new furrow.

Sophie Reysat

# AGUTTES

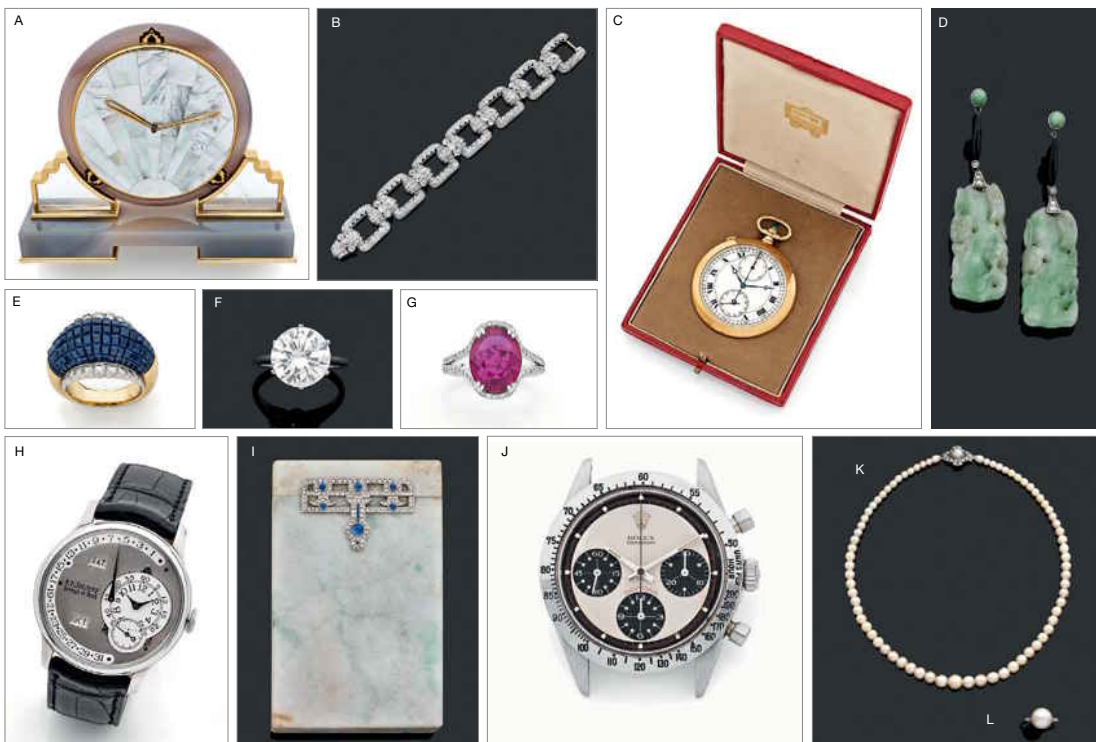
Neully

Drouot

Lyon

## JEWELLERY & TIMEPIECES

Saturday 20 July at 2 p.m. - Deauville - Le Cercle



**A/** CARTIER. Paris. Circa 1980. Decorative clock in agate. Quartz hand - articulated **B/** Bracelet set with old-fashioned cut diamonds. Circa 1930 - **C/** CARTIER London. Split second. Circa 1920. Rare flat, open face pocket watch, in gold and split second. hand signed « European Watch and clock » - **D/** Pair of jade and enamel earrings- **E/** Attributed to VAN CLEEF AND ARPELS. Ring composed of mystery setting of calibrated sapphires. - **F/** Ring ornamented with one modern cut diamond (Certified LFG ; 6.59 cts - F - WVS1) - **G/** Ring set with a cushion ruby (Certified CD ; 5.14 cts - Mozambique - not treated not heated) - **H/** FRANCOIS PAUL JOURNE. OCTA model in platinum from 2003, third generation. Perpetual calendar automatic watch. Limited series n° 047 out of 99 - **I/** Jade case. French work from around 1910. Size : 9.5 x 5.4 cm - **J/** ROLEX Daytona. COSMOGRAPH from 1966. The Paul Newman exotic dial. Ref 6239. - **K/** Fine pearl necklace (Certified LFG Dim : 4.1to 8.3 mm / 2.4 to 7 mm / 3.3 to 6.5mm) - **L/** Ring ornamented with a fine pearl ( Certified LFG. Dim : 10 to 11.2 mm)

Exhibition by appointment at the Neully-sur-Seine auction house  
from Monday 1st July to Tuesday 16th July 2013 - +33 (0) 1 41 92 06 42  
Public exhibitions - Le Cercle - Deauville : Friday 19th July and Saturday 20th July 2013  
Catalogue of the sale by request : 10 € - Catalogue viewable at [www.aguttes.com](http://www.aguttes.com)

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LANVIN  
by Claude MONTANA  
Roger VIVIER



Azzedine ALAÏA



Anne-Marie BERETTA



Romeo GIGLI



Yves SAINT-LAURENT



Christian DIOR  
by Gianfranco FERRE



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Claude MONTANA



Claude MONTANA



Comme des Garçons

## *Collection*

### DANIELLE LUQUET DE SAINT GERMAIN

MONDAY, OCTOBER 14<sup>th</sup> 2013 at 2 pm



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• 12th October 2013

«Hôtel Drouot» - 9 rue Drouot, 75009 Paris

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Cartier Tank Americaine



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LIP ELECTRONIQUE  
Circa 1960



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Circa 1960

**Public exhibition**  
Monday 8 July from 2 pm to 6 pm,  
Tuesday 9 July from 11 am to 6 pm

**Free catalogue by request**



Breguet aeronaval  
0076A in its  
wooden box

Patek Philippe Genève - Naviquartz  
circa 1970  
Marine chronometer



LEROY N657  
Marine chronometer

**EXPERT : STÉPHANE GAVIOLI**

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jean-claude renard

the first and only public auction  
of exceptional stones from  
the collection of **andrée macé**  
monday 23 September 2013

Since 1873, the Andrée Macé company has constituted a historically and culturally unique heritage, composed of old chimneys and rare objects from all the regions in France. Andrée Macé joined the company H.Chevalier in the beginning of 2013, specialised in the restoration of historic monuments in cut stone. On the occasion of this coming together, Andrée Macé hoped to refocus on the restoration and the trade of old chimneys, appreciated across the world: Andrée Macé is thus organising on the 23 September 2013 a unique sale of the ensemble of its decorative objects in its restoration workshops at Suresnes, notably its gothic objects from the Demotte collection, antique dealers (of whom the portrait of the collector Georges-Joseph Demotte by Henri Matisse was painted in 1918) specialised in gothic art in New York and Paris in the 30s. A part of these objects was exhibited at rue du Faubourg Saint Honoré in Paris over several years.

**Experts**

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*legal expert, authorised auctioneer*  
public auction house, registered 20 december 2001, under the number 2001-025

Maserati MC 12, First registration:  
12-07-2006, Engine capacity:  
5,999 cc, Power: 630 HP.  
€400,000.



# Maserati MC 12

## 8 July

There were seven brothers. The eldest, Carlo, was an engineer. He invented a single-cylinder engine which he mounted on a bicycle manufactured by his patron, Marquis Michele Carcano. He signed up for races such as the Brescia-Cremona-Mantova-Verona-Brescia, which he won in 1900. This victory caught the attention of Fiat, who hired him as a test driver for their cars. From the very beginning, the qualities that would go on to characterise Maserati – technical excellence and a passion for competition – were in evidence. The firm chose as its emblem the trident, which features prominently on the Fountain of Neptune in the Piazza Maggiore in Bologna. In 1925, the first Maserati was finally made. Four years later, the brand broke its first world speed record, achieving an average speed of

246.069 kph. It held this record until 1937, when the brothers sold the firm to Adolfo Orsi. After 37 years without motor racing, Maserati launched the MCC, also available in a road version called the MCS, and turned it into the MC12. Fifty models were produced. The carbon fibre body is painted white and blue, the interior trim comprises a mix of gel-coated carbon fibre, blue leather and a silver-coloured material called Brightex, a kind of metallic fabric invented by the Japanese firm of the same name. This exceptional car will be sold by Maître Damien Libert on 8 July along with other racing cars (Bentleys, Bugattis, Porsches, etc.), on behalf of AGRASC, the French agency for the management and recovery of seized and confiscated goods. The fees for the buyer will be 14.352%, including taxes.

Anne Foster

## Each Friday in July Émile Froment–Meurice

Europ Auction has a date with lovers of furniture and objets d'art every Friday in July. They will have the leisure to discover pieces like this table centrepiece, with elements by Émile Froment–Meurice. These were produced in 1866-1867 (€500,000/600,000). The silversmith took over the reins of the prestigious family company in 1859, and supplied all the courts in Europe while presenting his luxury wares at every universal exhibition. The upper middle classes also fell for the glamour of his pieces, like Isaac Pereire, to whom this centrepiece apparently belonged. Featuring the antique mythological figures carved by Feuchère and Klagmann (Diana and Apollo on the candelabra, Neptune, Amphitrite and Venus on the centrepiece), this is the result of outstanding work by several hands. It perpetuates the successful models already established by François-Désiré Froment-Meurice some twenty years earlier, when he produced a remarkably well-crafted repoussé centrepiece after Jean-Jacques Feuchère for the Duc de Luynes, recently acquired by the Musée du Louvre at a private Christie's sale.

Sophie Reyssat



# Week-end at Deauville

## 20-21 July

If you need another good reason to go to the French seaside this summer, this is one! The Paris auction house Aguttes is staging a two-day sale at the Villa Le Cercle, a stone's throw from the famous Planches. Several specialities are on the menu. The Saturday will be devoted to haute couture (with Hermès, Goyard and Louis Vuitton), jewellery and timepieces, as well as silverware, also on offer on the Sunday as an opener to a selection of paintings and furnishing objects. Rings will be the stars of the display cabinets, thanks to a cushion-cut ruby from Mozambique weighing 5.14 ct (€110,000/125,000) and a 6.59 ct solitaire diamond (€200,000/250,000). Nor will watches be left in the shade: men will be able to set their caps at a 6239 model Rolex Daytona worn by Paul Newman in the Indianapolis 500 Mile car race during the shooting of "Winning". A collector's piece, this 1966 cosmograph will be in the starting blocks at around €70,000. Other major names will be sharing the billing, with prestigious antique watches like a rare yellow gold pocket "split-seconds" chronograph, a masterpiece of watch making produced in the Twenties by Cartier (€8,000/12,000). To while away the time until the next day's programme, there will be nothing like a candle-lit dinner embellished by two silver candlesticks made in Paris in 1770 by master silversmith Pierre-François Goujon (€8,000/10,000). The pictures include several recognisable celebrities, like Robert Combas, Jean-Gabriel Domergue and Bernard Buffet: his watercolour "Mer et plage" painted in 1992 will be particularly apposite (€38,000/40,000). To observe it all at leisure, you



can lean back in a 19th century sofa, part of a drawing room set in carved lacquered gilt wood, richly ornamented with equestrian attributes. The other pieces consist of an armchair, two upright chairs, a mirror, a pair of consoles and a display console (€200,000/250,000). Some forty bronzes by Isidore Bonheur, Antoine-Louis Barye and Georges Malissard, together with numerous 18th century clocks and a selection of ceramics, notably Chinese, will complete the setting.

**Sophie Reysat**

Rolex Daytona, "Paul Newman" cosmograph from 1966 with an exotic face, reference 6239, diam. 37 mm. Estimate: €60,000/80,000.

# ARCADIA

A M I E N S

Saturday 21 September / Saturday 23 November

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65

DrouotLIVE

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10

18

Sunday 21st July  
at 2 : 30 p.m.  
**CHINA AND JAPAN**  
Until the beginning  
of the 20th Century

Collection of scrolls  
(around 70 signatures)



1. JAPAN, signed and sealed HÔ-UN (fin XIXe - début XXe)
10. CHINA signed and sealed SONG YISU (1881-1949)
13. CHINA unknown (XIXe s.)  
«Les Tombeaux des Ming» 68
18. CHINA, signed and sealed CAO KEJIA and WANG XUETAO XXe s.
53. CHINA signed and sealed XIANG WENYAN (1860-1908)
57. CHINA éc. de WANG XUCHAO (1754-1832)
63. CHINA (de 4), signed ZHANG SHIQUAN (fin XIXe - début XXe s.)
65. CHINA (de 4), signed and sealed GAO LIGAO et RUNXIANGHAI (1861-1921)
70. CHINA, sealed LANG BAOCHEN (1763-1839)

 interencheres



70



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# 20 and 22 July

## Dakini goddess

Currently being celebrated in an exhibition of the Alain Bordier Collection at the Fondation Pierre Bergé–Yves Saint Laurent in Paris, the sacred art of Tibet is experiencing a real surge in popularity among art lovers, with several pieces fetching handsome prices at auction over recent months. There will therefore be considerable interest in the upcoming sale of a small set of pieces by the Cannes Besch auction house at the Hôtel Martinez in Cannes, including this bronze subject dating from the 15th century. Decorated with turquoise, the piece represents Dakini, who embodies the feminine principle of enlightenment (€8,000/10,000). S.P.-D.





**Fernand LEGER** (1881-1955) - Gouache on tracing paper glue-backed on paper. Circa 1954-55. 40x33 cm. certificate from Irus HANSMA.

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**The Summer Auction of the Cabro D’or**  
**1994-2013 - 20th Editions**  
**Located in the 5 star hotel La Cabro d’Or in**  
**the BAUX DE PROVENCE, FRANCE**

**SATURDAY THE 13th of JULY 2013**

**PRESTIGIOUS AUCTION OF 19th CENTURY AND CONTEMPORARY PAINTINGS AND SCULPTURES**

Drawings, watercolours, gouaches and pastels : BABOULENE, BRAYER, BUFFET, CAMOIN, CHABAUD, COMBAS, DEVAL, FUSARO, GISCLARD, LEGER, MONTEZIN, PRASSINOS, PRIKING, SURVAGE, TCHISTOVSKY, TIMMERMANS, VENARD - Mixed techniques : BOUTEILLER, COMBAS, ERIK BLACK PAINTING, KLASSEN, LIOT, SAYGIN, SOULIE,, TOBIASSE - Folios : BUFFET, DALI Sculptures : ARMAN, DALI, DAUMIER, DEESSE, DERELY, JEHAN, KATZ, LABORIE, MAAS, PASQUA, RUIZ PIPO, TOBIASSE, VOLTI, YENCESE - Oil Paintings : AMBROGIANI, ASTE, BABOULENE, BASCOULES, BRAYER, BRIATA, CALVET, CAMOIN, CHAMIZO, CAUCHOIS, CHABAUD, CHANCO, CORNU, CORTEZ, COTTAVOZ, COURDOUAN, DESNOYER, DEVAL, DI ROSA, DOMERGUE, ERRO, FASSIANOS, FRANK-WILL, FUSARO, GAIDAN, GAUSSEN, GISCLARD, GOERG, GOVARE, GUERRIER, JANSEEM, JEHAN, JOUENNE, LACHIEZE-REY, LATAPIE, LOISEAU, LOUBON, LOULE, MACHADO, MALFROY, MALLE, MALTESE, MARC, MENTOR, MOLS, MONTAGNE, NARDI, NOZAL, OTHON FRIESZ, PEGURIER, PELLETIER, PENRAAT, RAVIER, RAYA SORKINE, ROUSSEL, ROYER, SARO, SCHNEIDER, SELMERHEIM-DESGRANGES, SEYSSAUD, SURAUD, TOBIASSE, WEBER, VELICKOVIC, VENARD, WEISBUCH... and more. All lots are fully described, estimated and illustrated on all our websites. Please contact us for any further information : Email : [f.holz@wanadoo.fr](mailto:f.holz@wanadoo.fr) - tel. : 0033 4 90 49 84 70 / 00 33 4 90 49 82 82

- *Maitre Françoise HOLZ - Auctionneer*



**Bernard BUFFET** (1928-1999) - Watercolour on paper. 50x65 cm



**Charles CAMOIN** (1879-1965) - Oil on canvas mounted on cardboard. 41x33 cm

**Bernard BUFFET** (1928-1999) - China ink on paper. 61x49 cm



**Claude VENARD** (1913-1999) - Oil on board. Circa 1950. 100x100 cm



**Gudmundur ERRO** (Born in 1936) - Acrylic on canvas. 37x53 cm



**Théo TOBIASSE** (1927-2012) - Oil on cardboard mounted on canvas. 96x70 cm



**Gérard Ernest SCHNEIDER** (1896-1986) - Acrylic on paper mounted on canvas 150x105 cm

**EXPOSITIONS**

Friday 12th July from 2 p.m to 8 p.m and Saturday 13th July from 10 a.m to 12.30 p.m  
 E. mail : [f.holz@wanadoo.fr](mailto:f.holz@wanadoo.fr)  
 fees to add to hammer price: 20,332 %



**Fernandez ARMAN** (1928-2005) «Shapes of iron violins on panels», accumulation. Unique and original work of art. 116x89x9 cm.



**Antoniucci VOLTI** (1915-1989) - Bronze sculpture. Founder GODARD. H. 21 cm



**Didier CHAMIZO** (Born in 1951) - Acrylic on canvas. 100x81cm



**Aleoc FASSIANOS** (Born in 1935) - Oil on board. 58x31 cm



**Philippe PASQUA** (Born in 1965) - Resin and acrylic sculpture with stuffed butterflies, in plexiglas case. Signed. Certificate from the artist. 1601x50x50 cm

**Robert COMBAS** (Born in 1957) - felt pen on door board. 212x63 cm





SATURDAY 6 JULY 5 PM

# Art Russe

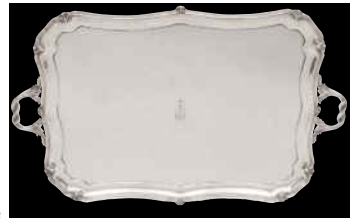
GOLDSMITH'S ART - ICONS  
 GLASS OBJECTS - PAINTINGS



1



2



3



4

1 - Miniature casket in silver and champlevé enamel. Hallmark of M. O. Paul OVTCHINIKOV surmounted by the Imperial Privilege Mosow 88 and dated 1885. Wt. 55 g - H. 9 - L. 10.3 - W. 6.5 cm.

2 - Miniature travelling icon representing the Virgin of Kazan. Gold frame, 1900 period. Leather case with the name of the seller Snyderman Gallery New York City. H. 13.2 - W. 5,3 cm.

3 - Very important silver Platter decorated with a crowned coat of arms. St-Petersburg 1849. M. O. AS for Alexandre STOCKBERG. Wt. 4200 g - H. 50 - L. 68 cm.

4 - Icon representing the Virgin of FÉODOR, embossed and chiselled copper Riza. Russia 19th century. H. 72 - L. 57 cm.

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## CALENDAR

## International

The reveries  
of Sam Francis

20 July

Summer sales in Monaco include a fine jewellery session on 17 and 18 July, and another dedicated to modern and contemporary painting on the 20th Monte-Carlo auction house. The latter contains a highly appealing acrylic by Sam Francis full of bright colours and cloud-like forms, superbly illustrating its title: "Glow". Nothing could celebrate summertime more fittingly than the American painter's glittering art. This picture embodies his ambition: "The space at the heart of my paintings belongs to whoever looks and passes by," as he said. He draws us into his vision of a world saturated with colour and an incandescent white, which makes all his bold shades vibrate like fragments of the universe. He called himself a painter at

the service of clouds: "I meditate with my hands and body. It's like writing a dream." Californian-born Francis worked in France during the Fifties, then kept on a studio in Paris and continued to exhibit at the Jean Fournier gallery. He owed his passion for painting to a serious plane accident, which left him only able to contemplate the sky in all its immensity. With his works, light seems to gush out of the canvas, illuminating its immediate environment and transporting the viewer to a state of dazzled meditation.

Anne Foster

**Sam Francis** (1923-1994), "Glow", 1986, acrylic on canvas, signed and dated on the back, 91.5 x 91.5 cm. Estimate: €50,000/60,000.



# TAJAN

MONTE-CARLO - CAFÉ DE PARIS  
MODERN AND CONTEMPORARY ART & DESIGN

**Sunday 21 July 2013, 7 pm**



HANS HARTUNG (1904 - 1989)  
71945-14, 1945  
95 x 85 cm



RON ARAD (b.1951) & RON ARAD (Editor)  
« Big heavy » Armchair, 1989  
H. 66 - D. 92 - W. 68

## Pre-Exhibition in Paris, Espace Tajan

From 4th to 9th July 2013, 10 am-6 pm (closed on the weekend)

## Monte-Carlo Exhibition, Café de Paris, Bellevue

From 19th July 2013, 10 am

MODERN ART CONTACT: **Anne Perret**

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CONTEMPORARY ART CONTACT: **Julie Ralli**

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# TAJAN

MONTE-CARLO - CAFÉ DE PARIS  
IMPORTANT JEWELLERY & COLLECTIBLE WATCHES  
20th, 21st & 22nd July 2013



BREGUET TOURBILLON MESSIDOR  
in rose gold. Ref. 5335, circa.2010



CARTIER  
Art Deco clip in coral, jade and diamonds

**Pre-Exhibition in Paris, Espace Tajan**

From 4th to 9th July 2013, 10 am-6 pm (closed on the weekend)

**Monte-Carlo Exhibition, Café de Paris, Bellevue**

From 19th July 2013, 10 am

**JEWELLERY CONTACT:** **Gabrielle Moral** +33 1 53 30 30 51 [moral-g@tajan.com](mailto:moral-g@tajan.com)  
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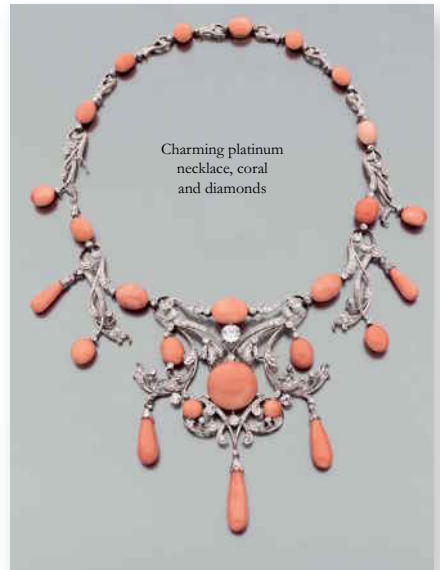
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# HÔTEL DES VENTES DE MONTE-CARLO

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## MODERN AND CONTEMPORARY PAINTINGS AND SCULPTURES ART NOUVEAU-ART DECO COLLECTION B...

**AUCTION IN MONACO**

**FROM 20TH TO 26TH JULY 2013**



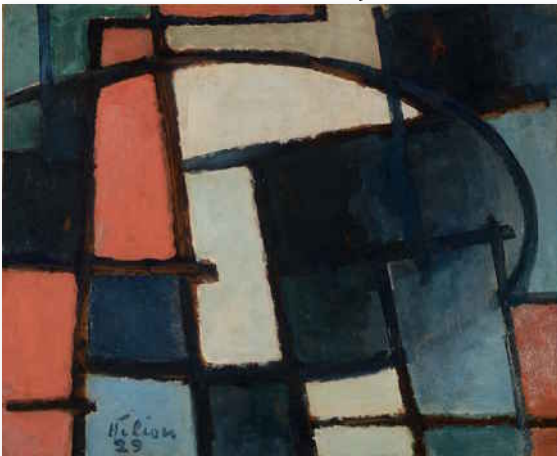
Eugène Boudin,  
'Le ferry à Saint  
Valéry sur  
Somme', 1890



Exceptional  
console table by  
Carlo Bugatti

**Public Exhibition at the Hôtel des Ventes  
from 12th to 19th July 2013 from 10 am to 7 pm**

Jean Hélion, 'Abstraction', 1929



Sam Francis, 'Glow', 1986



# Jewellery flagship speciality of Monaco's summer dates . . .

23 and 24 July

## Van Cleef & Arpels

What could better symbolise a jewellery sale than this Van Cleef & Arpels brooch? The celebrated company so beloved of crowned heads is decidedly in the limelight. After New York in 2011, Paris hosted the jeweller's masterpieces in the Musée des Arts Décoratifs last winter. This bodice clip chosen to illustrate the cover of the book "Van Cleef & Arpels, Reflets d'éternité", published in 2006, bears witness to the technical mastery of the company, famous for its mystery setting and transformable jewellery. Executed in around 2000, the year the brand was bought up by the Richemont group, it will be on offer (€100,000/150,000) at the Monaco sales of the auction house Artcurial, as one of around 500 lots. Connoisseurs will also be sure to linger on a ring ornamented with a 14.20 ct antique-cut diamond with an E colour and SI1 purity (€180,000/200,000). Some late 19th century jewellery also features, including two brooches: one by René Lalique (in the form of wasps: €22,000/25,000), the other by Oscar Massin, c. 1867 (ornamented with diamonds and two fine pearls, €15,000/20,000).





20 and 21 July

## Burmese ruby

The Tajan auction house has chosen the celebrated Café de Paris in Monte Carlo to stage its traditional jewellery sale, which features some 600 pieces this year. As well as creations by Suzanne Belperron and René Boivin, highly sought-after by enthusiasts over the past years, the selection includes a ring sporting an 8.65 ct Burmese ruby, presented with its certificate (€180,000/250,000) and a great classic: the Cartier platinum ring set with a round diamond of around 7ct (€150,000/180,000).



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**Gemstone Report No. 67656**

Weight:

8.702 ct

Shape & cut:

roundish, brilliant

Measurements:

12.58 - 13.46 x

Colour:

red of medium strength

Identification:

**RUBY**

(variety of natural corundum)

Comments:

The analysed properties correspond to those of this transparent ruby.

No indications of heating.

Origin: Burma (Myanmar)





## 13 July Patek-Philippe

On that date, in the muted rooms of Monte Carlo's Hôtel Ermitage, the Boule auction house is selling a collection of watches, including Rolexes and Jaeger Lecoultries, together with jewellery, notably a Lorenz Bäumer brooch in the form of a butterfly set with pearls, amethysts, rubellites and small diamonds (€14,000/18,000). Some 400 lots in all, which should appeal to the traditional clientele of the Riviera – for example, this Patek-Philippe with a perpetual calendar, with the number 678.858 (mvt no. 888.031). Made in 1953, it sports a mechanical manual wind 27SC calibre movement. No need to stress that the celebrated watchmaker's creations are by far the most sought-after... Their technical and aesthetic excellence established the Swiss company's reputation from the moment it was founded in the mid-19th century. This model, estimated at €140,000/160,000, will be sharing the limelight with a gold hand-wound mechanical movement Cartier watch in the form of a bell. It was offered as a gift by Ettore Bugatti to his close collaborator Maurice Bequet, director of the Paris Bugatti store and co-director of the mechanical workshops at Levallois-Perret, and is now making its first-ever appearance at auction (€14,000/18,000).





16 to 18 July

## David Webb, the "Fabergé of today"

During these three days you will need to be in Monaco to admire some of the finest jewellery being offered on the second market, like this set by the American David Webb, nicknamed the "Fabergé of today". Presented in its original case, this "river of diamonds" necklace in platinum will be sure to make a sensation (€180,000/200,000). For those with the means, it will go perfectly with a grey gold ring set with a Colombian emerald of around 37 cts, which the Monte Carlo sale room staging the event is proposing at €80,000 - €100,000. Nor will a René Lalique peacock pendant (€45,000/50,000) go unnoticed, since pieces by the master of Art Nouveau are always highly popular – as has been obvious during the past few weeks.

Stéphanie Perris Delmas

## NEWS IN BRIEF



### A Goya drawing

105 drawings from Luca Cambiaso to Paul Helleu, covering five centuries of the history of art: in other words, an overview that includes a few significant works, like this drawing by Goya of a hunter and his dog from the Black Border Album, expected to fetch £1-1.5M on 2 July at Christie's London sale of drawings. Also worth noting: two views of Rome by Giovanni Battista Lusieri (£400,000/600,000 and £300,000/400,000). **Xavier Narbaits**

### Former Dormeuil collection

At the heart of this London sale staged by Sotheby's on 3 July will be a range of French drawings from the superb collection put together by Georges Dormeuil. They include an "Étude d'homme au turban" by François Boucher (£150,000/200,000 for this drawing with three crayons), an "Acteur en costume de Mezzetin" by Jean-Antoine Watteau (£350,000/450,000), and a "Paysage italien" by Jean-Honoré Fragonard (the same estimate applies to this wash drawing from the former Aynard collection).



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White Niloticus Crocodile  
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# The Fayoum Mona Lisa

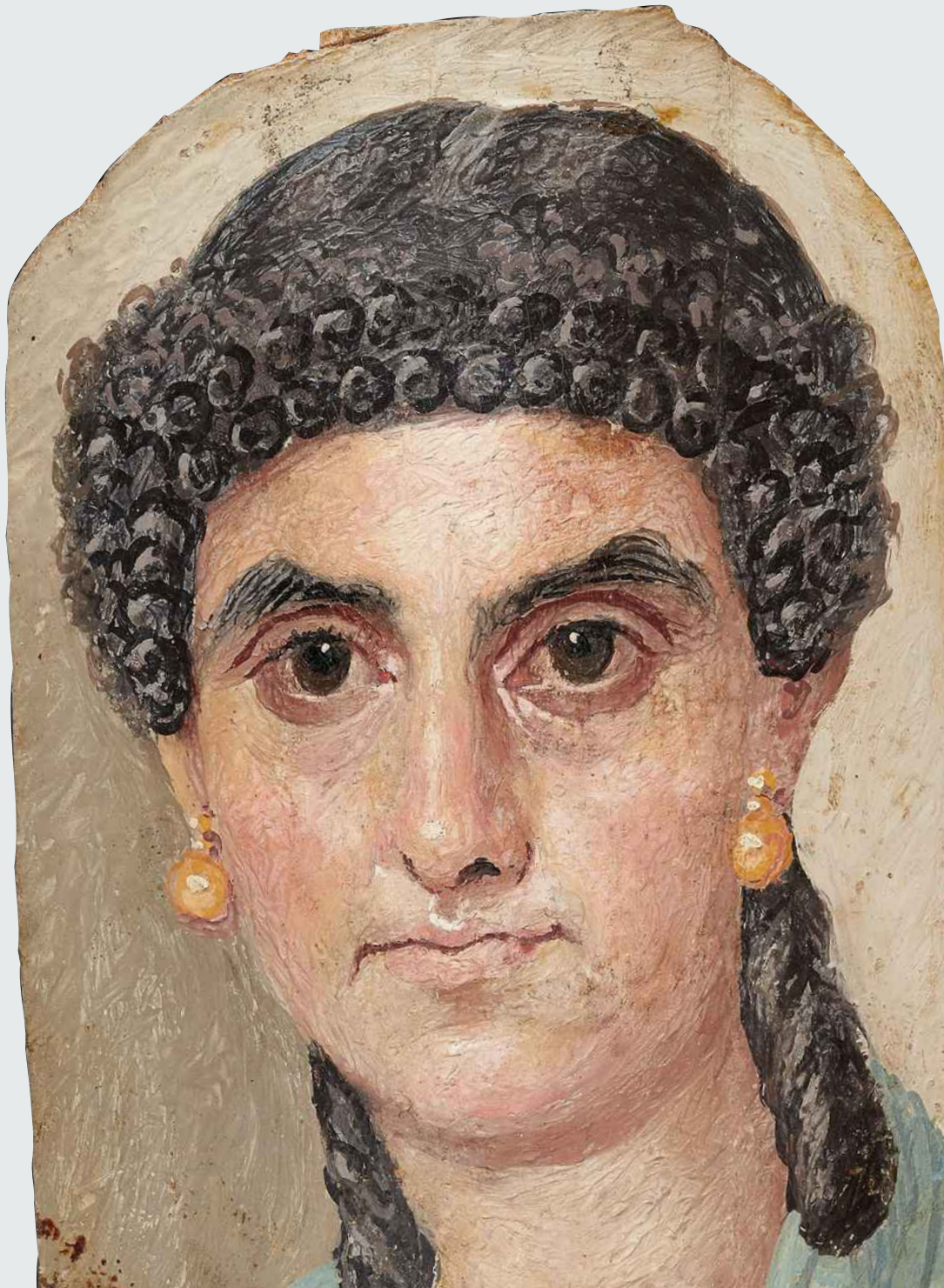
## €1,467,324

This eagerly awaited young patrician lady from Nero's time did not let her admirers down: at €1,467,324, she broke the world record for a Fayoum portrait hands down (Pierre Bergé auction house). A more austere portrait of a bearded man from ca. 138-192 held the old record, \$936,000, (€688,068), which was set at Sotheby's New York on 7 June 2007. Klaus Parlasca, an eminent German specialist of Greco-Roman portraits in Egypt, considers our young woman one of the most beautiful examples in existence. She has been published four times, most notably by the British Museum for a symposium, and exhibited in Frankfurt's Schirn Kunsthalle in 1999 and at Austria's national library in Vienna in 2003-2004. A colour contributes to her glory, the blue of her clothing, which is probably unique for this type of portrait: no other example is known. This characteristic accounts for the portrait's nickname, "lady in blue". Her hairstyle, subtly worked with strokes in

light relief, is directly based on that of Agrippina the Younger and Claudia Octavia, which allows the precise dating to Nero's reign. This Fayoum portrait belongs to the small group featuring realistic depictions of the model; most are fairly standardised stereotypes. Let us recall that the term "Fayoum portraits" dates back to their discovery in this part of Egypt in 1887, but they have been found throughout the country, where the Romans perpetuated local religious traditions. These pictures served as ID for the dead on their journey to the kingdom of Osiris, and reminded families of what their loved ones looked like during the 70 days it took to embalm the body.

**Sylvain Alliod**

Egypt, Fayoum, 1st century, reign of Nero (54-68), Lady in Blue, encaustic on wood panel, 38 x 22.3 cm.



HD

€195,000

**Iranian albarello**

On 5 June at the Paris auction house Boisgirard-Antonini, the Egypt of the Pharaohs was not alone in shining, as the Islamic art presented by expert Alexis Renard registered €195,000 for this 13th/14th century Iranian albarello (h. 35 cm): a record for a mediaeval ceramic using the lajvardina technique, which takes its name from the Persian word for "lapis-lazuli". The gold and polychrome decoration is applied to a previously-fired blue glaze, and then fired in turn. A crack that had been re-glued and a restoration accounted for its moderate estimate of €20,000/30,000.

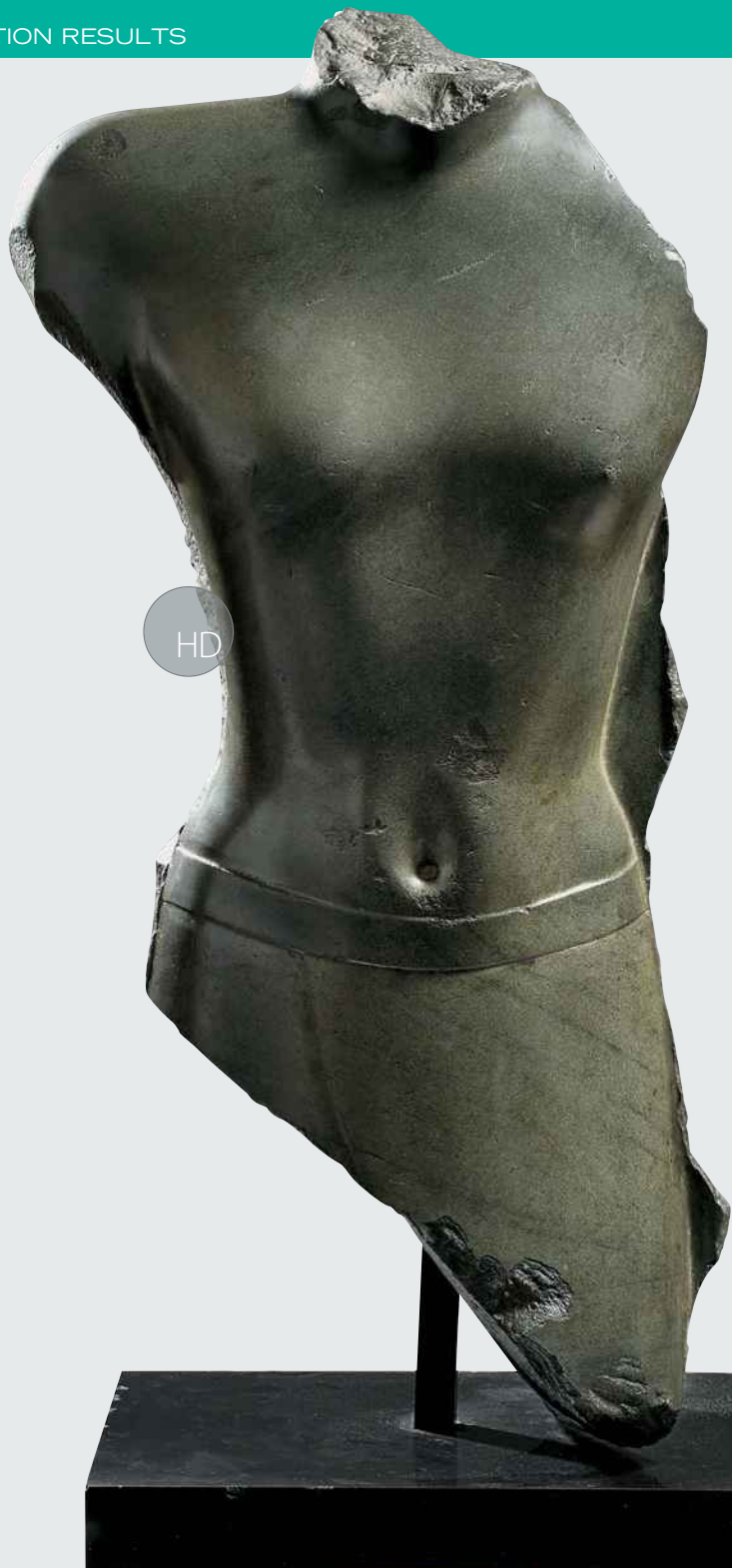
€500,000

## Storm by Aivazovsky

This rowing boat in a storm by Ivan Constantinovich Aivazovsky inspired a bid of €500,000 at Drouot on 17 June (Castor - Hara). One powerful element in the composition is the huge, white, light-filled wave, which it is to be hoped will spare the little craft. Its scale is given by a seagull. The artist, who left six thousand works, often painted shipwreck scenes. He was painter to the general headquarters of the Imperial Russian Navy, and received many decorations for services to education when he was still young. Aivazovsky finally abandoned his official duties in Saint Petersburg, and returned to live in his native city, Feodosiya, on the shores of the Black Sea.

Sylvain Alliod





Egypt, 30th dynasty, 4th century BC. Headless torso dressed in a short loincloth, supported by a column inscribed with a long list of the dedicatee's titles and deeds. Greywacke, h. 63 cm.



# Eternal Egypt worth a fortune...

## €2,264,055

This bust was eagerly awaited, with a healthy estimate of €400,000 to €600,000. But the forecast was far wide of the mark...The result finally obtained on 5 June was €2,264,055 (Boisgirard - Antonini): one of the best result posted at Drouot since the beginning of the year. It reached France before 1919, perhaps bought from an antiquarian in Gizeh in 1905. It has appeared in two publications and can be compared with two sculptures (one belonging to the Brooklyn Museum in New York , the other to the Staatliches Museum Ägyptischer Kunst in Munich) that featured in the exhibition "The Twilight of the Pharaohs; masterpieces of the last Egyptian dynasties" staged in March 2012 at the Musée Jacquemart-André. This bust was produced during the penultimate dynasty, the 30th (404-341 BC) and the last independent one, established between two periods of Persian domination. Despite those troubled times, Egyptian art preserved its everlasting canons, with statuary that was as ever strictly frontal, with the presence of a dorsal pillar. This brief episode of some fifty years was marked by numerous restorations of buildings and new edifices, like the temple of Philae at Aswan. We are informed of the worthy deeds of its dedicatee, mainly to do with urban planning work. This "noble prince, governor of Upper Egypt and administrator of the transfer of offerings..." was a very important figure, we can be sure... Now appreciated at a level worthy of his rank!

Sylvain Alliod



# A spoon of great character

## €163,574

On 3 June at Drouot, the Paris Auction house Art Rémy Le Fur & Associés sold this Dan spoon for €163,574, after a high estimate of €25,000. Its pedigree was rubber-stamped Armand Charles, in a sale featuring the latest objects to come up for sale from this provenance. The main part of this collection had been dispersed at Drouot in December 2009, when the highest bid registered went to a Bumba Sango reliquary (Central Gabon), probably from the mid-19th century (€265,000). A man of many talents, Armand Charles opened the first Paris pizzeria in the early Fifties. This autodidact, who lived in Rue Marignan, got to know one of the main figures in the tribal arts world market, Charles Ratton: a collector of Impressionist and post-Impressionist paintings who was also interested in Africa and the primitive arts. This Dan spoon belongs to the category of Wakemia spoons with women's bodies. For women, these objects were as important as masks were for men. They symbolised the generosity of the most hospitable woman of the village, at the time when the community was involved in farm work, and the chief would ask her to lay on the ceremonial meals. The function of these spoons was, of course, solely symbolic, so master sculptors lavished great care on their execution. The Musée du Quai Branly has an example that once belonged to the Hubert Goldet collection, where the legs and the back of the spoon bowl are carved with a reptile and geometrical motifs. S. A.

Dan people (Ivory Coast), Wakemia spoon, hard wood with lacquered black patina, h. 64 cm.

# €3,946,532

## Raoul Simonson library

A glowing success for the first part of the dispersion of the literary library belonging to Belgian bookseller Raoul Simonson (1836-1965) and his daughter and son-in-law, Monique and Albert Kies, on 19 June in Paris (Sotheby's), with a total of €3,946,532 (93% by lot, 99.4% by value). The estimated total was no higher than €2 M. The "accursed poets" were celebrated in style, with €613,500 going to two autograph poems by Baudelaire, accompanied by a letter to the songwriter Fernand Desnoyers. The two poems are "Les Deux Crépuscules. Le Soir. Le Matin", rewritten in later 1853/early 1854, and subsequently much corrected and modified.

# €325,000

## Teotihuacan mask

This mask carved in Teotihuacan between 300 and 600 in a very fine-grained black stone (h. 19 cm) was offered for sale on 3 June at Drouot by the Paris auction house Castor-Hara (cabinet Origine). It garnered €325,000 as an after-sale: a price obtained despite a very obvious missing part in the lower lip, a defect compensated for by the work's other qualities. The thickness of the block of stone enabled the sculptor to make the features of the face stand out in depth, while respecting the flat character typical of the output of this great Central American city.

Sylvain Alliod





**Poul Kjærholm** (1929–1980), "EKC 80 A" daybed, 1959, bearing the stamp of Kold Christensen, nickel-plated steel and faun leather, 32 x 140 x 140 cm.

# A record price for limited-edition piece

## €347,500

Lovers of Scandinavian design will have recognised this as a model by Danish designer Poul Kjærholm. Expected to fetch between €100,000 and €150,000, this EKC 80 A daybed eventually sold for €347,500 on 27 May in Paris (Piasa), a record for the designer. The interest in the piece stems from its status as a rare variant of the famous PK 80 daybed, designed in 1957. At the same auction, a PK 80 made by Kold Christensen fetched a comparatively meagre €22,000. However, this successful model was mass-produced, whereas the EKC 80 A was not. It was commissioned in 1959 to furnish the lobby of the new town hall of Tårnby on the island of Sælland, a building created by Halldor Gunnlogsson and Jorn Nielsen. Kjærholm designed a square variant of this daybed, of which just three copies were produced. Others would be made, but only to order, for institutions as well as private clients. Thus, it is estimated that no more than sixteen beds were produced by Kold Christensen and Ivan Schlechter. In 1972, three additional copies were produced for the "Great Danes" exhibition at the Heal's shopping centre in London. A further two were made in 1991 for the National Museum of Denmark, and a final copy was made in 1994, for the Danish Museum of Decorative Art in Copenhagen. Our copy bears the stamp of Kold Christensen, the historic manufacturer of the designer's works.

S. A.

# Marcel Coard a subtle creator

## €450,000

Marcel Coard is indubitably one of the most subtle creators in the Art Deco period. His pieces are rare and whenever one appears on the market, it is a guaranteed success. This was the case with this cabinet from c. 1920, which soared up to €450,000 on 7 June with Binoche & Giquello, after a high estimate of €100,000. Since last year, the designer has become better known thanks to the book by Amélie Marcilhac, published by the Editions de l'Amateur. This cabinet is a variant of one reproduced on page 132, also bearing the cold stamp with Coard's parrot, as well as the stamp of the Chanaux & Pelletier workshop, absent here. It has a higher (180 cm) central section with three doors, and the galuchat is replaced with parchment, enhanced on the sides with plaques of lapis lazuli. In addition, these cabinets have a mechanical opening system recalling the heyday of 18th century furniture: pressing one of the hidden buttons on each side of the uprights releases the three concave doors of the corresponding side. A piece of furniture that evinces boldness, like its creator, whose assertive tastes were partly due to the man who gave him his first commission: the celebrated couturier and patron Jacques Doucet. This cabinet belongs to the body of modern furniture of a designer who, in response to the demands of his clientele, also produced more traditional pieces. With time, the avant-garde has ended by carrying the day! Sylvain Alliod



**Marcel Coard** (1889-1974), cabinet, c. 1920, Macassar ebony veneering, Gabon ebony and shagreen, 130 x 101 x 46 cm.



England, ca. 1170-1180, enamelled, engraved and gilt champlevé copper plaque depicting the calling of Peter and Andrew, 8.6 x 12.4 cm.

## Two apostles at the Metropolitan Museum of Art

# €816,000

This plaque from a private Lyon collection, expected to sell for around €180,000, was highly coveted at an auction in the city on 27 May. Étienne de Baecque fortuitously found it in a small telephone cabinet's drawer while taking a family inventory. In a good state of conservation, it attests to the refinement and dissemination of champlevé enamels in 12th-century Europe, which originated in the Meuse and Rhine regions before spreading as far as Saxony, Champagne and, like our model, England. With seven other plaques, this unprecedented piece adorned a reliquary or a large altarpiece that was taken apart in the 19th century. Three are now in the collections of prestigious institutions: London's Victoria & Albert Museum, Nuremberg's Germanisches Museum and the Metropolitan Museum of Art in New York, which acquired it to join a matching piece in the medieval art department. Three others belong to the fine arts museums in Dijon and Lyon. Our plaque, which perfectly combines technical perfection and aesthetic qualities, celebrates the mission of Christianity, illustrating one of the earliest recorded episodes in Peter's life: the miraculous draught of fishes.

**Chantal Humbert**



€248,380

### Studio of Claus de Werve

This Burgundian Saint John from the studio of Claus de Werve (1396-1439) greatly surpassed its estimate when it rose to €248,380. It featured in the sale staged by Piasa (Mme Fligny) at Drouot on 7 June. In walnut (h. 68.3 cm), it was once part of a Calvary scene whose Virgin is now in the church of Saint-Genest in Flavigny-sur-Ozerain, in the Côte-d'Or.

€223,125

### Verrochio's studio

This life-sized terracotta head of a proud gentleman (h. 37 cm), ca. 1480-1520, attributed to Verrochio's workshop or one of his followers, sold for €223,125 during the Claude Aguttes auction at Drouot on 31 May. A thermoluminescence test dated it to ca. 1512, give or take 50 years. The only thing known about its provenance is that it was acquired in the Lyon region in the late 19th century. The appraiser Guillaume Dillée says it could come from a château near Montargis where the same artists who decorated the huge Fontainebleau project may have worked.

Sylvain Alliod



# 14th century psalter

## €582,424

This eagerly awaited 14th century psalter confounded forecasts on 12 June at Drouot when it soared up to €582,424 (Beaussant-Lefèvre). True, it is embellished with artwork both luxuriant and rare: no fewer than twelve historiated initial letters, 200 ornamented initials and nearly 200 pictures in the margin, not to mention 141 page footers with lively, amusing illustrations of men and women (highly informative about the games, habits and customs of courtly life), together

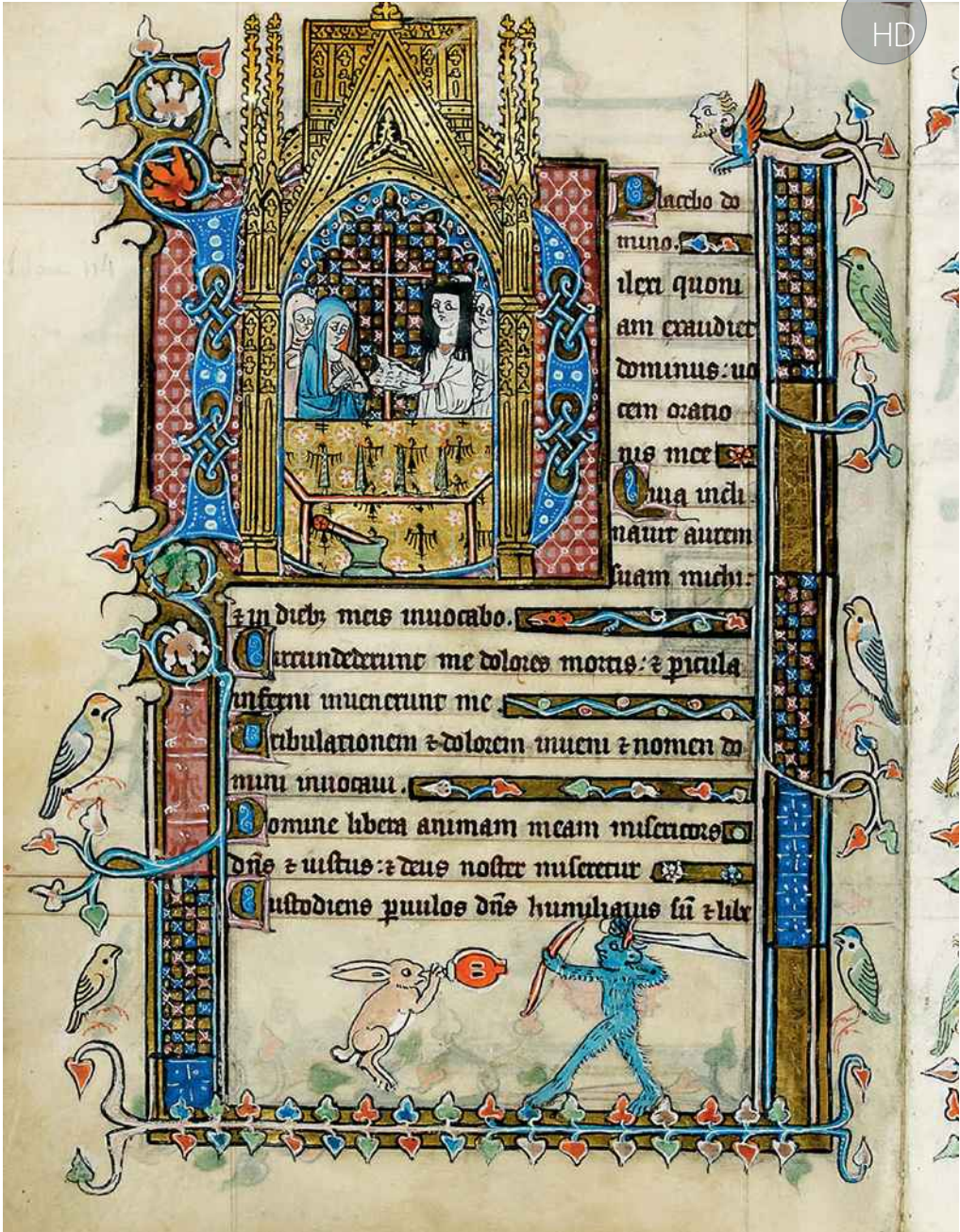
with angels, devils, animals and hybrid monsters. These marginal scenes are not alone in presenting iconographic particularities. Because the letters in the twelve historiated initials are relegated to the background, the focus is placed on the scenes described in them, mainly from the story of David. Two distinct styles are evident in the illuminations, while the overall composition is by a single artist. The two illuminators alternate with the changes of section in the book. The first is recognisable from a powerful, compact style with thick lines; the second, more virtuosic, has a delicate, graceful touch, and the illustrations are more spaced out on the page. The book is typical of the Arras region style linked with the Roman de la Manekine, an illuminated manuscript of c. 1300 now in the Bibliothèque Nationale de France. This style, which lasted from 1270 to 1315, was typified by its Gothic architecture and amusing scenes in the margins. This psalter has marked similarities with a manuscript known to be the most recent in this group: a book of hours according to the Arras rite now in Baltimore. The one here was probably commissioned by Isabelle de Lens, wife of the governor of Artois, identified through the coat of arms and the picture of a woman at prayer in one of the historiated initials. A final word for the binding, which dates from the French Restoration, and is probably by the younger Duplanil. It has a Neo-Gothic decoration mingled with neoclassical motifs.

Sylvain Alliod

Arras, c. 1320. Manuscript psalter with 186 richly illustrated parchment leaves, French Restoration red morocco binding with ornamentation and inlay.







# Giacometti a successful model

## €815,860

There is no need to introduce the world's most expensive sculptor, Alberto Giacometti, who also made a foray into the decorative arts. Estimated at €300,000, this bronze lamp from around 1934 finally garnered €815,860 on 3 June in Paris (Auction Art Rémy Le Fur & Associés). Its "godet" model is the most sought after at auction of Giacometti's lamps, beaten only by an example of the Pilaster in painted plaster (h. 174 cm), personally owned by Jean-Michel Frank. As regards bronze versions of the lamps, this model holds its own, as the rare proofs appearing in the sale room have all proved highly successful. Christie's sold one for €750,000 in May 2008 in Paris, and another fetched \$530,500 (€402,293) in May 2012 in New York at Sotheby's. At Le Mouel in Paris in 2001, a third was knocked down for FF3.5 M (€647,500 at today's value). In 1977, a fourth went up for sale in New York at Sotheby's, accompanied by the artist's certificate stating that only two or three copies of it were produced in around 1933... There are some repetitions in these sale room appearances, as the Alberto and Annette Giacometti Foundation database only lists three. The one here bears the reference "AGD 2080". It comes from the estate of one Mme C. in Paris and, in the sale catalogue it can be seen in its owner's apartment, in a photograph taken at a soirée. Foundation notices indicate that the model was created and produced in bronze in around 1933-1934, and all the proofs went to private collections.

S. A.

**Alberto Giacometti** (1901-1966), "godet" lamp model, shaded medal patina bronze, c. 1934, marked "AG 02" by the Alberto Giacometti Committee, h. 148 cm.



€193,900

## A record-breaking black white bear

It is hard to put a white patina on bronze, so the Valsuani foundry covered this proof of a white bear that François Pompon made ca. 1929-1930, during the artist's lifetime, in a black coating lightly tinged with amber. A European collector acquired it in Paris (Artcurial) on 28 May for €193,900, nearly double the low-end estimate, breaking the world record for a bronze of this kind. A marble version (h. 18 cm), ca. 1927, holds the world record for the artist, \$545,000 (€415,897), reached at Sotheby's New York on 7 May. Pompon's star is clearly rising! Our bear is the third 1927 reduction of the large 1922 model presented at the Salon d'automne, which finally brought the artist fame at the age of 66.

Sylvain Alliod



# Purchase by the Rijksmuseum Amsterdam

## €7,3M

Celebrating twenty-five years of auctions at the Château de Cheverny on 9 and 10 June, the Rouillac Auction House raised a grand total of €11 million over the two days. The main draw was a chest that once belonged to Cardinal Mazarin. A treasure from the Edo period, the chest has an extraordinary history. Mazarin purchased it in 1658 at an auction in Amsterdam. The piece, which boasts intricate lacquer, silver and mother-of-pearl decorations against a black background, was so precious that the Cardinal had it brought back to France in a warship. It then remained in the family of Louis XIV's prime minister. After the French Revolution, the sumptuous lacquered chest was showcased in the greatest collections of England. "We can track its movements until 1941, but after that we heard nothing of it until this discovery in Val de Loire", says Aymeric Rouillac. Found by chance during a regulation inventory, the chest was being used by its owners as a minibar. Affectionately known as "Dad's Bar" (bar à papa), it caught the expert eye of the auctioneer, who recognised it as one of Cardinal Mazarin's four chests, one of which is kept at the Victoria and Albert Museum in London. It was then entrusted to the Brugier workshops on Rue de Sèvres in Paris, specialists in restoring lacquerware from the Far East. Once this masterpiece of brilliant craftsmanship had been cleaned, it could be seen that it told the story of the Japanese equivalent of the Song of Roland. The epic poem tells the story of a young archer seeking to

understand why his father did not choose him to be his successor as king. During his quest, he attains wisdom. The apple trees on his path are encrusted with little silver studs and lacquer beads. The chest, which was auctioned with an exit certificate, attracted great interest from museums, collectors, foreign enthusiasts and international trade. With fifteen different telephone lines occupied for the sale, the bids started at €200,000 and rose rapidly. The piece ultimately smashed all estimates, with the Metropolitan Museum just losing out to the Rijksmuseum in Amsterdam. It will thus join Rembrandt's famous "The Night Watch" in the newly-renovated museum. The purchase was made possible by an active public/private partnership led by Mr Taco Dibbits, Head of Collections. Mazarin's chest beat the all-time record for auctions at Cheverny, and is the most expensive item auctioned in France so far this year. The other big attraction of the first day were 45 previously unknown sculptures by Alfred Janniot. Made in the sculptor's workshop in La Thébaïde (Val d'Oise), where he took refuge for a time, the sculptures belonged to his friend Gérard Ducos in Butry-sur-Oise. This set of decorative pieces, which miraculously managed to avoid falling into a state of neglect, has brought overdue popularity to this art déco sculptor, whose work owes much to Bourdelle. "The Four Elements", which reproduce classic iconography, fetched €495,680, a world record for Alfred Janniot. Close behind at €458,500 were the "Three Graces",

HD

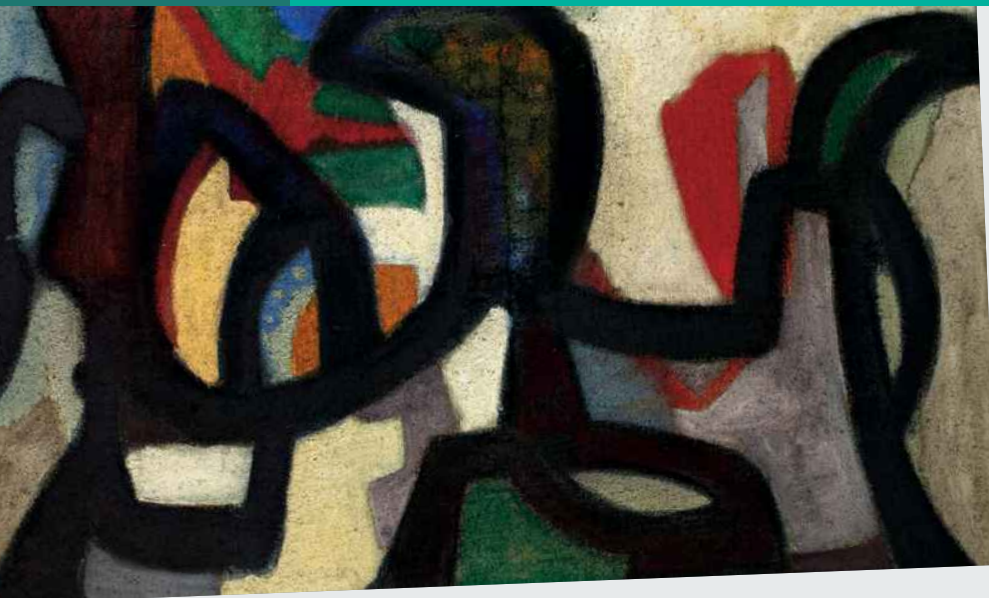


representing Zeus's three daughters: Euphrosyne, Thalia and Aglaea. Depicted nude in the traditional fashion, they were taken home by a major French collector. Finally, another art lover paid €204,470 for two stone sculptures in the round, depicting the tales of *The Lady and the Unicorn* and *Beauty and the Beast*, the latter popularised by Jean Cocteau in a fantasy film of the same name released in 1946. This event,

arranged to mark twenty-five years of auctions by the Rouillac Auction House at the Château de Cheverny, proved to be a fitting celebration of majestic artistry...

**Chantal Humbert**

€7.3M, Japan, circa 1640. Chest belonging to Cardinal Mazarin, Japanese cedar with golden lacquer decorations on a black background depicting scenes from the *Tale of Genji*, *Eight Views of Omi* and the *Tale of the Soga Brothers*, Japan, circa 1640, 63.8 x 144.5 x 11.5 cm.



€112,500  
Jean-Michel Atlan  
(1913-1960),  
"Composition", 1957,  
mixed technique on  
canvas.

## Atlan's sister's Atlans

# €1,061,250

The centennial of Jean-Michel Atlan's birth was celebrated at Drouot on 27 May with the Rieunier & Associés Paris auction house's sale of 22 works by the artist from the collection of his sister Camille and his spouse, Jacques Polieri, who wrote the catalogue raisonné of his work. The couple met in Saint-Germain-des-Prés in 1949. Jacques and Jean-Michel immediately hit it off, both men being passionate about philosophy and poetry, the painter's first loves. Eighteen works found takers for a total of €1,061,250. Bids ranged between 32,000 and €90,000, peaking with the 1957 mixed technique on canvas, reproduced. The 1954 Isorel, "Composition" (73 x 54 cm), found a buyer at €74,352, as did "Ruth" (130 x 81 cm), a 1958 oil on canvas. A 1957 painting, "Fleuves" n° 8 (100 x 100 cm), sold for €71,873.

As some of his works' titles indicate, Atlan never totally adhered to abstraction; his expression had more to do with informal art, a phrase the critic Michel Tapié coined in 1951. In 1980, Ponthus Hultén devoted a major show to the artist at the Pompidou Centre, which received a major donation after the death of the painter's wife in 2004. In the 1980s, the wave of speculation that swept the modern and contemporary art market sent prices for his works soaring. Significant results were not recorded again until a 2007 auction in Versailles. Atlan spent nearly a decade in the wilderness from 1947, the year of a solo show at Maeght, to 1956, when the Bing gallery in Paris showed his work. The artist did not enjoy his comeback long: he succumbed to an illness four years later. S. A.

€148,704

**O Time, stay thy flight!**

Boulle marquetry is definitely in the air at the moment, especially since the technique was implemented by the man who gave it his name, André Charles Boulle himself... This imposing wall clock from his workshop garnered €148,704 on 5 June in Paris (Thierry de Maigret). Not content with merely telling the time, it also integrates weather forecasts in its base - a highly useful function in these times so subject to the whims of the climate! The indicator hand points to "beautems" (fine), the most optimistic forecast being "set fair", going down to "changeable", "showery" and then "very wet". The entire composition is topped by an allegorical bas-relief based on a group carved between 1675 and 1687 by Thomas Regnaudin for the Orangerie of the Château de Versailles: "Cybele carried off by Saturn", or "Time carrying off Truth". According to the catalogue notice, Boulle may have created the model of this clock after an example produced in around 1680 for the Marquis de Louvois, one of Louis XIV's ministers and the Superintendent of the King's Buildings.

Sylvain Alliod







# Seligmann Collection



## €1,178,000

On 19 June in Paris, this set of four luxurious candle-stands sold for €1,178,000 (Piasa auction house), below the estimate. They are attributed to the bronzemaker François Rémond, and were probably designed by Louis-Simon Boizot, director of the sculpture workshop at the Sèvres porcelain factory. He was notably the designer of a 1776 vase with two mermaids perched on the edge – in this case seen facing each other rather than back to back. Rémond's accounts book indicates the purchase by the marchand-mercier Dominique Daguerre on 25 January 1784 of "four vase candelabra with two mermaid figures each with five branches attached to a large-flame light, the whole in ormolu. Including the casting and fashioning of the models. 3800 livres" – i.e. around €270,000. They were acquired by the great antiquarian Jacques Seligmann (1858-1923) and remained in his family until the death of François-Gérard Seligmann in 1999.

Sylvain Alliod

Attributed to François Rémond, c.1783-1784, set of four candle-stands with mermaids, patinated bronze, blue varnish and two-tone gilding, H. 145 cm.



€126,254

### The 19th century taste for Boule

This large desk immediately suggests a certain idea of opulence, which was confirmed by the €126,254 bid the Paris auction house Massol obtained at Drouot on 31 May. It is not a period piece but its style marvelously illustrates the 19th-century vogue for triumphant eclecticism. The original owner commissioned this Regency style ebony inlay flat desk from Hippolyte-Edmée Prétot (1812-1855) around 1850. The Paris cabinet-maker was famous for his multicoloured Boule inlay, in which he combined materials as varied as they were precious. He is better known for small rather than large pieces like this one, which is two metres wide.

Sylvain Alliod

€312,500

### In the footsteps of history

When Josephine's engagement ring was borne off for €896,400 last March, it needed the jewellery box! And now this has come about, as the empress's jewel casket found a buyer on 9 June at Fontainebleau for €312,500 (Osenat auction house). In flamed mahogany, ornamented by Wedgwood medallions with mythological subjects, the casket is also enhanced with polished steel plates with a decoration of studded diamond points, similar to ones attributed to Reynard Schey, and which can be seen on a jewellery box Martin Guillaume Bien-nais designed for the empress, now in the Musée des Châteaux de Malmaison et de Bois-Préau. More of a surprise was created by a painting of Bonaparte being received by the monks of Mont Saint-Bernard in May 1800, which went for €75,000: triple its estimate. Jules Girardet evokes an episode from the Napoleonic saga far closer to reality, where a docile mule carries Bonaparte in a sober grey coat through the snow ...

Sophie Reyssat



# €2,934,300

On 10 June, the name Lecoq entered the history of collectors' cars. André Lecoq (1929-2012) founded a body shop that became an unrivalled benchmark in terms of restoration. He started out in the Sixties repairing the new fibreglass bodies of Alpines, Matras and Lotuses. By pure chance, at the beginning of the next decade, Adrien Maeght asked him to restore a collector's car. This was the start of a genuine success story, and the coachbuilder became a collector himself. In 1972 he acquired the Horch 853 A Cabriolet in the photo from a retired gendarme, who had bought it just after the war from the State. He carried out exemplary restoration work on it and used it in rallies and competitions. It became his most potent business card, and from then on collectors considered a Lecoq restoration a sure way of gaining a prize in a Concours d'Élégance. The legendary Horch was the linchpin in the sale of the collection, and doubled its estimate at €685,900. Its engine had been entirely restored in 2008. Thirteen other cars with the Lecoq pedigree made an appearance, and all of them found buyers. The total price for the collection was €2,934,300 (Artcurial-Briest-Poulain-F. Tajan). In second place, at €523,444, came a 1938 Bugatti type 57 Coach Ventoux bought in 1982 from the former rally driver Roger Crovetto. In 1971, this had been restored to the highest professional standards by Henri Chapron, with a configuration very similar to when it came out of the factory. €283,984 went to a 1939 factory Mercedes Benz 320/340 cabriolet B. A French car came fourth at €255,060, tripling its estimate. This was a 1935 Renault Nervastella Grand Sport cabriolet, the last survivor of the ABM3 series. Its aerodynamic body alone gives the impression of speed... Sylvain Alliod


 HD

€685,900 Horch 853 A cabriolet, 1939,  
inline 8 cylinder 5-litre engine.



# The gleaming Lecoq collection





€216,000

## Festival day in Flanders

This painting of a broadly-brushed village scene was originally in the collection of Baron Jules de Guerne (1855-1931). Coming from a regional estate, it dates from around 1627 according to Klaus Ertz, an art historian specialising in the 17th century. It shows signs of restoration, and is the work of Joos de Momper II in collaboration with Jan II Brueghel, known as Brueghel the Younger. It was keenly fought over by the room and several telephones, and finally went for €216,000, on 8 June at the Avignon Hôtel des Ventes.

Ch. H.

€183,600

## The flight of an Antwerp parrot

This triptych, announced at around €40,000, inspired keen enthusiasm in the art lovers present on 6 June in Brest, together with seven telephone lines. The bidding, which started at €20,000, soon soared sky high and finally quadrupled the estimate at €183,600 (Thierry - Lannon & Associés). Coming from a Breton estate, it was produced in Antwerp during the first half of the 16th century. This triptych is the work of the Master of the Parrot, active between 1520 and 1550. Max Jakob Friedländer dubbed him as such because the artist was remarkable for featuring this bird at the heart of his paintings. His works are rare: only 25 have been through the sale room in the world market over the past two decades. This bid is the artist's second best performance to date.

Chantal Humbert





€252,000

## Italy through the eyes of Valenciennes

Pierre Henri de Valenciennes, a forerunner of Corot's who initiated open-air painting, played an important role in the renewal of 19th-century landscape painting. A professor at the School of Fine Arts, in 1816 Valenciennes founded a historical landscape prize, laying the groundwork for a solid school of official landscape painting. In 1777, he went to Italy, spending eight years there before returning to France. He brought back many sketches, painted studies, and pen and wash drawings, a large number of which were given to the Louvre by the Princess of Croÿ. He used them to paint large-scale pictures featuring Italia-nate themes. Our canvas, painted during this period, was expected to sell for around €30,000. From a local estate, it sparked a fierce bidding war in Lyon on 28 May (De Baecque), eventually fetching €252,000.

**Chantal Humbert**



A Madame

ENGHELE  
 Madame la Comtesse de  
 Houdetot, en son Hôtel, rue  
 de l'Université, vis à vis la  
 rue de Baune  
 à Paris.

€505,500

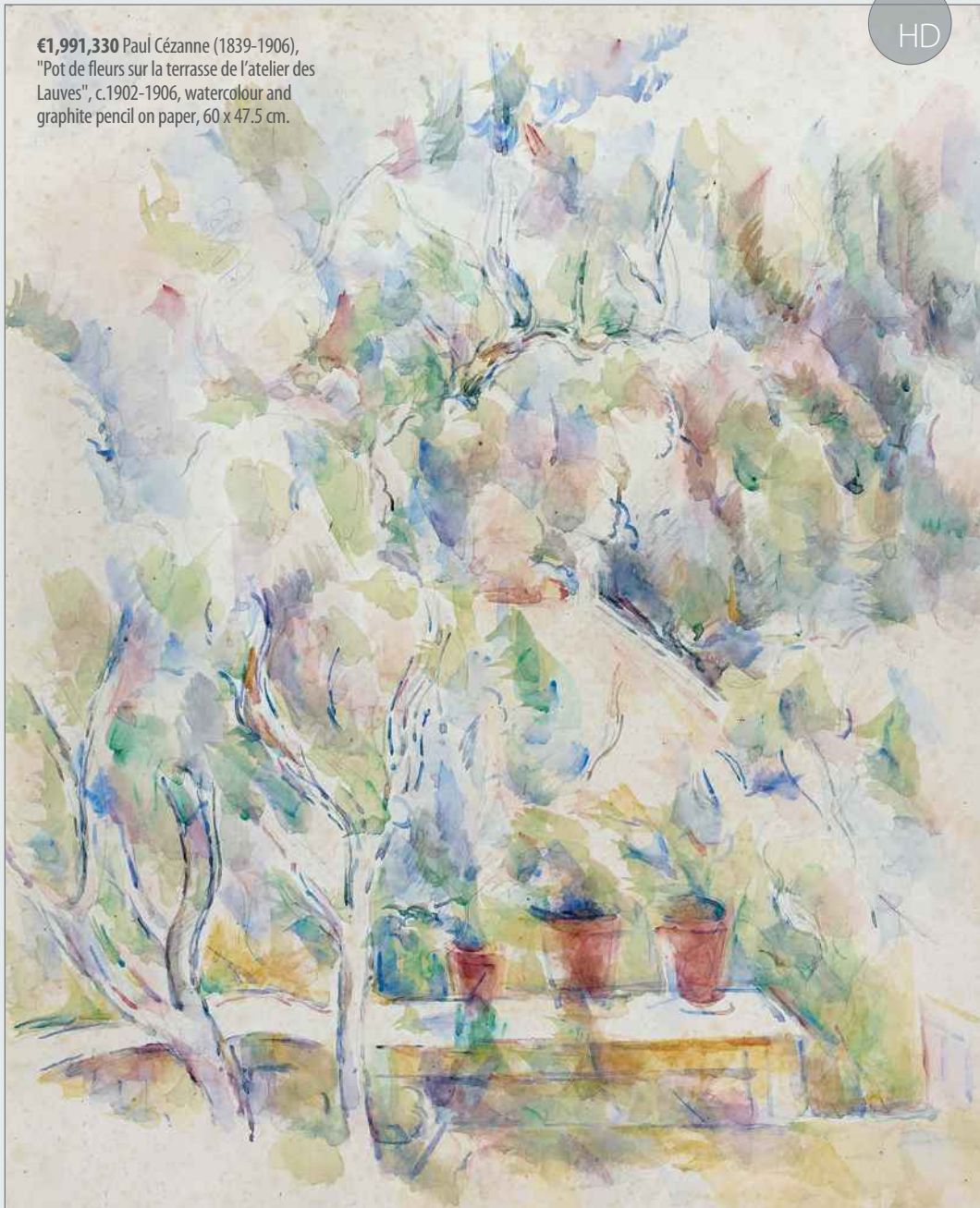
### Jean-Jacques Rousseau's correspondence

A Paris Sotheby's auction of books and manuscripts on 29 May totalled €2,812,513, including four six-figure bids, one of which, €505,500, for correspondence by Jean-Jacques Rousseau, far surpassed the estimate. It included 17 letters and 3 copies Rousseau wrote to Madame d'Houdetot between 1 October 1757 and 23 April 1758, a letter to the Marquis de Saint-Lambert dated 15 September 1757 and a list, entitled "Note des lettres originales de J.J. Rousseau", made in two copies by Frédéric d'Houdetot. Julie in "The New Héloïse" was based on Sophie d'Houdetot, the philosopher's great love. The letters reveal a solitary, upright Rousseau who refused to play society's games.

Sylvain Alliod

HD

€1,991,330 Paul Cézanne (1839-1906),  
"Pot de fleurs sur la terrasse de l'atelier des  
Lauves", c.1902-1906, watercolour and  
graphite pencil on paper, 60 x 47.5 cm.



# Modern Paris

## €5,463,525

In the art market, there are names that always score a bull's eye, and Bernheim-Jeune is one of them. At this Paris sale on 12 June at Drouot (Boisgirard - Antonini) totalling €5,463,525, 35 of the 40 lots sold displayed the gallery's pedigree, and the five that did not only accounted for €94,750... After Paul Durand-Ruel and Georges Petit, the Bernheim dynasty, under the impetus of the second generation embodied by Josse (1870-1941) and Gaston (1870-1953), took the destiny of several Impressionist and Modern painters in hand. Towards the end of the 19th century, the two brothers reoriented the policy of the gallery founded by their father Alexandre (1833-1915), who made his name selling pictures by Delacroix, Corot, Ziem and Diaz. In this dispersion, a watercolour and pencil drawing on paper by Paul Cézanne from around 1902-1903, "Pots de fleurs sur la terrasse de l'atelier des Lauves", gained the highest place in the results. Estimated very reasonably at €70,000/80,000, it rocketed up to €1,991,330. A painter little recognised during his lifetime except by his colleagues, Cézanne's genius was established by the retrospective staged at the Salon d'Automne of 1907, a year after his death. The same year, the Bernheim-Jeunes also put the spotlight on his work at their gallery. His first solo exhibition, staged by Ambroise Vollard, had only taken place in 1895. Cézanne had to wait until 1901 to acquire the plot of land on the path to Les Lauves, where he built his workshop overlooking Aix. The splendid results for works showing members of the Bernheim family began in this sale at

€841,589 – an estimate tripled – with Vuillard's glue-based paint on canvas picture (200 x 215 cm) of 1913-1914. This shows the wives of Gaston and Josse Bernheim, Mathilde and Suzanne, on the terrace of Bois-Lurette at Villers-sur-Mer, and was one of the four panels commissioned from the artist by Josse and Gaston Bernheim for their Normandy house. Another panel from this group, "À la Divette, Cabourg, la porte ouverte" (200 x 90 cm), painted in 1913, fetched €400,000. The previous year, the artist executed a large pastel (157 x 149 cm) of "Josse et Gaston Bernheim dans leur bureau pour la galerie de la rue Richepanse", whose wall was also embellished by Monet's 1908 view of the Palazzo Dario in Venice. Vuillard established a long-term relationship with the dealers in 1903. At €325,000, we find a watercolour on paper by James Abbott McNeill Whistler of c. 1885, "Green and Silver. The Three Clouds" (22 x 13.5 cm). This shows a beach at Saint Ives, with a note on the back: "Former collection of the Comtesse Greffulhe, Drouot 1955: a gift from Walter Gay". At €287,500, the Musée Bonnard at Le Cannel pre-empted an oil on canvas by the master of 1922, with a local subject tailor-made for the museum: "Paysage du Midi par temps de mistral", or "La Tranchée au Cannel" (49 x 62 cm). Its estimate was only €60,000. Lastly, painting from between the wars was dominated – at €562,500, within the estimate – by a 1929 oil on canvas by Raoul Dufy, "L'Artiste et son modèle" (130 x 162 cm). This was dedicated to Josse and Gaston Bernheim... Sylvain Alliod

# Paris celebrates contemporary art



€4,690,700

## **Jeanne, the object of Staël's desire**

Contemporary art proved very popular this June, one of the highlights being the auction of Nicolas de Staël's "Nu Debout" ("Standing Nude"), painted in Provence in 1953, which lived up to its estimate by selling for €4,690,700 on 3 June. The model is Jeanne Mathieu, with whom the painter was madly in love. Her distinctive black hair can be seen in a series of nudes he produced from 1953. Jeanne was the daughter of a family he met near Avignon after following the advice of René Char and renting an old silk farm in nearby Lagnes. A stay in Bormes-les-Mimosas the previous year had transformed the way the artist looked at colours. His passion for Jeanne was all the more maddening for the fact that it seemed nothing could ever happen between them... The young woman was married with children and Françoise, the artist's wife, was pregnant. Painted at the end of 1953, this nude embodies burning desire, symbolised by a red flame, and forbidden love. Only two other works by Staël have sold for more than this nude. The most expensive was a 1954 reclining nude, also inspired by Jeanne, which was sold for €6.1 million on 6 December 2011 by the same Parisian auction house (Artcurial - Briest - Poulain - F. Tajan).



€3,792,500

### Marina Picasso sells grandfather's work

In two days of sales at Sotheby's Paris on 5 and 6 June, modern and contemporary art raised a grand total of €46.1 million. The modern works only went under the hammer on the Thursday. That day saw Marina Picasso sell two of her grandfather's works for the first time. The €5,187,000 raised will go to causes supporting children and teenagers in difficulty. Contemporary art accounted for the lion's share of takings: €26,349,838, to be precise. Four lots went for over a million euros. Jean-Michel Basquiat's 1982 work "Crown Hotel" (Mona Lisa Black Background) (124 x 216 cm), an acrylic and paper collage on canvas from the collection of Countess Vivianne de Witt, performed largely as estimated. Its selling price of €5,697,500 is a French record for the artist. Zao Wou-ki also achieved a French record. His oil on canvas, 14.7.71 (150 x 162 cm), sold to an Asian collector for €2,113,500.

€3,681,500

### A Bacon from the Dupin collection

Christie's France dedicated two whole days to contemporary art on 4 and 5 June, raising a grand total of €25,151,375. In all, 147 lots found a buyer, with bidders from over thirty countries in attendance. Five items fetched over a million euros, all of them in the Tuesday evening session, whose 44 lots raised €19.6 million. The highest bid was attracted by a piece from the collection of poet Jacques Dupin, an oil on canvas by Francis Bacon entitled, "Painting, March 1985" (198 x 148 cm). The painting sold for €3,681,500, but nevertheless fell short of its estimate. The painter gifted the work to the poet in 1987. It was acquired by the European market. An American collector pushed the price up to €2,169,500 for another oil on canvas from 1985, Joan Mitchell's "Before, Again III" (280 x 199.7 cm). The French also made it onto the leaderboard with an oil on canvas by Pierre Soulages entitled "Peinture 130 x 89 cm", dated 8 September 1965, which was acquired for an American collection (€2,615,635).

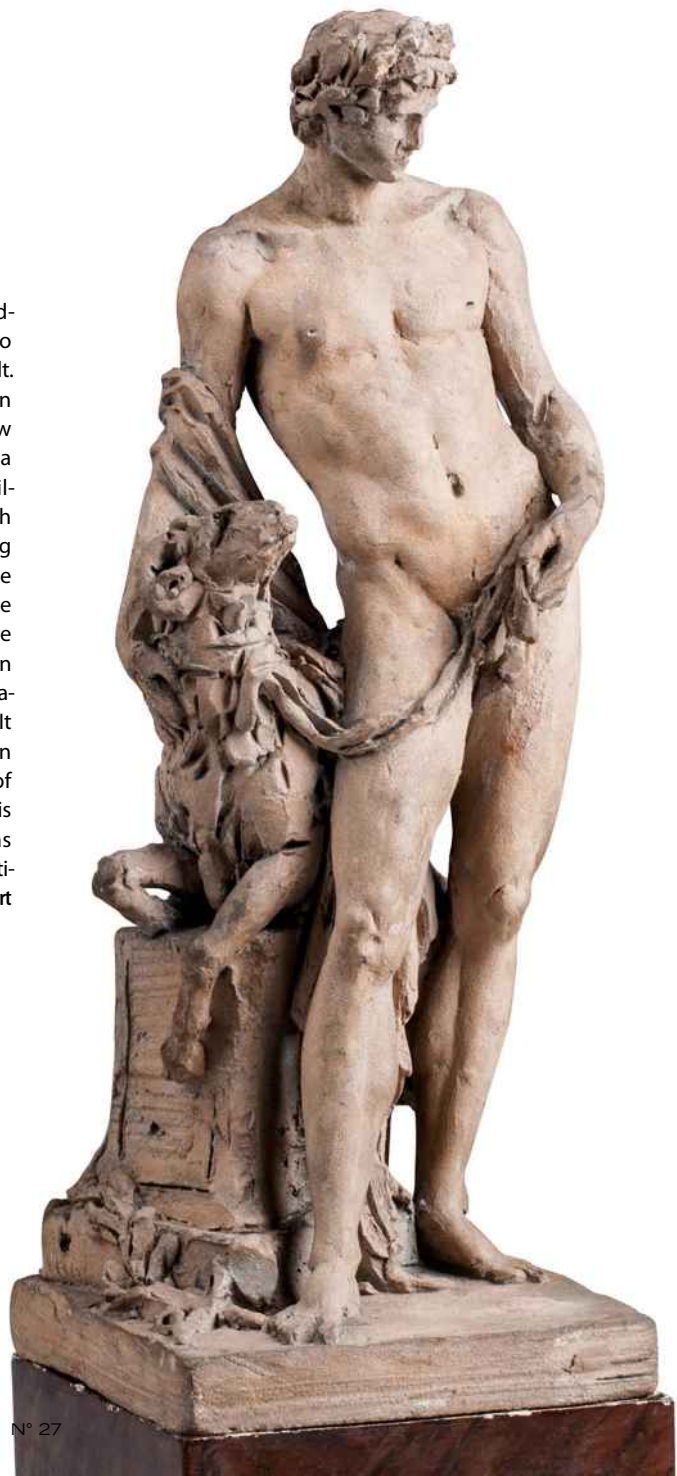
Sylvain Alliod



€117,120

## Neoclassical Adonis

At a sale in Lyon on 9 June (Chenu-Bérard-Péron), this magnificent terracotta, expected to fetch around €10,000, achieved a surprise result. Part of a Lyon inheritance, it had at first been attributed to Joseph Chinard, but experts now compare it with works by Pierre Julien, a Neoclassical sculptor who studied with Guillaume II Coustou. Julien worked marble with great virtuosity, as witness the famous Dying Gladiator, his admission piece for the Académie Royale in 1779, which entered the Louvre collections. The artist took inspiration from the finest works in Graeco-Roman antiquity in an impassioned quest for ideal beauty. The terracotta here (h. 28.5 cm) belongs to this vein. It portrays a superbly handsome young man holding a ram ready for sacrifice, typical of scenes illustrating Greek ceramics. This Adonis did not leave enthusiasts unmoved: he was finally knocked down to a French buyer, multiplying his estimate by ten. **Chantal Humbert**



€396,500

## The Vieira da Silva style

Acquired in Portugal in the Seventies, this painting by the Portuguese lyrical abstraction artist Maria Elena Vieira da Silva, who took French citizenship in 1956, went up for sale on 10 June in Lyon (Chenu - Bérard - Péron). Estimated €180,000, it depicts Candlemas ("festa de Nossa Senhoras das candeias" in Portuguese), a feast dedicated to the mother of Jesus. It is imbued with Mary's colours, blue and white, linked with the blue of the sky and also evoking the final onslaught of winter before spring. At €300,000 five bidders were still in the running. After a lively volley of bids between the room and several telephones, it finally went to a major European collector. Ch. H.



€252,734

HD

## Picabia: tail slate

This obscure pictorial object by Francis Picabia achieved a highly successful result with the €252,734 garnered on 7 June by the Paris auction house Audap-Mirabaud, after estimates ranging from €40,000 to 65,000. Executed in 1952, this was one of his last works, produced for his doctor. Its title, "Instinct de vérité pour conserver la vie" ("instinct of truth for preserving life"), reflects the physical condition of the artist, who since the end of the previous year had been suffering from the paralyzing arteriosclerosis that gradually put an end to his painting. But it would be a poor judgement of Picabia to attribute the minimalism of this work to his state of health alone. Since 1949, he had been painting virtual monochromes, on which he applied points accompanied by sentences with a Dadaist flavour, such as "I have no further desire to paint - what price?", "Painting with no purpose" or "Silence"...

Sylvain Alliod

# Sections of the Berlin Wall

## €912,500

Thanks to the option of selling several lots as one, this collection of forty-eight concrete panels (sections of the Berlin Wall) painted by various contemporary artists remained the property of a Belgian collector in exchange for €912,500, obtained on 6 June by the Paris auction house Pierre Bergé & Associés. The final bidder even gained five additional fragments to extend the venture. The history of this collection is one of accumulation. In 1990, just after the Wall fell, unpainted sections of it (100 x 120 x 10 cm) were cut out to serve as supports for international creators. Collector and exhibition organiser Sylvestre Verger discovered these works, and undertook to exhibit them throughout the world, at the request of

an association founded by the Paris businessman who owned them. After the structure went bankrupt, he bought the collection with a number of friends. These works were then exhibited in Lyon in 1996 during the G7, at Nicosia in 1998, Cologne in 2001, Geneva in 2004 and 2005, then Korea, and finally in 2009, the 20th anniversary, in Paris, Berlin and Moscow. Each stage provided an opportunity to add new works to the collection, especially commissioned from artists or produced by the winners of competitions (staged notably in Nicosia and Seoul), like Gregoriou Theodoulos and Jeon Su-Cheon. We hope this enthusiast will carry on the good work and add to this astonishing collection!

S. A.



48 sections of the Berlin Wall, painted by contemporary artists. Below, the one by Eduardo Chillida, Zubia, 1990, 100 x 120 cm.



€2,505,500

## World record for Oceanic art

Tribal arts once more achieved a glittering result in Paris, when Christie's garnered €7,896,625 (70% by lot; 84% by value) at its session on 19 June, with two million-plus bids. Coming from the De Young Museum in San Francisco, the Jolika collection of Marcia and John Friede dedicated to Papua New Guinea totalled €3,172,850 alone, with 13 lots sold. A Biwat ceremonial house finial figure from the Lower Sepik region in painted wood (H. 106 cm) fetched €2,505,500, doubling its estimate: a world record for Oceanic art. This went to a private collector. In the non-specialist catalogue, pieces from the New York collection of Celeste and Armand Bartos caused some lively bidding. €2,337,500 M went to a spectacular, sinuous Baga Bansonyi snake (Republic of Guinea) in polychrome wood (H. 190,5 cm), containing unusual cavities in its back. This was a record for a Baga work. Meanwhile, Sotheby's totalled €3,745,050 (59.3% by lot, 53.8% by value) at its sale on 18 June. This included seven six-figure bids, the highest, €781,500 – quadrupling its estimate – going to a Baulé mask from the Ivory Coast in patinated hard wood (H. 36 cm) with a base by Inagaki. This first belonged to Charles Ratton, then passed through a number of major collections, including that of Frank H. Crowninshield (1872-1947): a pioneering figure of African art in the United States. **Sylvain Alliod**



# Yongzheng stamp

## €961,500



Asian art continued to reap high prices when it harvested €7,639,775 at this Paris sale on 12 June (70.8% by lot; 89.6% by value), with eleven six-figure bids (Sotheby's). Three lots in the top ten were bought by private Asian collectors, and department director Caroline Schulten, said after the sale: "Asian customers always turn up in Paris for antique objects that have never been on the market before..." €961,500 went to a globular porcelain vase from the Yongzheng period (1723-1735), estimated at only €40,000. Sporting the imperial six-character stamp, this featured a copper red decoration of longevty peaches, open pomegranates and berries within leaves, and a neck painted with palms (H. 22.5 cm). Jade posted a fine result at €781,500 thanks to a fabulous animal in yellow and rust (6.5 cm): a Song period unicorn that had belonged to the former collection of Professor Klaus J. Mueller (1923-2010).

Its estimate was no higher than €15,000. An even more eagerly-awaited book formed of six pale celadon jade plaques contained in a sandalwood binding tripled its estimate at €361,500. Dating from 1746, this carries the Qianlong stamp. The plaques are incised in gold with six poems by Xie Tiao, calligraphed by Mi Fu in 1088 on a painted roll, and copied on the orders of the Qianlong Emperor.

S. A.

Porcelain yuhuchunping vase with copper red decoration, China, Qing dynasty, Yongzheng period and stamp (1723-1735), H. 22.5 cm.

# Strycker Collection

## €3,169,000

On 5 December 2007, the Chinese lacquers of Robert de Stryker and his wife made a splash at Drouot when they totalled €2,935,000. On 10 June, the same auction house (Piasa) offered their porcelains for sale, together with a number of cloisonné bronzes, which carried the day at €3,169,000 (95% by value). The erudite husband and wife took a great interest in Chinese art during the Thirties, and began collecting it in 1938. Four six-figure bids were made, and 39 at five figures. The top price went to a pair of Yongzheng period bowls (see picture): €496,220 after a high estimate of €180,000. These naturally bore an imperial stamp, with a decoration in the "contrasting colours" technique (doucai) where the design is outlined in underglaze blue. The composition of rocks, Lingzhi, daffodils and nandina (celestial bamboos) form the homophone wishing long life for a birthday. It echoes the decoration of two kesi panels, one in the imperial collections, the other in the Metropolitan Museum of New York. More surprisingly, a 19th century bowl (dia. 54.5 cm) with a milled edge and a Yongzheng stamp of doubtful authenticity shot up to €223,056. Its Famille Rose polychrome enamel decoration shows butterflies and insects flying above flowering peonies. We remain in the

€496,220 China, Yongzheng period (1723-1735), pair of porcelain bowls with underglaze blue and polychrome enamel "doucai" decoration, and the six-character stamp of the Tongzheng emperor in kaishu on the underside. Diam. 20.7 cm.

19th century, with yet another estimate crushed, at €161,100, by a bowl (diam. 34.5 cm) with flowering lotuses in underglaze blue and white on a yellow background: a highly fashionable Ming decoration under the Yongle and Xuande emperors at the beginning of the 15th century, which was used again in the 18th. From the Jiaqing period (1796-1820), a baluster vase (H. 20 cm) with an archaic-style underglaze blue decoration of stylised dragons forming taotie masks soared up to €148,700.

Sylvain Alliod



€400,000

## Uma goddess

Khmer art made a fine impression this week thanks to this headless 11th century female divinity from the Baphuon period: a highly sensual carving in sandstone with a brown patina (h. 72 cm). Presented on 7 June at Drouot by Binoche & Giquello (Mme Papillon d'Alton, M. Ansas), it tripled its estimate at €400,000. It is probably the goddess Uma, the consort of Shiva. Worth noting is the remarkably delicate treatment of the sampot, held in by a belt, which falls in front in a movement delineating a fish tail, or rather a mermaid's tail...

Sylvain Alliod





€184,800

## Embroiderers of the Mekong

Hanoi's School of Fine Arts was founded after the First World War, and managed by Victor Tardieu with the collaboration of a young Vietnamese artist called Nguyen Nam Son. A number of talented artists were trained at this school, including Nguyen Phan Chanh. In the early Thirties, he began presenting his works on silk in Europe to rapturous enthusiasm. Taking up the traditional technique, he delineated outlines, applied generous solid colours with a deliberately restrained palette, and added a Western touch by introducing the rendering of volumes and linear perspective into his works. With his depiction of muted indoor scenes, Nguyen Phan Chanh gives us a sensitive view of contemporary Vietnamese life, like these embroiderers, sold on 8 June in Orléans (Binoche - De Maredsous Hôtel des Ventes Madeleine). They triggered a stormy bidding battle and were finally carried off for €184,800 by a private French collector, who had lived in Vietnam.

**Chantal Humbert**

# Former Langweil collection

## €1,425,080

The week of 10 to 14 June was marked in Paris by several sales dedicated to Asian art. At Drouot on 12 June, the Delvaux auction house posted a result of over a million for this 18th century nephrite rock, which mounted to €1,425,080 after a high estimate of €250,000. It is carved with an episode from "The Peach Blossom Spring", a fable written by Tao Yuanming in around 421. A similar green nephrite rock featuring a poem by the Qianlong Emperor is now in the Beijing National Palace Museum. This one has a more modest pedigree, but a choice one nonetheless, for it was sold on 5 June 1959 as part of the collection of Madame Langweil (who died at the age of 97), registering FF175,000 (€2,830 at today's value). During that sale, which totalled FF45.5 M (€735,700 at today's value), a 17th century Coromandel lacquer screen with a gold background went for FF10 M (€161,700 at today's value) to the Rijksmuseum in Amsterdam. As we know, the Dutch museum recently bought a Japanese lacquer coffer once owned by Mazarin on the French market for €7,3M (see page 72). Madame Langweil had obstinately refused to sell it to John Pierpont Morgan. It seems that the lady was quite a character! In the advertisement for the sale, the Gazette of the time mentioned that despite some extremely lucrative offers, this antiquarian from Alsace, who lived in the Place Saint-Georges in Paris, often refused to sell her treasures. The Gazette spoke highly of her: "Throughout her long career (...) she brought together so many masterpieces of Chinese art and so many pure marvels that her house was considered a museum and its owner a woman with a worldwide reputation." In addition, she was said to be extremely generous – "is she not known as the good fairy of Alsace?" – and a "top-class dealer". Fifty-four years later, her sure eye has been saluted with a bid of over a million, and the Chinese Republic has been considerably enriched, its millionaires spending money like water to repatriate treasures from the imperial era. **Sylvain Alliod**



China, 18th century, celadon nephrite rock with rust brown veins carved with a scene from "Tao Yuan tan you" of "Tao hua yuan".  
Base in zitan, 16 x 26 x 18.5 cm.

HD



# Qianlong victorious

## €861,500

Asia, more specifically China, won a victory in the form of €2,810,442 on 11 June in Paris (Artcurial-Briest-Poulain-F.Tajan), at a sale where six bids crossed the €100,000 mark and 34 sported five figures. Eight lots from the former collection of a French collector totalled €981,000 alone, mainly for seven albums illustrating the conquests of the Qianlong emperor. Also worth noting: the results for rhinoceros horn libation cups, also an outright success, with €150,498 posted for two examples from the 17th century. The seven albums relating the "Conquests of the Qianlong Emperor" went for €861,500. These are illustrated with 73 plates, including two of calligraphy, making an average price per plate of €10,905. A splendid victory for these images celebrating the glories of the Imperial

armies. In 1762, Qianlong himself commissioned paintings to decorate the "Palace of Military Values", which he had engraved in France. He ordered four Jesuit missionaries, Giuseppe Castiglione (1688-1766), Jean-Denis Attiret (1702-1768), Ignace Sichelbart (1708-1780) and Jean Damascène (?-1781), to illustrate his campaigns in central Asia, which were initially engraved in France before being engraved in China: a first for the Empire.

Sylvain Alliod

€187,700 Giuseppe Castiglione, Ignatius Suchelbarth, Jean-Denis Attiret and Jean Damascène, China, 1769-1774, "The Conquests of the Qianlong Emperor. Conquests of the North-west", album with sixteen engravings and two plates of calligraphy, 51 x 87 cm.





€101,614

### Chinese ivory

This small ivory block, which contains a figure of Avalokitesvara, with eleven heads and eight arms, caused a lively battle, taking this Chinese 18th century work up to €101,614 after a high estimate of €15,000. The divinity is sheltered in a cave, whose entrance is surmounted by a five-clawed imperial dragon, with two others chasing each other on the back of the sacred pearl. Once belonging to the Li Xiaguang collection (1906-1994), this group was sold at Drouot on 7 June by Auction Art Rémy Le Fur & Associés.





# Procession of the Empress Wu Zetian

## €4,647,000

On 19 June at Drouot, with Thierry de Maigret, Chinese painting achieved a glittering result with 53 lots from a collection built up in the early 20th century. The group totalled €5,310,500: a sum largely due to the painting in the photo, knocked down for the trifling sum of €4,647,000. While its subject is indeed the one described in the catalogue, this ink and polychrome on silk has considerably aged since, going from the 18th century to a possible date in the middle of the Tang dynasty: a difference of nearly ten centuries! Paintings from this period are extremely rare, a factor that makes identifying them all the more difficult. The stamps on this one are those of a recent collection: that of Zhang Heng (1915-1963), who came from a major family of collectors, and was curator of the Forbidden City. The mount is Japanese. The style is that of Zhang Xuan, a painter who did not make much of a name for himself in his day, as his genre, ladies at court, had not yet gained currency. Later, he was considered one of the great masters of the Tang dynasty, notably thanks to two copies of his paintings attributed to Huizong (1101-1126), the eighth Song emperor. The reputation of the great

masters of Tang painting was transmitted through texts and tradition; very few actual examples have come down to us. Until 756, the Tang dynasty was marked by a great spirit of openness – Persian and Sogdian craftsmen were employed in China, for example. Women's position in society developed to such a point that from 690 to 705, a woman was able to rule the country: Wu Zetian, an extraordinary concubine as cunning as she was ruthless, who attempted to create a female dynasty. She is the figure shown in this painting, probably produced at the zenith of a dynasty that made its mark in the art of China, with its several thousand years of history.

Sylvain Alliod

China, before the Ming dynasty (1368-1644), probably the middle of the Tang dynasty (618-907), style of the painter Zhang Xuan (active 714-742), "Procession of the Empress Wu Zetian", ink and polychromy on silk, 153 x 82 cm.

# SPECIALITY

## Jewellery **from Lalique to Belperron**



### Suzanne Belperron €271,500

At this Parisian sale at Christie's, on 29 May, Suzanne Belperron registered two very good results. At €271,500 the estimate was pulverised by a pair of clip-on earrings made of a button pearl beneath a diamond. €223,500, a purchase by a European collector, went above a high estimate of 80,000 for a large bracelet in punctuated platinum with a closed setting of old-fashioned cut diamonds of different sizes.

### 8,65ct diamond €92,625

On 1 June in Nice, the estimates were tripled for this precious certified ring from a jewellery box, embellished by a splendid round slightly half-cut 8.65 ct diamond with a fancy light yellow colour and VS1 purity. It was pocketed for €92,625 (Hôtel des Ventes Nice Riviéra auction house. Cabinet Serret-Portier).





### Angelic Pendant €81,250

This René Lalique pendant offered on 13 June by Delorme-Collin du Bocage at Drouot achieved €81,250 after an estimate of no more than 15,000. Here the designer was inspired by two angelic figures in enameled gold, with ivory heads and hands and wings in pique-à-jour. A pearl is suspended from them, a symbol of love and femininity.

## Van Cleef & Arpels €280,060

Van Cleef & Arpels' signature on this pair of clip earrings contributed to their success. Estimated at around €50,000/60,000, they inspired a battle all the way up to €280,060. The platinum and grey gold setting features a double entourage of brilliant- and pear-cut diamonds around a sapphire (6.5 ct each - Gemparis: Sri Lanka, no thermal modification). The pair changed hands (and ears!) at Drouot on 31 May with Jean-Marc Delvaux (cabinet Dechaut-Stetten). A symbol of fidelity, the sapphire deserves to be offered as a gift with this in mind...



## Type Ila diamond €290,863

Type Ila diamonds are a real Holy Grail for diamond lovers – as witness this stone, sold for €290,863 on 27 May by Millon & Associés (Mme Bauer-Petiet) at Drouot. Weighing 4.26 ct, it possesses perfect characteristics in terms of both its colour (D) and the absence of impurities. Its Ila classification indicates a diamond that is chemically pure, i.e. with no traces of nitrogen. These represent less than 2% of the diamonds used in fine jewellery. First pinpointed in India, and more specifically the region of Golkonda, they have since been identified in other areas of the world. During this Paris sale at Christie's on 29 May, Suzanne Belperron registered two very good results. €271,500, pulverising the estimate, went to a pair of clip earrings featuring a fine button pearl set off by a diamond. €223,500, a purchase by a European collector, went (after a high estimate of 80,000) to a large bracelet in platinum sporting different sized antique-cut diamonds in a closed setting.

## Art Deco bracelet €254,036

The chic Art Deco look of this bracelet of around 1930, sold on 29 May by Thierry de Maigret (Vendôme Expertise) at Drouot, took it to dizzying heights. Estimated at no more than €8,000, it led to a fierce bidding battle that catapulted it far higher, up to €254,036. This score rewarded work probably carried out by Cartier for export. Its sixteen links are decorated with amethysts, lapis lazuli, turquoises and antique-cut diamonds, as well as pink ones. It displays a delicate mix of colours laid out in a geometric design to stunning effect.





### The aristocratic René Lalique €92,500

€92,500 was picked up on the 14th June by Daguerre at Drouot for this comb from c. 1900. It boasts an aristocratic pedigree, as it was previously owned by Comtesse Jeanne Frémy, née Baude (1860-1933). A good part of high society fell for René Lalique's creations, whose formal vocabulary, materials used and naturalistic style considerably renewed the jewellery aesthetic. This comb is a fine example of this renewal. The decoration merges with the structure, adapting totally to the function of the object: a lesson learnt from the Japanese, like the revived use of horn. Gold, enamel and sapphire combine marvelously to set off a bold, dreamlike design dominated by the bird of prey theme ... On 20 June 2001, at a sale by Delorme et Fraysse at Drouot, a very similar example in horn and gold with mauve and black enamelling surrounding three opal cabochons fetched FF295,000 (€54,590 at today's value).



### Three-strand necklace €210,000

The object of a heated battle between the room and several telephone bidders, this three-strand necklace of 195 fine white pearls, ranging from 5.1 to 6.9 mm, with a clasp containing nine diamonds around an oval sapphire, largely doubled its estimates. Sold for €210,000, on 27 May by the Lille auction house Mercier & Cie (M. de Suremain), it finally joined the jewellery box of an enlightened buyer. Beads that should be told with care, all the same... **Sylvain Alliod**



# NEWS IN BRIEF

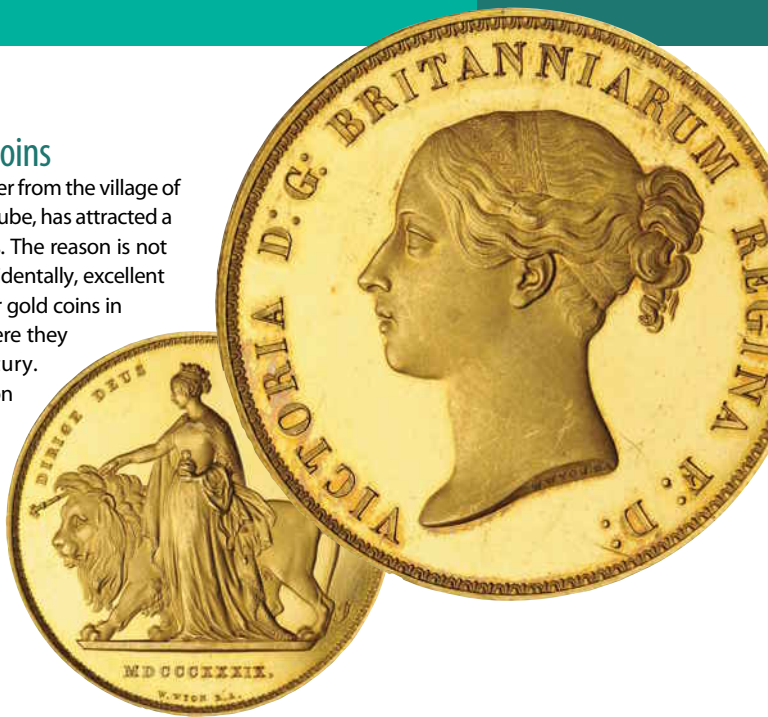


## Op art has the wind in its sails

To coincide with the Dynamo exhibit currently running at the Grand Palais in Paris, a work of op art was incorporated in the auction organised at Drouot on 12 June by Mathias, Baron Ribeyre & Associés and Farrando Lemoine (Schoeller). This 1991 kinetic paint-on-wood piece by Jesús-Rafael Soto, "Oliva sobre Negro" (53.5 × 52 cm), sold for €92,000. The impression of movement is created by the iron rods hanging from its lower part, which seem to require only a puff of wind to produce their effect.

## \$945,000 for a stash of gold coins

Alexandre Bonnet, a champagne producer from the village of Les Riceys in the French department of Aube, has attracted a great deal of attention in recent months. The reason is not the quality of his produce – which is, incidentally, excellent – but the discovery of a stash of 20-dollar gold coins in the ceiling of the vineyard building, where they had lain untouched for nearly a century. Auctioned by Bonhams in Los Angeles on 3 June, the coins fetched \$945,000.



## Handsome price for Charlotte Perriand desk

A director's desk by Charlotte Perriand raised €218,099 at a Parisian auction organised by the auction houses Mathias, Baron, Ribeyre and Farrando Lemoine. This model was first seen in 1939, before being produced by Maurice Blanchon's Bureau de Coordination du Bâtiment (BCB) from 1951 to 1958, and then by Steph Simon.



€60,150

### Château-Yquem

Wine-lovers appreciate Château-Yquem as the finest of sweet wines. At Chignon on 8 June, you'd have needed €60,150 to acquire this large vertical selection containing fifty-eight bottles labelled 1945 to 2008, excluding years of non-production (Hôtel des Ventes Victor Hugo).



€26,280

### Romanée-conti

With 94% of lots sold, on 4 June this Toulouse sale garnered €26,280 for three bottles of Romanée-Conti, labelled 2001, 2002 and 2003 respectively (Rémy Fournié).



€718,800

## Wines from the Élysée Palace

At Drouot on 30 and 31 May, estimates were more than doubled at the sale of wines from the Élysée Palace cellars, and totalled €718,800 (Kapandji - Morhange). All the lots found buyers, and all bore the label "Palais de l'Élysée": an eagerly-sought-after provenance... In the ranks of the Bordeaux, the price of several 1990 Petrus came to €6,875, €7,250 or €7,625 per unit. With the Burgundies, the Romanée-Conti estate performed well, with three 1989 Echezeaux totting up €45,875. With the champagnes, the corks popped all the way up to €1,500 for a bottle of 1985 Krug Clos du Mesnil. The cognacs boasted a bid of €2,375, ten times the estimate, which went to a L&L "assortiment des terroirs" box containing five 20 cl bottles.

Sylvain Alliod



# Record for Ivan Shishkin

## £2,15M

From the name of the company – MacDougall's Arts Ltd – you would never guess that it specialises in the sale of Russian art: works that it disperses with great success, as witness the sale of paintings on 5 June. This totalled £9.44 M, with a world record for Ivan Shishkin, whose large picture "Twilight" shot up to £2.15 M. Mikhail Nesterov also obtained a fine price with "Wayfarers, Beyond the Volga", which sold for £1.89 M. Several paintings by Korovin featured in the sale, including "Still Life with Fish" (£747,000), and "Café sur les Grands Boulevards" (£337,800 for this Parisian scene). A "Sleeping Girl" in oil on cardboard by Konstantin Somov was knocked down for £482,500 – a little more than for Bogoliubov's "View of the Venetian Lagoon from the Public Gardens" (£474,200). Also noteworthy: £164,200 for the "Rich Merchant" portrayed with a certain ferocity by Niko Pirosmiani, and, at £102,200 each, a "Boat in a storm" by Lagorio and a "Landscape with Figures" by Drevin. Lastly, a 1985 painting by Vasily Sitnikov, supposedly illustrating "The Rape of Europa" and showing an unfortunate bull seemingly crushed beneath the weight of a portly lady, sold for £83,600.

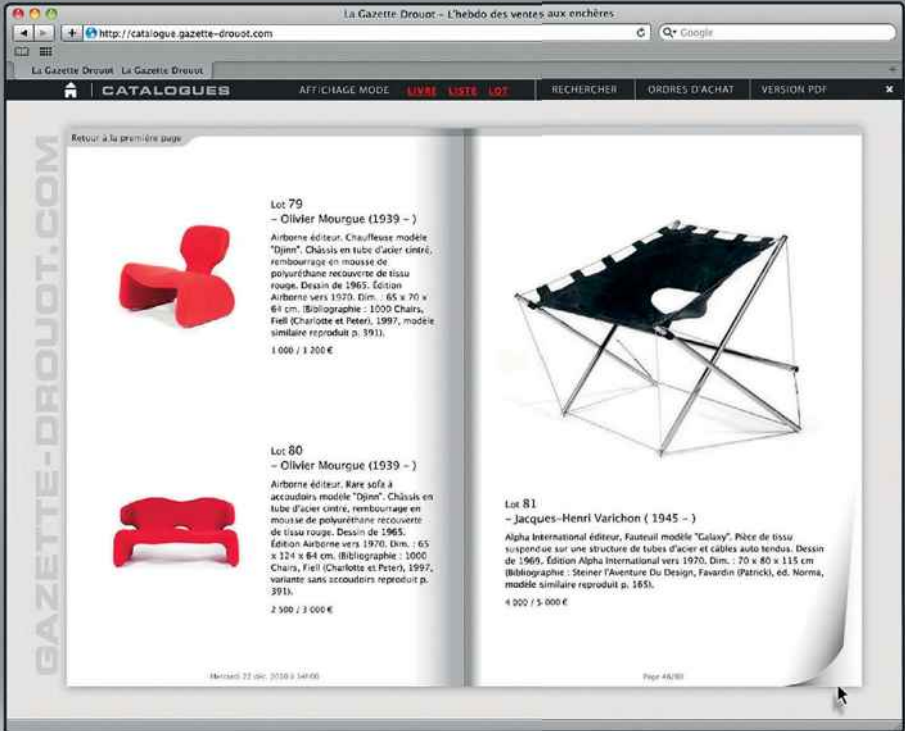
Xavier Narbaits

Ivan Shishkin, "Twilight", oil on canvas, 162 x 121 cm, 1896.

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€470,000

## A Patek Philippe

Founded last December, the auction house Auctionata, with offices in Berlin and New York, is unusual in that it only stages sales on the Internet. It is obviously too soon to know whether this method will one day replace the traditional sale room, but it has to be acknowledged that the two systems co-exist, and that the Internet version is developing at an amazing speed. Because in its short life of less than a year, Auctionata already boasts 35,000 clients (150 new ones each day) and has received over 50,000 requests to assess works with a total value of around €100 M!

On 7 June, it laid on a sale dedicated to watches. Of the 100 lots on offer, 86 found buyers, and the sale generated an overall total of €890,000. This figure was largely accounted for by one lot, a Patek Philippe (reference 2499), which sold for

€470,000: the highest bid ever made on the Internet for a watch. A possibly more interesting fact was that a thousand web users from 65 countries took part in the sale. The system thus seems to be totally suited to dispersing collectors' objects. Will it be as effective for everyday furniture? The answer to this question could be highly significant for the future...



£1,06M

## The rise of fine pearls

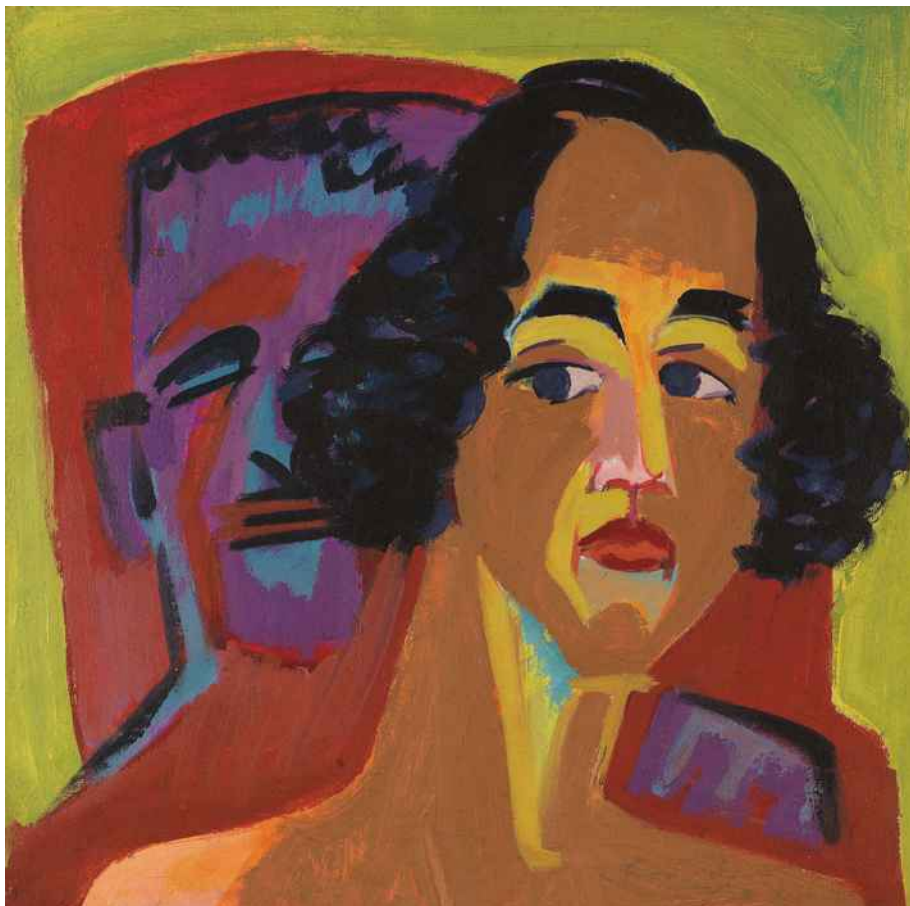
On 5 June, this major London sale of jewellery was the last of the key sales of the season: one marked by the successes registered in New York, Hong Kong and Geneva, which ended on a real high in London with an overall total of £8.77 M, and lots sold 77% and 90% by number and value respectively (Christie's). A noteworthy phenomenon is the astonishing confirmation of a fact observed over the past few years: the rise of fine pearls, with seven of the ten highest prices going to pearl jewellery. While a magnificent three-strand necklace (with pearls ranging from 10.7 to 4.1 mm) doubled its estimate when it sold for £1.06 M, single strands also fetched excellent prices. The real surprise of the sale came with a pear-shaped pearl (l. 2.8 cm), which was expected to fetch £30,000 but finally went for £433,875! This distinctly modest gem thus continues to shine with dazzling brilliance!

Xavier Narbaits

€1,740,000

## By Ernst Ludwig Kirchner

This glittering sum went to an oil painting by Ernst Ludwig Kirchner. The work, which is painted on both sides, was the undeniable star of the auction staged on 8 June at Ketterer Kunst. Epitomising the expressive use of colour that made Kirchner a key member of "Die Brücke", this piece was eventually carried off by a Southern German collector. In 1911, the artist moved to Berlin, where he painted his celebrated street scenes with their distinctive angular brushstrokes and dynamic colours. Throughout the Twenties, his work continued to grow in prominence before finally culminating in tragedy, when the artist committed suicide in 1938, just a year after the Nazis declared his work "degenerate". The Munich-based auction house has a history of success with the German Expressionist, having registered the impressive result of €1,450,000 (source: Artnet) for another Kirchner in 2010. However, this latest painting was not the only success story of the sale: a work by Karl Schmidt-Rottluff sold for €648,000, five times its starting price, and 26 lots went on to cross the €100,000 mark. **Polly Brock**



37,95 MHK\$

## You vase

There were over 360 lots in this "imperial" Hong Kong sale on 29 May. The offer received an enthusiastic welcome, as witness the final total: no less than HK\$302 M (Christie's). In the limelight, at triple their high estimate, were two late Shang bronze vases: one in "you" form, (HK\$37.95 M), the other in "zun" form (HK\$22.27 M). The third highest price in the sale – HK\$ 14.43 M – went to a "meiping" Qianlong period vase in porcelain with a Famille Rose style pomegranate decoration. With the same shape, but this time with a lid and a celadon glaze, another vase from the late 15th century sold for HK\$13.83 M. The only other item to cross the HK\$10 M threshold was a five-panel painted glass and lacquer screen from the Yongzheng period, knocked down for HK\$.11.43 M.



€22,500

HD

## The FK710 model

On 27 May in Brussels, a pair of low chairs in steel chrome and patinated brown leather (72 x 66 x 74 cm), produced by Alfred Kill in around 1968, took the bidding up to €22,500. The FK710 model, also known as Skater, arose from the collaboration between two Scandinavian designers, Preben Fabricius (1931-1984) and Jorgen Kastholm (1931-2007), promoters of a minimalism that precluded neither comfort nor a decorative line. The ninth sale dedicated by Pierre Bergé & Associés to the Scandinavian decorative arts proved that this area is as popular as ever. Furthermore, prices were largely accessible. The highest, €28,000, went to a set of twelve mahogany and leather chairs designed by Kaare Klint in 1927.

Xavier Narbaits



\$2,235,000

## Tang Ying, superintendant of Jingdezhen

The American auction house Michaan's Auctions, situated on the West Coast, achieved a resounding success with its Asian sale on 23 June. One of the lots obtained \$2,235,000: well above its initial estimate of \$100,000/150,000. Such a soaring rise in price was due to the quality of the object on offer and the speciality, Chinese art, which has seen a boom in these last few years. The object in question is a rare soapstone figural carving dating from the 18th century. Not least among its assets, it represents Tang Ying, the famous director of the Imperial kilns in Jingdezhen, which produced many masterpieces of the Qing dynasty. It was commissioned for the superintendant's 70th birthday ...which explains a great deal!

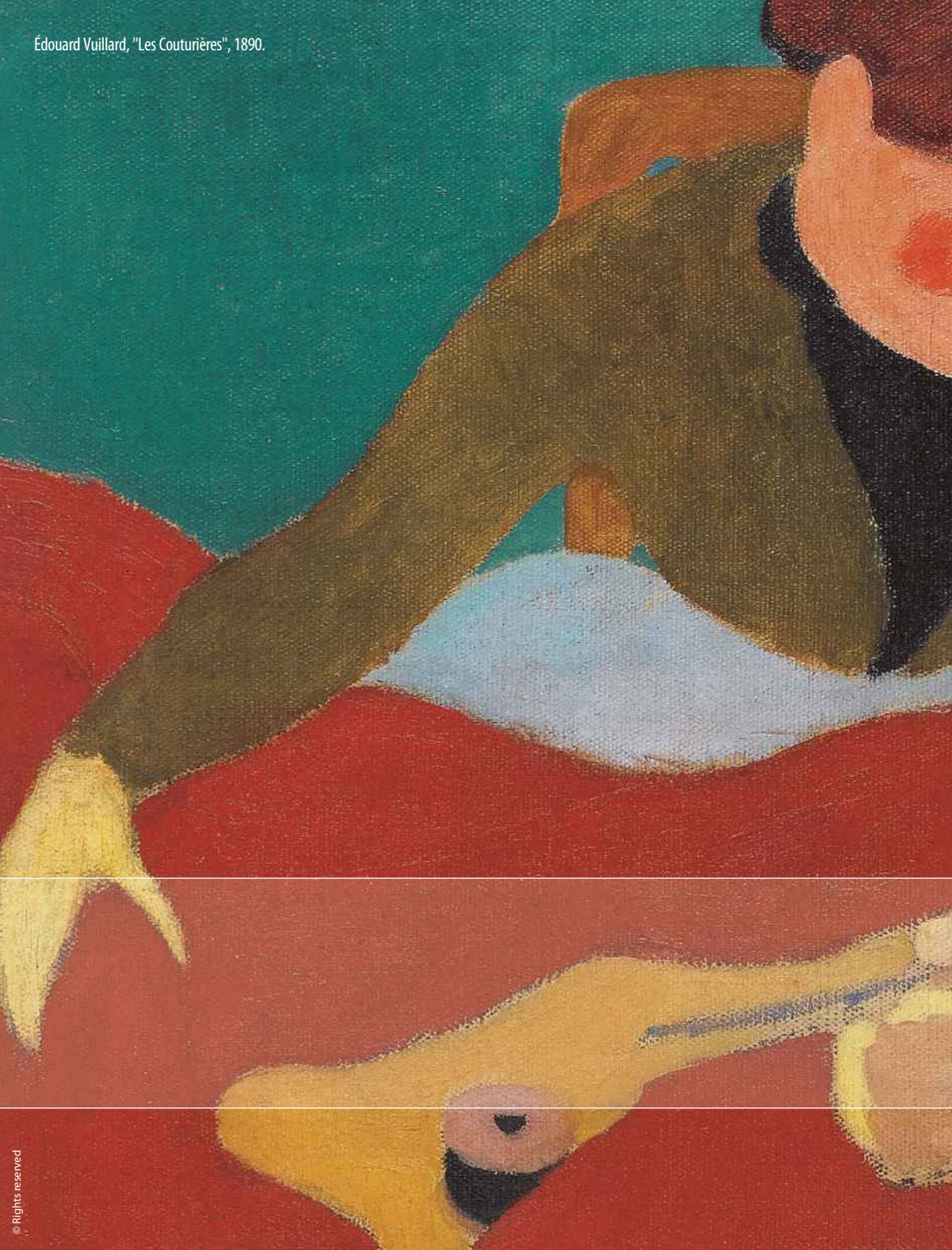


€2,887,500

### **Caroline, Giacometti's muse**

It is certainly a long way from the record posted by "Walking Man" a little over three years ago at Sotheby's in London, but this Giacometti bronze, sold by the German auction house Fischer on 14 June, now ranks honourably in the prices registered for busts by the artist. Dating from 1961, it represents Giacometti's last love, the young and beautiful Caroline, whom he met one night in October 1959 in a café in Montparnasse. The couple stayed together until the artist's death in 1966. During these last years, he produced numerous portraits of his muse, showing her seated and fully frontal. They include some 20 paintings and a bust. **Stéphanie Perris-Delmas**

Édouard Vuillard, "Les Couturières", 1890.





MAGAZINE

## EVENT

**Les Rencontres photographiques** d'Arles

The photography centre project has been the driving force behind the partnership to make Arles a photography Mecca since Les Rencontres photographiques and the municipal government joined forces with Hoffmann's corporate generosity. Maja and Luc Hoffmann, descendants of the founder of the Hoffmann-

La Roche pharmaceutical laboratories and Arles residents by adoption, are providing money and an opening. Plans are moving forward despite the bleak economic outlook. A site has been chosen: the former SNCF repair shops, where Les Rencontres has already taken up residence. Three major operations are planned: a new photography school; a tower designed by Frank Gehry for the Luma Foundation (headed by Maja Hoffmann and strongly committed to photography) with a lecture hall, multipurpose rooms and an artists' residence; and a hotel. Another project is not part of Les Rencontres but nevertheless participating in the city's cultural resurgence: the Van Gogh Foundation, funded and led by Luc Hoffmann, which will open in 2014. It does not own anything by the painter, but possesses 250 works by artists paying him tribute, and plans to host exhibitions. The competition for the photography school's new buildings will take place this winter, the construction of the Luma Foundation will get under way as soon as the last regulatory permits come through, and the Van Gogh Foundation is finished. Arles is a photography capital in summer but wants to keep that title all year round. Everything is there, including the desire for long-term viability. One question that has everybody working in the art or culture fields scratching his or her head these days is compatibility with mass cultural consumerism.



© Arab Image Foundation

Van-Leo, Italian Beauty, Cairo, Egypt, 1950, AIF/Van-Leo collection.



HD

Jacques Henri Lartigue, "Bibi, Freddy, Margot. Aix-les-Bains, juillet 1928".



© Rencontres Arles

### The radiance of black and white

With "Arles in black" for Les Rencontres 2013, François Hébel had the brilliant idea of assessing an old tradition 20 years after digital photography burst upon the scene. Digital has knocked out black and white photography but not killed it; photographers still use the technique. As the great 19th and 20th-century masters' prices and artistic standing rise, as media and processes change, and as some skills fade away but others appear, will black and white become a rare product, or will it find a meaningful place in technological photography? These questions will probably find

no answers at the 44th Rencontres, but they will be addressed in the dialogue between old and new work, between black and white die-hards and those who do not pit old and new against each other, and between visions, aesthetics and media.

### Arles in Black

Perhaps the theme also refers to the France-South Africa cultural year, which has gone almost unnoticed elsewhere, after a 2012 Rencontres that was already

John Davies, "New Street Station, Birmingham, 2000".





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very South African. It also shows that Artur Walther, a great collector of African photography, was right all along. Another rather upbeat sign is the greater presence of shows coproduced with museums and galleries, which is consistent with the turn Les Rencontres has wanted to take. The monographic show of works by Sergio Larrain (1931-2012) - the fruit of collaboration with the Magnum agency and Agnès Sire, director of the Henri Cartier Bresson Foundation - will introduce the Magnum alumnus, who stood out from his counterparts. Hiroshi Sugimoto (born 1948) will exhibit *Revolution* at the Espace Van Gogh, where landscapes bordering on abstraction will be displayed around approximately 15 seascapes. The same venue will also host a show of black and white photographs by Guy Bourdin (1928-1991), produced before his *Vogue* years, that have never been on public display before, and an Arab Image Foundation exhibition focusing on two studios, Van Leo in Cairo and Adib Ghorab in Beirut. The Eglise des Frères prêcheurs will host a monographic exhibition of works by the Chilean-born photographer Alfredo Jaar, and the SNCF shops, in addition to the Discovery Prize, will feature photographs by John Stezaker, Wolfgang Tillmans, John Davies, Gilbert Garcin, Jean-Michel Fauquet, Jean-Louis Courtinat, Arno Rafael Minkinen, Pieter Hugo and Michel Vanden Eeckhoudt. Gordon Parks, Giuseppe Penone, Thibaut Cuisset, Daido Moriyama and Robin Hammond are also on the programme. Last but not least, we will finally be able to see Lartigue's beautiful series devoted to his first wife Bibi and Pierre Jamet's joyful work on youth hostels in 1936. The suggestive village of Salin-de-Giraud, in the middle of Camargue, will host *La nuit de l'année* 2013.

Zaha Redman

Les rencontres photographiques d'Arles, 1 July to 22 September. [www.rencontres-arles.com](http://www.rencontres-arles.com)

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## EXHIBITIONS

**Simon Hantai** retrospective

Simon Hantai, who died in 2008, did not allow any retrospectives of his work after the show at the Musée National d'Art Moderne de Paris in 1976, before it moved to the Centre Pompidou. Nearly 40 years later, the Paris museum's tribute reveals the full extent of his prolific talent, thanks in part to the artist's generosity to French institutions. Hantai's withdrawal from the public art scene in the 1980s accounts for the dearth of exhibitions, except for the Bordeaux CAPC in 1981, which exhibited stunning paintings from the "Tabulas" series (1973-1982), and his gift in 1997 of 14 works to the Musée d'Art Moderne de la Ville de Paris. The following year, Hantai showed his last series, "Lais-sées", which he made by cutting up and reframing large Tabulas from 1981, and a superb group of pliages, or foldings, in Münster in 1999. The 130 works in this exhibition are in chronological order, allowing us to follow the development of his thought and style. Hantai was born in Hungary in 1922 and moved to Paris in 1948. Alone, he experimented with borrowed or invented painting techniques in an intoxicating atmosphere of freedom that fuelled his creativity. Rubbings, scrapings, collages, prints, cuttings, spots and pliages were visual abbreviations that foreshadowed his unique style. In 1953 André Breton invited Hantai, who was close to the Surrealists, to L'étoile

scellée and predicted a "great start" for the artist. Outlandish-looking characters with tortured viscera and skeletons admirably painted in a "classic" manner haunt Hantai's works. His obsession with the organic is expressed in a compartmentalisation similar to that of a dissected body, with vegetal analogies and female forms featuring an equivocal bestiality: *Femelle Miroir* (1953). Sometimes he even used animal bones in his work. His warm, invigorating palette exploded in bursts of reddish-orange, blue-violet, green and yellow tones. Right from the start, the tool determined the gesture. Anatomical contortions freed themselves in an expanding lyrical space (he discovered Pollock). Hantai's work called for sweeping movements and large formats, which now became necessary for his painting. In 1955, he adopted his famous "outil-réveil" (awakening-tool), using it to scrape, with a series of repetitive gestures, the layer of industrial paint he applied last, revealing the underlying colour. The impetuous profusion of signs reached its pictorial climax with *Sexe-Prime. Hommage à Jean-Pierre Brisset* (1956), in which gestural exploration momentarily brought him closer to Mathieu. But Hantai felt the need to return to slow, methodical and measured work. Small strokes led to a style close to that of Michaux's *L'Infini turbulent. Ecriture rose* and *A Galla Placidia (souvenir de Ravenne)*, 1959-1959, together for the first time, attest to the alliance between gesture and writing. Hantai's quest for space and light, which are at the heart of the process, led him to use pliage as a method on a regular basis. He would fold, wrinkle and unfold while updating the parts in reserve, resulting in many variations until *Lais-sées* (1981-1995). In a succession of several series from *Mariales* (1960-

Pompidou Centre - Until 2 September. Catalogue edited by Dominique Fourcade, Isabelle Monod-Fontaine, Alfred Pacquement, *Éditions Centre Pompidou*.

[www.centrepompidou.fr](http://www.centrepompidou.fr)





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© Adagp, Paris, 2013

**Simon Hantaï** (1922-2008), *Blanc*, 1974, acrylic on canvas, 205 x 182 cm. Larock-Granoff Collection.

1962) to Meuns (1967-1968), the artist gradually renounced aestheticism, leading to a "poor" but silent and intensely contemplative style, supported by the help and friendship of his dealer, Jean Fourrier. In 1969, *Études*, dedicated to Pierre Reverdy, had just one colour. They foreshadowed *Blancs* (1973-1974), with limited zones, reactivating colours.

*Tabulas* (1973-1976) began broadening the matrix array, allowing colour to tend towards immateriality. They are the ultimate outcome of experiments undertaken 30 years earlier. Meaningless forms born of chance unleash subjective interpretations leading to a unique poetry.

Lydia Harambourg

# TRENDS

## When Chinese artists awakened to the West

In the late 19th century, Chinese students and intellectuals burned with the desire to turn towards the West in order to modernise their country, crippled by the opium wars and the ensuing military, political and economic pressures. The fall of the Empire in 1911 made that possible. The encounter caused a break with pictorial tradition: the *École des*

beaux-arts in Paris and the avant-garde left an indelible mark on artists, starting with Xu Beihong, Lin Fengmian, Pan Yuliang, Liu Haisu and Sanyu. When Beihong and Fengmian returned to China, they played a key role in reforming arts education there. The resulting cultural alternative allowed a new generation of artists to straddle two cultural traditions. Among them, Zao Wou-ki and Chu Teh-chun, who came to France after 1945, became an integral part of the 20th-century Parisian art scene.

### Galloping towards adventure

In 2011, the Cernuschi Museum hosted a wide-ranging retrospective of works by Chinese artists in Paris, most of whom had already been famous for a long time. The art market has fervently embraced these painters since China's awakening, and prices have skyrocketed since the early 2000s. "In a short time," Paul Valéry wrote in the catalogue of a 1933 show at the Jeu de Paume, "young Chinese artists have become familiar with all the European works. In a way, they are in possession of two pasts, theirs and ours." In 1918, the first, Lin Fengmian (1900-1991), applied for a study programme in Paris, where he lived from 1920 to 1926, ceaselessly expressing the union between Western and Asian art. The 1924 Exhibition of Old and Modern Chinese Art in Strasbourg was the highlight of that period. At first sight,

**€623,200** Attributed to Xu Beihong (1895-1953), "Flying Horse", 1950, Ink and pigments, 85 x 56 cm. Drouot, 17 October 2011. Cornette De Saint Cyr auction house. Mme Daffos, M. Estoumel.

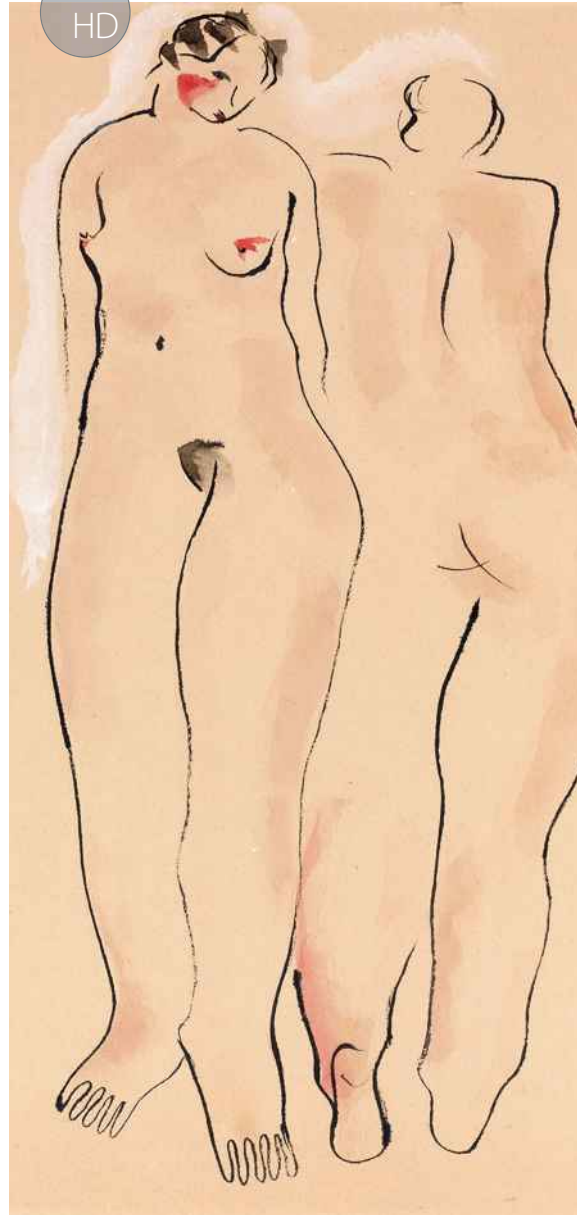


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## THE FIGURE: 1933

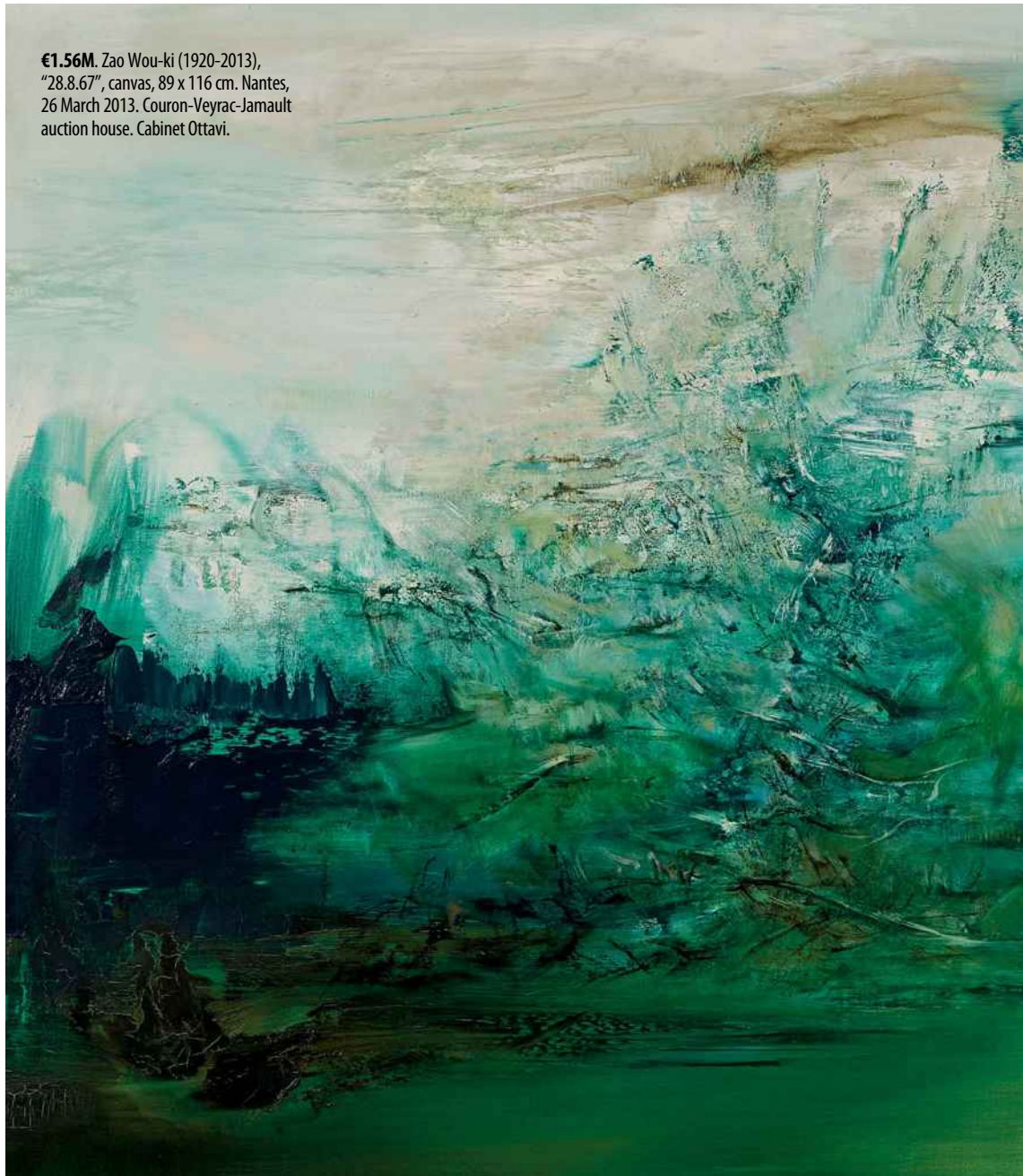
Year of the show at the Musée du Jeu de Paume, the biggest exhibition of contemporary Chinese painting between the wars.

the choice of subjects — cranes, horses, water lilies, etc. — seems very Chinese, but Western influence quickly becomes obvious: the format is square instead of the long, traditional panoramic scroll, and the framing tight, whereas Confucian sensibility emphasized large empty spaces. In 1920, Xu Beihong (1895-1953), Fengmian's contemporary, won a scholarship to study at Beaux-Arts in Paris and stayed until 1927. Like his countryman, he sought to embrace the Western tradition from its origins. In 1921, he went to Germany and discovered animal painting. Back in China, Fengmian and Beihong passed on their Paris experience by participating in the foundation of the first national fine arts academies. They played a decisive role in reforming arts education in China, successfully merging Western practices with awareness of their cultural identity. Both artists also showed a deep attachment to their homeland in times of peril. By returning to ink painting, they resurrected Chinese art's singularity and vitality. Beihong went even further, giving a traditional subject of poetry and painting a new form: he created his famous ink horses, but incorporated the realism of French animal painting. His equidae express the nation's freedom and the wind of revolt. Today they have galloped to the highest prices, which makes perfect sense.



€36,035 Sanyu (1901-1966), "Two Standing Nudes", ink and watercolour on paper, 47 x 29 cm. Paris, Hôtel Dassault, 31 May 2012. Artcurial auction house.

**€1.56M.** Zao Wou-ki (1920-2013),  
"28.8.67", canvas, 89 x 116 cm. Nantes,  
26 March 2013. Couron-Veyrac-Jamault  
auction house. Cabinet Ottavi.







They are particularly in demand with Chinese collectors, and a recent auction in Beijing featured seven proud steeds that fetched prices ranging into the hundreds of thousands of dollars. But fast as they may be, the much more peaceful flights of geese and cranes by Lin Fengmian, an artist whose prices soared by over 400% in 2005 alone, caught up with them (source: Artprice).

### From the nude to abstraction

Lin Fengmian was also interested in the human figure and nudes, as was Sanyu (1901-1966). It is hard to imagine what a revolution that must have been for Chinese artists at the time. The nude is at the very heart of Western training, but in China it is still associated with erotic images. The wave of creativity sweeping interwar Montparnasse led to a bold, unfettered expressiveness. Fengmian and Sanyu approached the study of the female body in the Grande Chaumière studio. Sanyu assimilated the avant-garde's formal innovations and was more in step with the Paris art milieu. Despite returning to China several times and living briefly in New York, he worked mostly in Paris. His many ink drawings, which today sell on the French market for between €15,000 and €50,000, influenced young Chinese artists as soon as they arrived in the capital. Nudes with dancing lines and bouquets of flowers with delicate palettes epitomise the quiet man's work. In their wake, the new generation, led by Zao Wou-ki (1920-2013) and Chu Teh-chun (born 1920), opted for abstraction. Zao Wou-ki settled in France in 1948, Chu Teh-chun in 1955. Leaving the Chinese art scene, they also abandoned figurative painting, especially after Zao Wou-ki met Henri Michaux and Chu Teh-chun discovered the work of Paul Klee and Nicolas de Staël. Chu Teh-chun turned to a lyrical abstraction that kept up implicit ties with traditional Chinese landscape painting. The summary result of his complex work is similar to that of the first Chinese artists who came to France. They did not disown their roots, but in turning towards Western painting they created original, unique art whose stunning results at auctions never ceases to amaze us.

Anne Doridou-Heim

## ART FAIR

New edition of **Parcours des Mondes**

Tribal art fans will tell you that if there is one date you really should not miss in the calendar of major international fairs, it's the *Parcours des Mondes* – which, we remind you, is held every year in September. In just under a week, Paris, the uncontested capital of the speciality, packs all the top professionals and collectors into the historic Saint-Germain-des-Près district (between the Rue des Beaux-Arts, Rue Mazarine and Rue de Seine). This year, the Donald Ellis gallery from America will be swelling the ranks of the *Parcours* team: the first time this world specialist on British Columbia is taking part in a tribal art fair (see interview, page 139). From Brussels to New York, no other fair can boast a reputation of this kind. And though there are many reasons for it, its chief asset is the excellence of the objects exhibited, and their wide variety of periods and regions - this year, there is a distinct spotlight on the Oceanic arts. We can also add experience, because the fair

has been firmly established in the primitive art landscape for twelve years. The sixty-odd participants (subjected to a rigorous weeding process) sometimes take several years to prepare for a fair. Each new *Parcours* is thus an opportunity to present the results of lengthy research through thematic exhibitions. This year, after the medicine calabashes exhibited in 2012, Alain Lecomte, with a gallery in Rue Guénégaud, is focusing on the carved whistles of the Bakongo, to which he has dedicated a book with historian Raoul Lehuard (being published for the *Parcours*). Loyal to this ethnic group, the gallery owner has also gathered together an astonishing dog-shaped nail fetish and a polychrome mask from the former Bottet collection, found near Lambaréné, Gabon, during the Thirties. Another thematic exhibition is the one dedicated to beauty at Maine Durieu in Rue Visconti, where you will discover the art of jewellery sets with tribes like the Baoulé, Samoa and Guéré. Also by this Ivory Coast ethnic group, who excelled in casting, the gallery owner is exhibiting a necklace made entirely of bronze ornamented with leopard teeth: signs of power. Meanwhile the young gallery owner Lucas Ratton, who caused a sensation at the last TEFAF in Maastricht in the Show case section, is putting the accent on the Congo with two statuettes, one Lwena, the other Teke with a double function, from a former French collection. You may also be tempted to stop off at *Voyageurs et Curieux*, in Rue Visconti, to admire an agiba skull hook from Papua New Guinea, and at the Bernard Dulon gallery in Rue Jacquot Callot with its masterpieces from the Cameroon of which we present a preview selection... **Stéphanie Perris Delmas**

Earrings, Fula people, Mali, gold, 15 cm wide. Maine Durieu Gallery.

Frank Verdier © Main Durieu Gallery



Parcours des Mondes 2013, 10 to 15 September, Saint-Germain-des-Près. [www.parcours-des-mondes.com](http://www.parcours-des-mondes.com)

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Zoomorphic koredugaso mask, Bamana, Mali  
Early 20th century. Semi-heavy wood, ancient patina  
from use. L. 37 cm. Jacques Germain Gallery.

Hugues Dubois © Jacques Germain Gallery, Montréal





Mengen shield, Cap Beechey, New Britain, late 18th/early 19th century. Wood, rattan, natural pigments, feathers. 130 x 26 cm. Collected by Dr Wilhelm Müller, member of the Hamburger Südsee expedition, most probably on 9 March 1909. Michel Thieme Tribal Art Gallery.

Jan van Esch © Michel Thieme Tribal Art

Dance mask, Batcham people, Cameroon, 18th century (Test C14)  
Wood, H. 78 cm. Collected by E. Mesle in April 1949. Bernard Dullon Gallery.

Hughes Dubois © Galerie Bernard Dulon

Mask, Dan Diomandé, Ivory Coast, late 19th century.  
Wood, dark brown age patina with different shades. H. 22 cm. Yann Ferrandin Gallery.

Hughes Dubois  
© Yann Ferrandin





Agiba skull hook, Kerewa people, Gulf of Papua, Papua New Guinea, collected before 1910 in the village of Derai. Wood, fibres and pigments. H. 103.5 cm. Voyageurs et Curieux Gallery.

© Voyageurs et Curieux



Toba-batak medicine horn (naga morsarang)  
Sumatra, Indonesia, Buffalo horn, wood, horsehair.  
H.33, l. 47 cm, first half of 19th century. Iain Bovis Gallery.

Mathieu Ferrier



Vessel for fat, Haida Gwaii, British  
Columbia, c.1820. Wood.  
D. 16.5 cm. Donald Ellis Gallery.

John Taylor © Donald Ellis Gallery

Statuette, Lega, R.D. Congo, ivory,  
H. 11.8 cm. Bernard de Grunne  
Gallery.

Photo: F. Dehaen - Studio R. Asselberghs  
© Bernard de Grunne Gallery



Ekoi (or Ejagham)  
monolith. Nigeria,  
stone, H. 160 cm.  
presumed to date from  
the 10th/11th century.  
Didier Claez Gallery.

© Galerie Didier Claez



## 4 questions for Donald Ellis

**You are one of the star guests of this next "Parcours des mondes". Why have you chosen this show rather than BRUNEAF or the other big fairs dedicated to tribal art?**

This is the first time the gallery has ever participated in a tribal art fair. We have made a point of not doing so in the past, preferring to exhibit works in a more contemporary setting. I have visited the Parcours des Mondes almost every year from the beginning, and I've been impressed by the number of visitors and how informed the French are in general about the works of art we handle.

**As a British Columbia specialist, can you tell us what there will be at the fair this year? Can you indicate a price range for the objects you will be showing?**

We will be exhibiting a large group of objects from the South-west, the North-west Coast and Alaska. This will include a group of kachina dolls, a large selection of works from the North-west Coast - for example, a superb globular shaman's rattle - and a very important group of Yup'ik pieces from Alaska, including a mask from the Robert Lebel Collection. Prices will range from €3,500 to €400,000.

**You are considered one of the most important international dealers. What does the Paris scene represent for you?**

Paris has become the capital of the tribal art market. The French have a level of sophistication as regards tribal art that is unmatched anywhere else that I am aware of.

**What is the most beautiful object or collection in your speciality to have been successful at auction?**

The high end of the North American market is still predominately handled by dealers. Our gallery holds almost every price record in terms of buying at auction or prices realised in private sales. One really outstanding event at auction was the landmark Dundas collection sold in New York in 2007. The sale realised approximately \$7 million, which is still a record in this field. Our gallery acquired a little over \$6 million of this total, on behalf of a group of Canadian museums and private collectors . . .

interview by S.P.-D

## MEETING

**Marlene and Spencer** Americans in Paris

**M**arlene and Spencer Hays look amazingly youthful. She has a striking, slender, regal bearing and supple gait, he a mischievous streak that makes him capable of stealing a kiss from his wife in front of bemused photographers. After 57 years of marriage, they are still as mad about each other as the day they met. Spencer is loquacious when asked about his collection, glancing at Marlene from time to time to see if she agrees when talking about their acquisitions, which they often make together. The Hays carry on a long tradition of great American collectors who combine their wealth with refined culture drawn from Old World sources. Like some of his compatriots, Spencer is a self-made man who started out very young and very humbly as a door-to-door book salesman before striking it rich in tailor-made luxury clothing for wealthy businessmen. With his allure of an English lord, there is no way he goes unnoticed. On the day of the opening, he sported an elegantly outdated, three-piece striped suit all the more proudly because the Minister of Culture, Aurélie Filippetti, had just inducted him into the Legion of Honour. The French State rewarded Spencer's unflinching passion for France, perhaps secretly harbouring the hope that he will make a gift to the Musée d'Orsay. The American couple's collection conforms to what they enjoy in life: the happiness and aesthetics the Nabis sought to capture in harmonious scenes of friends or family gathered around a meal or in the verdant groves of a garden. They enjoy the simple humanity of indoor scenes by Maurice Denis or Édouard Vuillard. Jacqueline Fontaine, whose

portrait Vuillard painted, or the Terrasse family by Bonnard, are like old friends to the Hays. As Americans worthy of the name, they know nothing about the split between academicism and the avant-garde. Works by Jacques-Émile Blanche, Jean-Léon Gérôme, d'Helleu, the illustrators Steinlen and Forain and the little-known Norbert Goeneutte are side-by-side with those by the likes of Gauguin, Degas and Matisse. In typical American fashion, their Nashville home is an exact replica of the Hôtel de Noirmoutier, a private Paris mansion designed by architect Jean Courtonne and completed in 1727. The "French house" fulfilled their crazy wish to transplant a Paris existing only in dreams to the other side of the Atlantic. The Musée d'Orsay show paints another side of their "French passion".

**How does your collection resemble you?**

**Marlene Hays:** There are very few landscapes; we prefer the human figure, probably because we like people. The Nabis mostly painted their friends and family, who are also ours in a way.

**How does it express your "French passion"?**

**Spencer Hays:** When we came to France for the first time in 1971, we loved everything, the architecture, the museums and the people, too. Everything meant something to us. Since then, we've come back every year. We'll never part with Frederick Childe Hassam's *Promenade at Sunset* (1890) because it shows the Tuileries Gardens through the eyes of an American visiting Paris. We were so moved by Fernand Pelez's *Grimaces et Misère: les Saltimbanques* (1888) at the Petit Palais that we



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Marlene and Spencer Hays.



© Nicolas Krief

Interior of Marlene and Spencer Hays' home at Nashville.



bought the study for the painting when it came up for auction 40 years later.

### **Why do you also collect books, letters, photographs and drawings?**

**M.H.:** We want to illustrate artists through other techniques, but also through other ways of expression, such as correspondence, always with the goal of understanding them better.

**S.H.:** We own letters and photographs by Pissarro, Vlaminck, Matisse and even some by Jacques-Louis David. My collection started with books, which were my first passion. In college, I sold them door-to-door, which I loved. Then, we went from first editions of Dickens or Hemingway to art books illustrated with original prints, especially by Lautrec and Degas, some of which are on display at the Musée d'Orsay. After that, we were overwhelmed by the discovery of the Nabis.

### **Why is it so important for you to reconstruct the relationships between artists?**

**S.H.:** These painters worked together. The Nabis started by discovering *The Talisman*, which Paul Sérusier painted under Gauguin's direction. In this spirit, we combined works by Nabi Armand Seguin with those painted by Gauguin. By Odilon Redon, who discovered Gauguin at the age of 20, we acquired *La Fleur rouge*, which belonged to Maurice Denis. The same goes for *La Jeune Fille au parapluie*, which Bonnard gave to "his friend" and biographer Thadée Natanson.

### **Does anybody advise you on your choices?**

**S.H.:** No. We grew up in a place where art didn't exist and we've probably made mistakes, but we'd rather trust our own judgement. On the other hand, for 20 years we were very close to the dealer Waring Hopkins, who allowed us to acquire *Le Printemps* and *L'Automne*, decorative panels Maurice Denis was commissioned to paint in 1894 for the home of Arthur Huc, director of *La Dépêche de Toulouse*. Japanese collectors bought the panels in 1999, but they're back in France for the show. Gloria Groom, an art historian and curator at the Art Institute of Chicago,

and Elizabeth Easten, a specialist on Nabi painting, are friends of ours. I always tell them, "You're my teachers."

### **Where do you buy?**

**M.H.:** Everywhere. We've forged relationships with many key dealers because they know what we like and contact us.

### **How has the market changed?**

**M.H.:** Everything has become exorbitant, you have to do a lot of bargaining. But that's part of the "fun" of acquisition.

### **Are you as patient with the market as people say you are?**

**S.H.:** Guy Cogeval wanted to dedicate the show to Paul Josefowitz, who has the biggest Nabi collection. For 20 years, we saw his paintings in exhibitions, especially Vuillard's *Fillettes se promenant*. We bided our time and now it's in our collection, just like *Les Couturières* by the same painter, which we bought last year.

### **Are you still buying?**

**S.H.:** Yes. Yesterday in New York, we bought a Maurice Denis that we've had our eye on for 15 years. We bargained over the price for three weeks.

**M.H.:** We also acquired *Buste de femme de profil sur un fond de fleurs surréelles*, a pastel by Odilon Redon, which was hung in the exhibition at the very last minute. Both acquisitions were very close together in time because we buy when the opportunity arises. Otherwise, we haven't bought anything in a while. Sometimes, you know what to do right away.

Interview by Geneviève Nevejan

"A French Passion. The Marlene and Spencer Hays Collection. Bonnard, Vuillard, Redon, Modigliani, Matisse", Musée d'Orsay, 1, rue de la Légion d'honneur, Paris - Until 18 August.

[www.musee-orsay.fr](http://www.musee-orsay.fr)

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## DESIGN

**Marcel Breuer** designer and architect

The exhibition from the Vitra Design Museum in Weil am Rhein has been spreading the good word about Marcel Breuer around the world for a decade. At last it is in Paris, at the Cité de l'architecture et du patrimoine in the Art Deco Palais du Trocadéro. Even people who have never heard of Breuer recognise the iconic furniture this modernist trailblazer designed, especially the famous "B3", the first steel-tube armchair, better known as "Wassily" in homage to Kandinsky, but his built work is less familiar. And yet in France alone,

he designed the Flaine ski resort (1969), IBM laboratories at La Gaude in the Alpes-Maritimes (1961), low-income housing on the hills overlooking Bayonne (1971), Villa Sayer (1973) in Glanville near Deauville and UNESCO headquarters in Paris, heralding his return to the European scene in 1958. But the United States is where Breuer really made his mark, especially in 1948, when New York's MoMA organised a travelling show of his work. The prototype of his house, which had just been built in New Canaan, Connecticut, a Mecca of modern architecture on American soil, is in the museum's garden. The show explores the various facets of his talent. Architecture is represented by photographs and models, which, being completely white, do not allow us to appreciate the textural effects Breuer achieved. It is unfortunate that the curators did not put his work into perspective by comparing it to creations by other architects and designers of the time, despite the fact that this was an incredibly fertile period.

Sylvain Alliod

**Marcel Breuer**, B35 armchair, 1928-29, manufactured by Thonet, chrome-plated metal tube, wood and fabric.



© Archives Vitra Design Museum, Weil am Rhein ©TDiX

## TO SEE

"Marcel Breuer (1902-1981), design et architecture", Cité de l'architecture et du patrimoine, 1, place du Trocadéro, Paris. Until 17 July. [www.citedehaillot.fr](http://www.citedehaillot.fr)

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**Marcel Breuer** in a "Wassily (B3)"  
armchair, ca. 1926.



© Courtesy Constance L. Breuer

# DISCOVERY

## Amsterdam a new golden age

### The re-opening of the Rijksmuseum

Inaugurated with great pomp on 13 April by Queen Beatrix after work lasting ten years, the Rijksmuseum has undergone some major renovations, which have changed the very spirit of both the exhibition space and the presentation of the collection. The moving of the main entrance sparked an outcry from cyclists, who thought it would affect their cycle path. As a result, the architects Antonio Cruz and Antonio Ortiz had to change their plan. This museum, which contains some 950,000 works and exhibits 8,000 of them (as a comparison, the Louvre has 460,000 and exhibits 35,000), notably includes some of the treasures of Flemish art, which we can now rediscover in a museum where everything has changed: the architecture, the setting and the circuit through the museum. The distinctive touch of Jean-Michel Wilmotte, who designed the new layout of the Louvre's Pavillon des Sessions, is very evident: the architect has chosen a sober, elegant grey that gives a highly contemporary look to the works, imbuing them with fresh youth. The effect is enhanced by the presentation of the collections: visitors are no longer confronted with separate departments for painting, sculpture, the decorative arts, and so on, but can experience art as a whole from one period to the next. For example, a cannon stands next to a painting of the VOC (The Dutch East India Company), while a statue of the Virgin is seen alongside a painting on wood from the Middle Ages. At the Rijksmuseum, visitors move through eight hundred years of the history of art, from mediaeval times to Mondrian, according



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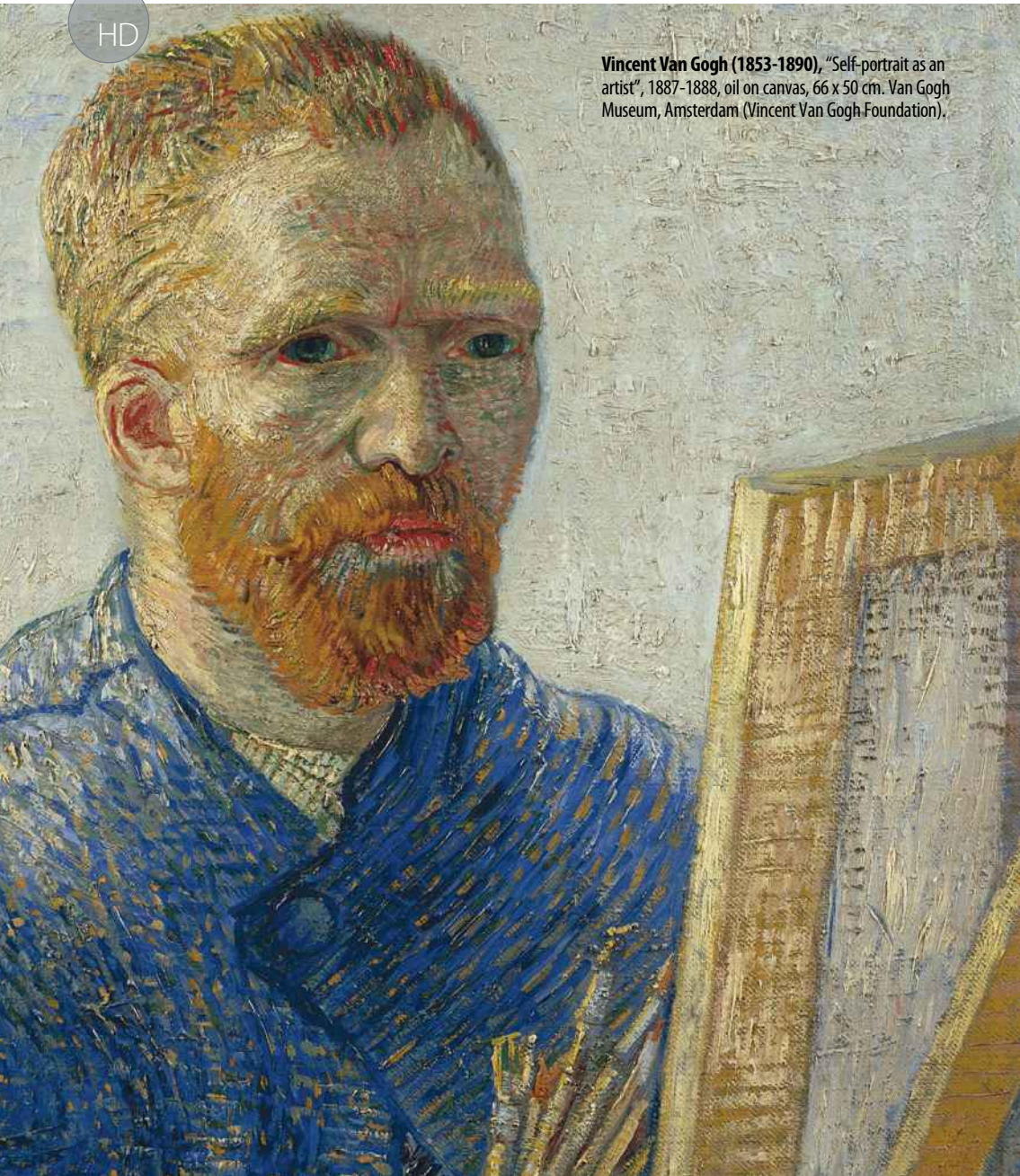
Rijksmuseum,  
the Night Watch Gallery.



Pwan Baan. Courtesy Rijksmuseum

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**Vincent Van Gogh (1853-1890)**, "Self-portrait as an artist", 1887-1888, oil on canvas, 66 x 50 cm. Van Gogh Museum, Amsterdam (Vincent Van Gogh Foundation),



Courtesy Van Gogh Museum



to a new approach that has considerable appeal, as it enables different art forms to coexist peacefully together. There is even a new Asian wing. A very special area had to be reserved for this large collection, where the light and the surrounding water give unity to periods and styles. Recent acquisitions include some spectacular 2-metre high 15th century wooden sculptures of Japanese warriors, guardians of the temple. A new section is dedicated to the Dutch 20th century. Recent acquisitions feature the famous Yves Saint Laurent dress inspired by Mondrian (1965-1966). "The Night Watch" by Rembrandt, the Museum's centrepiece, had migrated to an adjacent room during the alterations, and now returns to its place at the end of the main gallery. The gallery itself is a splendid embodiment of the Dutch golden age, with a collection of iconic works by Frans Hals, Jan Steen, Johannes Vermeer and Rembrandt Van Rijn. The museum is a truly captivating place, which not only confirms its national stature, but now has an international dimension. The number of visitors is expected to double to two million or more per year.

Rijksmuseum. Museumplein 1, Amsterdam,  
[www.rijksmuseum.nl/en](http://www.rijksmuseum.nl/en)

## The Van Gogh Museum

After seven months of alteration work, the museum reopened on 1 May. During its renovation, part of the collection was on show at the Amsterdam Hermitage, so as not to disappoint visitors (1.5 million each year). The work, costing €20 M, was carried out in a building designed by Gerrit Rietveld in 1973, to which Kisho Kurokawa added a wing in 1999. Safety and security have now been standardised and adjustable air conditioning has been installed to preserve the works more effectively. The museum has been completely overhauled from top to bottom. The Kurokawa wing will undergo renovation in turn during 2014, allowing time to gather the necessary funds (€15 M) from its sponsors. In 2013, when Amsterdam celebrates 400 years of canals, 200 years of the Dutch Kingdom and

the 125th anniversary of the Concertgebouw Orchestra, the museum will be celebrating the 160th anniversary of the birth of Vincent Van Gogh, with a major exhibition, "Van Gogh at work". This crowns eight years of research into the artist's life "during the ten years that made Van Gogh an exceptional artist with an impressive body of work", according to the museum. To demonstrate the painter's development, his own works and those of his contemporaries are grouped together. "The exhibition is designed for visitors to imagine Van Gogh in his early stages and in his work as a painter. It presents around 200 works: not only 150 canvases, but also letters, his sketchbook, tubes of paints and the only remaining palette, which comes from the Musée d'Orsay in Paris," says the museum. Van Gogh's career is illustrated by key works and striking associations drawn between pieces from the Amsterdam collection and others on loan, like "The Sunflowers" from the permanent collection and "The Sunflowers" from the London National Gallery, or "The Bedroom" from the museum and "The Bedroom" from the Art Institute of Chicago. Also noteworthy is the portrait of "Père Tanguy", loaned by the Musée Rodin in Paris, which has not been exhibited in the Netherlands since 1930, and possibly never will be again. Visitors will also see numerous works by contemporaries of Van Gogh, such as Monet, Gauguin, Seurat and Bernard, whom the artist had met. There will be not only museum pieces, but also one-off loans. You can become a researcher, too, examining samples of paint under a microscope, and discovering the tiny grains of sand that settled on the canvas whilst the painter worked "on the spot". A little thrill that really brings Vincent to life... The work on the Stedelijk, Rijksmuseum and Van Gogh Museum cost €522 M. It was financed by the state, with a considerable contribution from the private sector: €24 M of the €127 for the Stedelijk alone – a record. Through this voluntary policy, Holland has re-conquered a key position in the art world. Could this be a way out of the crisis?

Molly Mine

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[www.vangoghmuseum.nl](http://www.vangoghmuseum.nl)

# INTERVIEW

## The art of **restitution**

**C**orinne Hershkovitch. Requests for restitutions of looted goods, or announcements of them, are increasingly making the news. We talk to a lawyer who specialises in art law.

**Since your book on the restitution of art works came out in 2011, has the legislative arsenal been boosted?**

No new laws have been passed, but there has been Corinne Bouchoux's very courageous report to the Sénat on Jewish property confiscated during the war. She said that although France has certainly worked on the issue, particularly in responding to injunctions from the Americans, it has not gone right to the heart of the problem. We have these two thousand art works deposited in museums, which are "precarious holders"[MNRs: musées nationaux récupération or "national recovery museums"]. We know that these were pillaged in the Second World War and that not enough investigations have been made – unlike with American museums, which check the provenances. The period under consideration is far longer than the conflict itself, running from 1933 to 1945. Restitutions made after the war were done in great haste. After that, the file was closed because attention had to be given to the future, but it has surfaced again with demands from the victims' descendants, who have realised that the problem hasn't been dealt with.

**You are a specialist in intellectual property. How did you get involved in this matter?**

In 1995, the year when Jacques Chirac gave his founding speech commemorating the raid of the Vel'

d'Hiv' and when Hector Feliciano's book "Le Musée disparu" was published, I began to get interested in the question, on behalf of clients who had come to see me for other reasons. I looked through the "Journal officiel" between 1940 and 1944. Around one hundred and fifty anti-Semitic laws were promulgated in a few weeks, and a highly methodical system was set up to Aryanise Jewish property, with a General Committee for Jewish Questions and temporary administrators. And everyone began to act according to the law, which was designed to eliminate any Jewish influence in the French economy; jurisprudence indicated how to assess the Jewishness of various people. As with the Final Solution, it was this organised aspect, the industrial scale of the set-up, which was so terrifying. The Einsatzstab Reichsleiter Rosenberg (ERR), the "Special Task Force" – its leader, Alfred Rosenberg, was the first to explain to Hitler how to think – was in charge of systematically emptying Jewish apartments and sending to the East all objects, including toothbrushes, that would help Germans to settle in as they advanced. At the same time, they collected all the works of art intended for the Führer's museum: they began listing these in 1933!

**Goods looted during the war are not the only ones to be demanded in restitution...**

The question of Jewish property opened something up. We thought about the provenance of works. Emerging countries realised that cultural heritage could be the subject of a nationalistic claim. Zahi Hawass in Egypt saw this very clearly. During the last fifteen years or so, cultural heritage has become a

matter of great significance on the international scene. The Chinese have become aware of their archaeological wealth and want to build up their heritage again. The countries of Central America are also looking into the question. Peru has obtained the restitution of objects from Machu Picchu by the University of Yale, which discovered the site in 1911. Many objects had been carried off for studies, and suddenly, when the centenary of this discovery came around, Peru became aware that this was an opportunity for the nation that had to be seized.

#### What legal regulations are available to you?

The first international convention was that of The Hague in 1954, which established the extent of looting and destruction during wars. After that, the sacking of entire archaeological sites led to the UNESCO convention, also closely connected with this question. Stolen objects became worth a great deal on the international market, and this convention made it possible to combat illicit trafficking. It was signed by a number of countries, but was very little integrated into internal laws. However, it raised the question of ethics, particularly through ICOM [International Council of Museums] which, in 1986, introduced a code that has to be applied by all its members. While it is very difficult to ensure that all international conventions are applied, it is possible, if one knows the internal laws of the country where the objects are found, to

Corinne Hershkovitch,  
barrister.

HD

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## TO READ

"La Restitution des œuvres d'art. Solutions et impasses", by Corinne Hershkovitch and Didier Rykner, published by Hazan, "L'art en travers" collection, 2011. Price €18.90.



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**Gaetano Gandolfi** (1734-1802), "The Miracle of Saint Eloi", canvas, 53 x 36 cm.

use them as a lever for negotiation to push various sides to find an agreement, based on evidence, to send objects back to a legitimate place. What is so fascinating about art law is that it reaches right across the board. Administrative law, family law, property law,

criminal law and international rules all come into play. The issue is not only the restitutions, but also the movement of cultural property throughout the world.

### **Has the art market been instrumental in the number of demands for restitution?**

Coverage in the media has been important for raising awareness of these problems. Prices are announced the day after the sales. Really crazy prices that apply to few objects, it's true, but which make politicians realise how important all this is. Before, the question of provenance did not exist outside prestigious pedigrees that give objects value. Buyers question the provenance of works, and are concerned whether they might encounter any problems. At the same time, circulars and ethical codes have now made various players in the art market aware that there are points to respect if a sale is to go smoothly. Iconic cases also push them to take precautions. This is changing mentalities and business methods.

### **What databases exist to ensure that acquisitions are safe?**

First of all, there is the Art Loss Register, a private company under British law: the first to have the idea of setting up a database of lost objects. Then, in France, there is the Treima base introduced by the police, notably with the OCBC (Central Office for the Fight against Traffic in Cultural Goods). The necessity for an international police database at Interpol level rapidly became obvious. This is the only base accessible to private individuals. But as it is more recent, it contains less information than Art Loss's. A short while ago, a French researcher living in the US opened the ERR database. The problem is that it is not up to date. An object listed as looted in this base may well have been returned already. Internet is a truly remarkable tool, provided that accurate, updated databases are set up.

Interview by Sylvain Alliod

In 2009, with Anne-Sophie Nardon, Corinne Hershkovich founded Borghèse Associés, one of the few Paris legal practices specialising in art law.

[www.borghese-associés.com](http://www.borghese-associés.com)



Pieter-Jansz Van Asch (1603-1678), "La Halte", wood, 50 x 40 cm.



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**GAZETTE DROUOT**

**DROUOT**