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INTERNATIONAL



NUMBER 26

JUNE 2013

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Platinum Solitaire ring.  
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Neopolitan Santons  
End of 18th century beginning of  
19th century. 57 cm.



Expert : Christian VION  
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Genovese School from the 17th Century  
A game of chess. Giulio Benso's Entourage. Pen,  
brown ink and sanguine. 35 x 48,2 cm.

Expert : Jean-Marie LE FELL  
Tel. + 33 6 03 23 08 53



French School from the 17th Century.  
Follower of Nicolas Poussin.  
« Apollon et les Piérides transformés en pie-grièches ».  
Toile 72 x 90 cm.

Expert : Cabinet TURQUIN  
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Georges JEANNIN (1841-1925)  
Oil on canvas « Jetée de fleurs »  
signed on the bottom left. 79 x 90 cm.



Wardrobe Rhine Valley 17th century.  
Height. 230 cm. Width. 210 cm. Depth. 80 cm.



« Equestrian statue » bronze  
after Andrea del Verrochio.  
19th century. H. 69 cm.



DAUM Nancy.

Expert : Cabinet DILLEE  
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Piece of furniture in inlaid ebony and darkened wood  
Stamped J. STOCKEL Louis XVI period.  
Height.: 91,5 cm. Width.: 101 cm. Depth.: 52 cm.

Catalogue by demand, viewable at [art-auction-robort.com](http://art-auction-robort.com) and [drouotlive.com](http://drouotlive.com)

Public exhibition : Thursday 13 June from 11 am to 6 pm and Friday 14 June from 11 am to 12 pm

Telephone number during the exhibition and the auction : + 33 1 48 00 20 04

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A stylized black silhouette of the Eiffel Tower is centered within a vertical brushstroke. The brushstroke is composed of overlapping layers of orange, red, and pink, with a soft, painterly texture. The tower's legs are spread wide at the base.

# Art Antiquités *à Paris*

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La Motte-Picquet  
Grenelle

**P** ECOLE MILITAIRE

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ART MARKET - MAGAZINE



## 14 UPCOMING

Paris sales are in full swing this June, with pride of place going to Asian art with the second part of the Strycker collection dedicated to Chinese porcelain, as well as to modern painting lead by Cezanne, Vuillard. . . as well as to objets d'art from the 18th century dominated by the candelabras from the Seligmann collection, not to mention photography, one of the month's specialities.

## MEETING 112

Swiss businessman Jean-Claude Gandur is offering Geneva's Musée d'Art et d'Histoire the means to host his collections in an extension designed by Jean Nouvel.



## 70 RESULTS

Chinese art and bibliophiles dominated the French auction results, whilst modern and contemporary painting excelled in New York and jewellery sales shone in Geneva.





## 104 EXHIBITIONS

"Dynamo" is the ambitious exhibition focusing on the optical and kinetic arts, in the Grand Palais of Paris, until 22 July.



## 116 TRENDS

Murano, 1920-1950, "Forge of the angels". These words, straight from the fertile imagination of Jean Cocteau, give a poetic image of this key point of reference in the art of glassmaking. We take a look...



## 106 THE IMAGINARY INTERVIEW

Saint-Paul de Vence, 1984. We are greeted by a man with a merry look in his eye. His retrospective at Beaubourg is opening the next day. His name? Marc Chagall.

## EDITORIAL



DR

**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

If anybody still needs convincing that the art market no longer has borders, recent news proves it. Take the example of the nearly 2.5-metre-long scroll fragment recounting Emperor Kangxi's inspection trip in southern China painted by Wang Hui, a famous Qing dynasty landscape artist. It was in a collection in southwest France for a good century before turning up at a Bordeaux auction in April, when it was sold to a Chinese buyer for €3,360,000, well above the €150,000/200,000 estimate. The other fragments are in Europe, Arizona and China. The other example, ironically, comes from Beijing, where, at an otherwise fairly conventional auction of stamps and bindings by China Guardian on 18 May, a fierce battle broke out for an imperial letter that was eventually sold for 3,047,500 yuan (€382,006). However, the letter bore not the refined handwriting of some Chinese emperor, but the rhythmic, very slanted and slightly authoritarian style of Napoleon Bonaparte, who had addressed it to his son Eugene: one of the all too-few charms of globalisation!

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**Realization** Webpublication | **The following have participated in this issue:** Sylvain Alliod - Polly Brock - Alexandre Crochet - Anne Doridou-Heim - Anne Foster - Chantal Humbert - Dimitri Joannides - Xavier Narbáts - Geneviève Nevejan - Claire Papon - Sophie Reyssat | **Translation and proofreading:** 4T Traduction & Interprétariat, a Teelingua Company 93181 Montreuil. | **La Gazette Drouot - 10, rue du Faubourg-Montmartre, 75009 Paris, France Tél. : +33 (0)1 47 70 93 00 - gazette@gazette-drouot.com.** This issue of *La Gazette Drouot* is a publication of @auctionspress. All rights reserved. It is forbidden to place any of the information, advertisements or comments contained in this issue on a network or to reproduce same in any form, in whole or in part, without the prior consent of @auctionspress. © ADAGP, Paris 2013, for the works of its members.

PHOTOGRAPHS IN ARLES

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AT 7:30 PM

Festival Office  
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Wednesday 3rd July from 11 am to 2 pm

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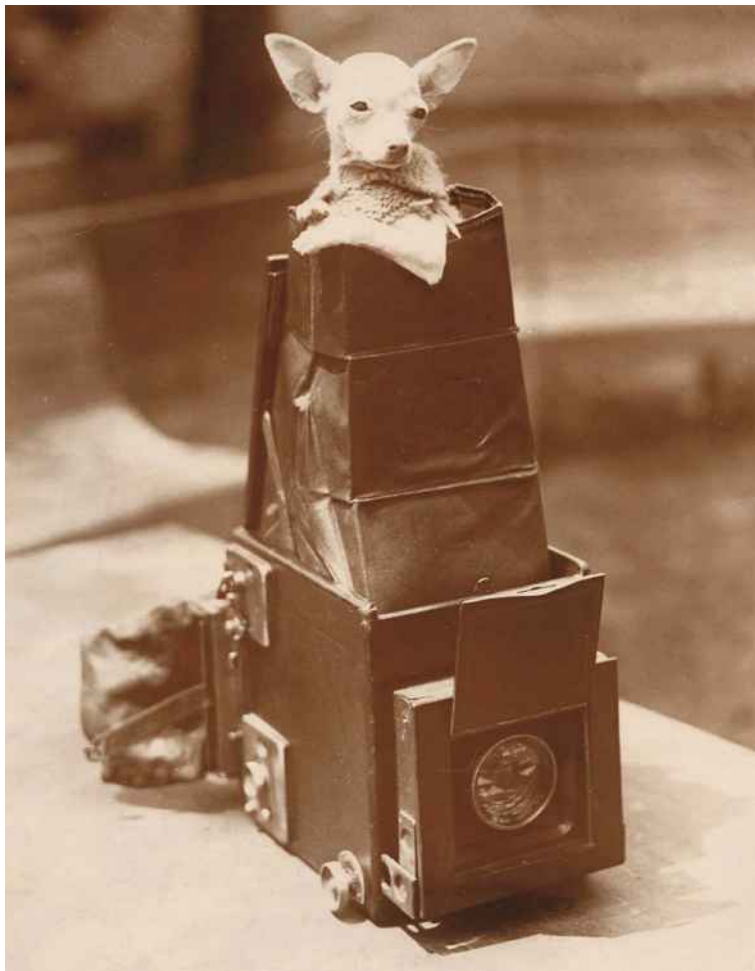
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**Auctioneer**

M<sup>e</sup> Yann Le MOUËL  
N° 2002-265 du 20.06.2002



Anonymous - Chihuahua - Gelatin silver print, ca 1930

# NEWS IN BRIEF

## A PASSION FOR JEWELLERY

Ever dreamed of knowing everything there is to know about the purity of a diamond or the quality of a mount? With the new Drouot education programme, jewellery will no longer hold any secrets for you. From 15 to 18 July you can take a part-theory, part-practice course, taught in English, in the heart of the Paris marketplace and famous jewellers in Place Vendôme, including Chaumet. [www.drouot-formation.com](http://www.drouot-formation.com)

W



Credit photo: Annie Viannet



## Paris celebrates kinetic art!

As "Dynamo", a show at the Grand Palais under way until 22 July, features works by approximately 100 artists who explored vision and perception between 1913 and 2013, especially those in the GRAV (groupe de recherche d'art visuel, visual art research group), Artcurial will hold an auction on 4 June to disperse the collection Alexandre de Gouyon Matignon amassed at a time when op art or kinetic art were not well thought of. Time has proved him right.

## A Nicolas de Staël, 1953

Will this 1953 nude by Nicolas de Staël break the world record for a work by the artist achieved by Artcurial in 2011 (€7M)? Find out on 3 June at the Paris auction house's sale of contemporary art. This canvas acquired from the Jacques Dubourg Gallery featured in the first retrospective that the Palais de Tokyo devoted to the painter, a year after his death in 1956. It has appeared in the major exhibitions of works by the artist, including the 2003 show at the Pompidou Centre. Estimate: €4/5M.







# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

## CALENDAR

France



3 June

**Allegorical mask of power and the divine**

The face is noble, confident and serene. The stone is so finely polished it seems to shine. This mask superbly illustrates the art of Teotihuacan, the 'place where the gods are created' in Nahuatl, the language of the Aztecs who discovered the site several centuries after the fall of the city-state. The lack of individuality in the known graven images that this civilisation produced is one of its mysteries. The biconical holes in the ears and in the back of the mask indicate that it must have been part of a larger whole. Most specialists have seemed to agree on this point since Ruben Cabrera Castro found a removable mask with a ceramic bust. Geometric shapes confer a sense of timelessness that, through the centuries, has won over collectors, such as André Breton, who owned a very similar mask, today in the Quai Branly Museum in Paris. This one, estimated at €350,000/450,000, will be auctioned in Paris on 3 June (Castor-Hara)

Anne Foster





# Well-ordered charity

## 5 June

This imposing torso from the 30th dynasty was sculpted to glorify the senior official to whom it is dedicated. A long list of his titles and accomplishments is inscribed on the back column: "The noble prince, governor of Upper Egypt, administrator of the treatment of offerings, official greeter at the Gate of the foreign countries of the south... companion and first great favourite of the master of the two countries, confidant of the king, coming before all other notables of Upper Egypt..." Among his many achievements in the Char district, the inscription mentions bonuses for priests, rewards for prophets, additions to a city and civil engineering works. "Although the city was densely surrounded, I had it surrounded by a masonry canal that was the envy of all Upper Egypt!" This "advertising billboard", perhaps more art work than archaeological object, was made during the dedicatee's lifetime and is said to have belonged to a Giza antiques dealer in 1905 before the first trace of its presence in France turned up in 1919. It will be sold in Paris on 5 June (Boigirard). The outstanding polish of its material, greywacke - a very dense, hard stone in which the Egyptians carved their finest pieces - makes the imposing sculpture dating from the last dynasty before the Macedonians' arrival all the more impressive. The governor, whose name comes from three 26th-dynasty pharaohs and whose powers seem as significant as his good deeds, saw to it that his portrait was carved in a material matching his prestige.

Claire Papon



Headless torso dressed in a short skirt, attached to a column inscribed with a long list of the dedicatee's titles and accomplishments. Greywacke. Egypt, 4th century BCE. H. 63 cm. Estimate: €400,000/600,000.



# All roads lead to Padua

## 5 June

This bronze offered at the 5 June Thierry de Maigret auction house sale will not be alone, but the other six finely chiselled, patinated groups - "Air and Fire", "Apollo and Amphitrite", "Venus Confiscating Cupid's Weapons" and "Paris and His Dog" - are from the Louis XIV period. Each of the three pairs is expected to fetch around €100,000/120,000. Our model, which has never come up for auction before, depicts a soldier in Roman armour, his right arm wielding what looks like a sword. He is leading a harnessed horse, whose neck is decorated with a mask of Bacchus. The chiselling is of outstanding quality, especially in the rendering of the musculature of man and animal: even the folds of the skin and veins in the head can be seen. The horse is more or less based on very famous models: reliefs on the Arch of Constantine in the Roman Forum, the equestrian statue of Marcus Aurelius and, especially, one of the four horses of San Marco that the Venetians brought back from Constantinople as plunder. The soldier, on the other hand, is loosely based on The Shouting Horseman by Andrea Riccio (1470-1532), now in London's Victoria and Albert Museum, and recalls the Equestrian Warrior from the studio of Desiderio da Firenze, who was active in Padua in the first half of the 16th century. Similar examples are in the Frick Collection and Metropolitan Museum in New York, Ca d'Oro in Venice and Kunsthistorisches Museum in Vienna, which bodes very well for this piece.

Claire Papon



Horseman on his harnessed horse, chiselled, patinated bronze. Northern Italy (probably Padua), first half of the 16th century. Carved natural wood base, 27x24,5cm. Estimate: 150,000/250,000.

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*Riccardo PELLEGRINI (1863-1934) La danse, 1890  
Oil on canvas. 19<sup>1/4</sup> x 31 in.*

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# 19<sup>th</sup> CENTURY PAINTINGS

## IMPRESSIONNIST & MODERN ART



Georges MATHIEU (1921-2012) *Composition*, circa 1960. Oil on canvas. 25<sup>1/2</sup> x 39<sup>1/2</sup> in.

From an ensemble of never produced works by Georges Mathieu,  
directly from the personal collection of Mrs Georges Mathieu



VU CAO DAM (1908-2000)  
*Terracotta sculpture*, 1941



Konstantin Ivanovich GORBATOV (1876-1945)  
*Venise*. Oil on panel. 15<sup>1/2</sup> x 19<sup>1/2</sup> in.



VU CAO DAM (1908-2000)  
*Color on silk*, 1941



# Divine quality

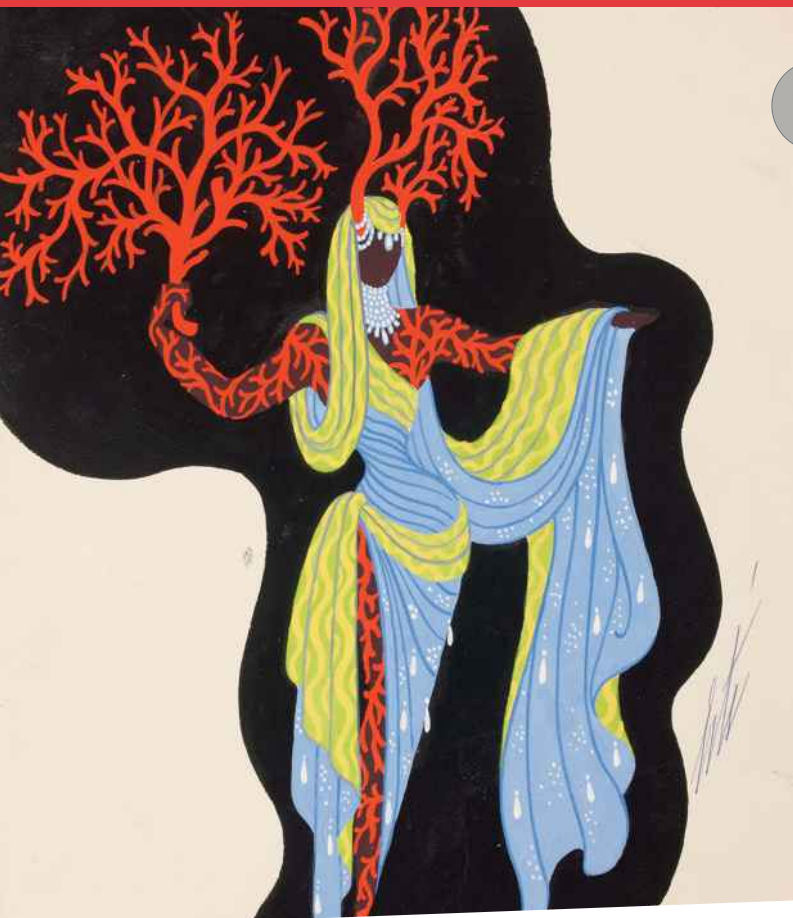
## 7 June

On a bas-relief of Prasat Kravan, a temple built in 921 in Angkor, in three strides Vishnu conquers the three worlds: the Earth, the Netherworld and the Sky. The city was no longer the seat of the Khmer dynasty at the time. It was not until 944 that Rajendravarmān II re-established the capital there, and united the Khmer and Bhavapura kingdoms in southern Laos. He instigated a huge building programme, including a state temple, Pre Rup (which gave its name to one of the styles in Khmer art), and a royal palace. This statue of Vishnu, dating from this period, already evinces the main characteristics of Khmer art: serenity and the proportion of the forms. Here we find the idealised body with rounded modelling, and the hieratic, front-facing position, accentuated by the divinity's powerful legs. Like a prince, he is crowned with a high conical diadem, the insignia of royalty and his pre-eminence among the gods. The protector of the world and master of time, he would appear on earth in various human or animal forms to restore the "dharma". The sculptor focuses on a number of details to humanise his portrait: well-marked knees and tibia bones, incised pectorals and a slightly jutting, well-polished belly, reflecting the criteria for health and fulfilment of the time. Particular attention is given to the face. The eyes, highlighted with a twofold incision, have well-defined irises that fix the horizon. (When Buddhism became the dominant religion later, the eyelids would droop even more to accentuate the Buddha's internal peace.) There is a narrow moustache beneath the nose. The almost disembodied smile has a divine, gentle, protective quality, completely detached from the events of history... This sculpture will be a key piece in a Paris sale staged by Binoche & Giquello on 7 June, alongside a sensual goddess from Cambodia: a piece of 11th century Khmer art from the Baphuon period (€100,000/150,000). This sale of around fifty lots also features some illustrious furniture, such as a Louis XIV drawing room table forming a desk by BVRB, with red tortoiseshell veneering and finely chased copper (€150,000/200,000), and a cabinet in Macassar ebony veneering by Marcel Coard, c. 1920 (€80,000/100,000).

A. F.

Cambodia, Khmer art, Pre Rup period, late 10th century, standing Vishnu, polished grey sandstone, 70.5 x 18 x 9 cm, total h. 93 cm. Estimate: €150,000/200,000.

HD



8 June

## Parisian nights as dreamt up by Erté

A Russian aristocrat, nothing indicated that Romain de Tiroff was destined to become the illustrator of the cover of Harper's Bazaar, between 1915 and 1937, and the go-to designer of costumes and sets for American cinema and Parisian music halls and cabarets, the empire of Hélène Martini. They met in 1954 and a strong friendship developed between the two Russian expatriates. One night, they decided to found a Russian cabaret where they could "pleasantly drink tea". The Raspoutine quickly became the place to be. Erté worked on creating costumes and sets for the shows she produced, decorated all her apartments and designed her jewellery. The list of her cabarets shaped the map of Parisian nightlife: La Nouvelle Ève, Le Narcisse, Raspoutine, Shéhérazade, Le Moulin Rouge, Les Folies Pigalle... Designs from this period, between 1955 and 1962, make up the first of three auctions of the collection of approximately 1,000 works by Erté belonging to Hélène Martini taking place on 8 June in Paris (Bailly-Pommery & Voutier). The photograph shows a gouache from the 1959 "Narcisse" revue and is offered at €500/600; estimates range from €150 to €1,000, approximately.

Anne Foster



# Empress Josephine's jewellery box

## 9 June

The Osenat auction house in Fontainebleau specialises in the Napoleonic era, which will be brilliantly celebrated by this jewellery box once owned by Empress Josephine, whose initials it bears. She gave it to Louis Pierlot, her intendant from 1810 to 1814. The precious flamed mahogany box features Wedgwood medallions with mythological scenes. Decorated with polished steel plaques featuring a studded diamond-point pattern, it is as refined as the jewellery that was kept inside its compartments lined with red leather. The elegant empress had the reputation of possessing the most beautiful jewellery in Europe. A jewellery box-inkstand decorated with many metal ornaments attributed to Reynard Schey, designed for the empress by Martin Guillaume Biennais, and now in the museum of the chateaus of Malmaison and Bois-Préau, is similar to our small cabinet. Before enjoying the splendour of the regime he founded, Napoleon was a general under the Directory, which sent him to Egypt to counter the English. He set up his headquarters in Cairo and tried to administer the country by imposing the French model,

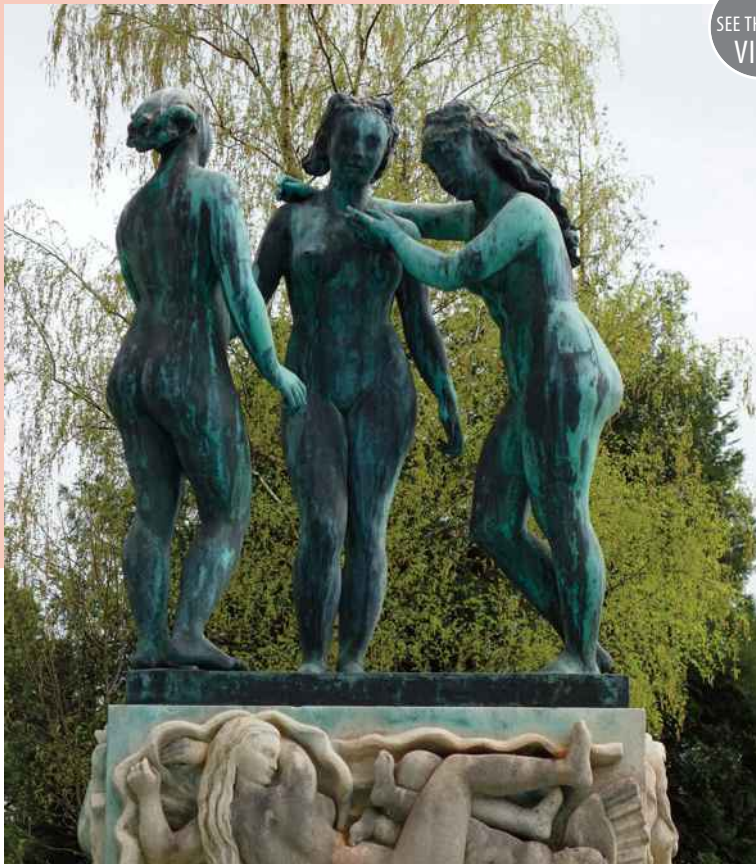
but it was too different from local customs to be accepted. The Al Azhar mosque, the insurgents' headquarters, was at the heart of the fighting. Fortunately, Jean-Joseph Marcel, an Orientalist on the Egypt expedition, managed to rescue a number of manuscripts from the flames, including this beginning of a Koran, offered at between €10,000 and €15,000. This chair from the Château de Saint-Cloud, which was probably made by Jacob Frères with three other identical models and placed in the emperor's study, attests that heroic deeds were commemorated everywhere, even in furniture. The shield-shaped back features a Roman helmet in profile (€10,000/12,000). Symbols of victory, these insignia from Antiquity were powerful political emblems that spoke volumes.

Sophie Reyssat

Box on a removable base, Consulate or early First Empire period, dimensions: 92 x 49 x 28.5 cm. Estimate: €200,000/250,000.





SEE THE  
VIDEO

9 June

## Forty-five sculptures by Alfred Janniot

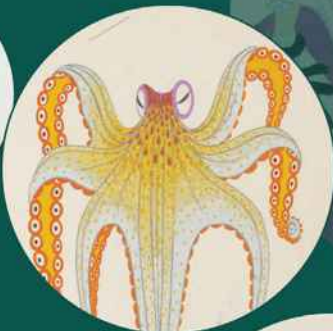
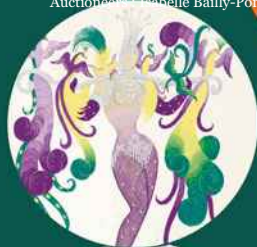
The programme Alfred Janniot imagined at La Thébaïde in the Val d'Oise carried on the Versailles tradition of the ornamental garden dotted with sculptures. For this huge estate belonging to Gérard Ducos, a friend of Janniot, the artist designed in 1940 and 1941 a colossal project inspired by mythology bringing together 45 sculptures, the biggest collection of works by the sculptor still in private hands. During the traditional auction at Cheverny on 9 June, Rouillac will disperse the collection, which celebrates the art of the winner of the Grand Prix de Rome in 1919, who decorated the façade of the Palais de Tokyo in Paris and the Maison de France at Rockefeller Center in New York. Janniot, a leading figure of the 1930s and a friend of Ruhlmann and Art Deco artists, extolled the tradition of classical sculpture, as the pieces offered at the auction (€10,000 to €100,000) attest, including "Les Trois Grâces", a bronze cast by Alexis Rudier, on a stone base carved in high relief with allegories of water (€80,000/100,000).

Stéphanie Perris-Delmas

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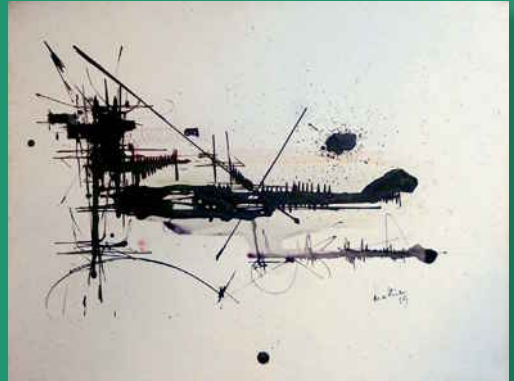
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Viewable by meeting with the expert : M. Alain WEIL. Tel. : +33 (0)1 47 03 32 12



Georges MATHIEU (1924-2012)

Untitled, 1959

Washdrawing and watercolour, signed and dated « 59 », 49,7 x 63,8 cm

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# BOISGIRARD - ANTONINI

PARIS - NICE

## MODERN PAINTINGS



Paul CÉZANNE (1839-1906)

« Pots de fleurs sur la terrasse de l'atelier de Lauves » (1902-1906)

Water colour and graphite on paper - 60 x 47 cm

Bibliography : Venturi n° 924, Vollard archives n° 155 - annotated catalogue John Rewald « Les aquarelles de Cézanne » n° 619  
E. d'Ors, Paris 1930, pl. 5-1936, p. 43 « L'univers de Cézanne » by M. Hoog, p. 58

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DROUOT-RICHELIEU - ROOM 4**

Modern Paintings Department : Isabelle Boisgirard, Noé Willer

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10 June

## The harmony of azure colours

Our painting may be abstract, but its title, “Mars suspendu ou Chandeleur”, refers to the real world. It will be auctioned in Lyon on 10 June (Chenu-Bérard-Péron; estimate: €180,000/220,000). A collector bought the work in Portugal a year after it was made in the 1970s, and it has remained in his family's possession ever since. Overlaid, transparent layers of paint heighten the intensely graphic composition, modelling the space like sculpture. Well-ordered blue and white tones in colourful bursts, rich with nuances, orchestrate a nostalgic hymn to the cold and snow before the start of spring. They take us to a world of blues, similar to Portuguese saudade. In search of infinity...

Chantal Humbert



HD

# PIASA

## AUCTION

Wednesday 19 June 2013,  
2.30pm  
Hôtel Drouot,  
rooms 1 and 7

## PUBLIC VIEWING

Hôtel Drouot  
Tuesday 18 June:  
11am - 6pm  
Wednesday 19 June:  
11am - noon

## EXPERT

Pierre-François Dayot

## FOR FURTHER INFORMATION, PLEASE CONTACT

Pascale Humbert  
Tel. : + 33 (0)1 53 34 10 19  
p.humbert@piasa.fr

An exceptional set of four  
Louis XVI patinated and gilt  
bronze *candelabra*  
'aux sirènes', circa 1785,  
attributed to François  
Rémond. From the Hamilton  
Palace sale.

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Three masterpieces from the collection  
François-Gérard Seligmann

Bequeathed by his wife Françoise Seligmann  
to the Seligmann Foundation

**Wednesday 19 June 2013**

# Ottoman Reception





## 10 June

By the 17th century, the Balkans was already a region troubled by multiple conflicts of interest: ambitious princes playing off alliances between the Habsburg Empire and the Sublime Porte. Gabriel Bethlen is a perfect example. A little history: Suleiman the Magnificent defeated the Hungarian knights on the Plain of Mohács on 29 August 1526 and annexed the territories of the Kingdom of Hungary. The Principality of Transylvania, occupying the east and other regions to the south, became a vassal province of the Ottoman sultans. Gabriel Bethlen was elected as Prince of Transylvania in 1613, a title already recognised by the Turkish Empire. He had sought refuge in Istanbul some years earlier where he had had the opportunity to admire the Blue Mosque, which had recently been built by Sultan Ahmet I. A committed Calvinist, he struggled against the Counter Reformation led by Ferdinand I of Habsburg and aligned himself with the German princes. On ascending to the throne, he emphasised foreign trade, the arts and literature. He founded his capital at Gyulafehérvár, formerly Roman Apulum (Alba Iulia in Romanian), where he had a palace built. This picture, sold in Paris by Pierre Bergé & Associés, gives an idea of the palace. Depicting the feast laid on for the ambassador of Sultan Murad IV, in the presence of his diplomatic representative Toldolaghi (real name, Paul Keresztessy) at the Divan, this picture evokes the splendour of the great ceremonial hall with decorative blue faïence panels, which were probably those of a 1623 commission, known to us thanks to a letter to Toldolaghi.

Anne Foster



Eastern European School, "The Ottoman ambassador Yousouf Mouttaher Agha being received by Gabriel Bethlen, Prince of Transylvania, at Gyulafehérvár Castle in 1625"; circa 1630, oil on canvas, 60 x 87 cm.  
Estimate: €100,000/150,000.



HD

**China, Yongzheng period (1723 - 1735),** pair of porcelain bowls decorated with underglaze blue and polychrome enamels, known as "doucai", with the six-character mark of Yongzheng in kaishu under the base. Dia. 20.7 cm. Estimation: €150,000/180,000.

# Robert de Strycker collection

## 10 June

The 2007 sale of the collection of Chinese lacquers built up by Professor Robert de Strycker and his wife was a highly memorable Paris auction that attracted the top dealers and international collectors of Asian art. The outstanding result – €2,935,090 with 91% of the total figure – made the French capital one of the key venues for the speciality. On 10 June, the same auction house, Piasa, under the hammer of Delphine de Courtry, will be dispersing the couple's collection of Chinese porcelains. Robert de Strycker, a lecturer in metallurgy at the University of Louvain, had established relations with authorities in the speciality, including the collector Sir Harry Garner (author of several books and a generous donor to the British Museum), and the eminent Chinese lacquer specialist Fritz Low-Beer. The collection being sold this spring contains pieces acquired in the late Thirties, mainly in Brussels and London. Estimates with a relatively wide spectrum provide a chance to buy some delightful pieces at attractive prices... unless the pedigree effect also impacts the small lots. In ascending order of value, we can mention a Famille Rose porcelain

bowl from the Qianlong period, formerly in the Lepage collection (€40,000/50,000), embellished with longevity peaches, lingzhi mushrooms and pomegranates in polychrome enamel. Another enchanting decoration is a cockerel with an insect in its beak, on a bottle-shaped Famille Rose porcelain vase embellished with polychrome enamel. This carries the six-character mark of the Qianlong Emperor (€60,000/80,000). The high point of the sale will undoubtedly be the pair of porcelain bowls shown here, with their blue underglaze and polychrome enamel decoration – the finest in the doucai palette. As the sale catalogue tells us, the association of rock, lingzhi, daffodil and sacred bamboo is a homophone designed to wish long life on the occasion of a birthday. The motif is found on two kesi (tapestries), one now in the imperial collection and the other in the Metropolitan Museum of Art, New York. Connoisseurs will also be aware that two other similar pieces exist: one in the Meiyintang collection published by Regina Krahl in 1994; the other in the Toguri Museum of Art in Tokyo.

Stéphanie Perris-Delmas



China, Qianlong period, Famille Rose bottle-shaped porcelain vase embellished with polychrome enamel with the six-character mark of Qianlong under the base, h.19.7, dia.9.5 cm. Estimate: €60,000/80,000.



## 11 June

### Imperial campaigns

For this Paris rendezvous with Asian arts, Artcurial has assembled pieces from various provenances, including some that belonged to Michel Beurdeley, a famous Parisian appraiser whose collection included bronze and terracotta sculpture and books from his library, and a white and rust jade vase from the Qianlong period once owned by Louis, Duke de Blacas (€25,000/35,000). The catalogue's 240 lots also include a 17th-century white china Guanyin figure bearing a He Chaozong double-gourd mark (€60,000-80,000). Also notable are the seven albums Qianlong commissioned to celebrate his conquests in central Asia, which have been in a private French collection for over 100 years. In 1765 Emperor Qing commissioned Jesuit artists at the imperial court, including Giuseppe Castiglione, the head of the project, to make 16 drawings depicting his campaigns.

Then they were sent to France for engraving, the reputation of French craftsmen having no equal. Eight artists worked on the project under the direction of Charles-Nicolas Cochin from the Royal Academy. Of a commission of 100 copies, 200 were eventually sent to China on two different ships, just in case one sank. The Mazarine Library, National Library of France and Guimet Museum have full sets of the prints. It is fairly unusual to see seven albums together. Those offered at auction include the one about the conquests in central Asia (€40,000/60,000) featuring battle scenes and delightful landscapes. The album on Liang Chuan's campaign bears Qian Long Yu Lan Bao's imperial seal (€40,000/60,000), and the one relating conquests in Annam includes six prints (€8,000/12,000).

S. P.-D.

# 12 June

Roberto Matta made the acquaintance of the spaniard Federico Garcia Lorca in Madrid almost as soon as he arrived there from his native Chile in 1934. Their meeting and the poet's execution by firing squad a couple of years later left a deep mark on the young man. He was introduced to the Surrealists by a letter Garcia Lorca wrote to his friend Salvador Dalí and slipped into a volume of poetry. In 1938, Matta took part in the group's international show at the Galerie des Beaux-Arts in Paris alongside Breton, Dalí, Dominguez and Marcel Duchamp, who called him "the deepest painter of his generation". This automatic portrait of Federico Garcia Lorca is one of the first works Matta made between 1938 and the Second World War. The drawing brilliantly illustrates psychological morphology, a sort of automatic writing aiming at bringing out the invisible part of the subject. Fabrice Flahutez, author of the 2007 book "Nouveau monde et nouveau mythe. Mutation du surréalisme de l'exil américain à l'Écart absolu", wrote that Matta, by appropriating the shamanic mask here, 'confers the shaman's gift of vision on the depiction of Garcia Lorca, and therefore on the poet, who, peering into the invisible world, perceives the source of wonder.' The drawing, annotated by Garcia Lorca, was published in New York during Matta's American exile. In October 1940 it appeared in the second issue of View, the writer Charles Henri Ford's literary magazine. Coming from a private collection, Fraysse & Associés will soon offer it a Paris auction.

Stéphanie Perris-Delmas

**Roberto Matta** (1911-2002), "Portrait automatique de Federico Garcia Lorca", Indian ink wash signed in the lower left-hand corner with an envoy to Lorca, 22 x 15.5 cm. Estimate: €6,000/8,000.



## The poet Garcia Lorca by Roberto Matta

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12 June

The Bernheims  
by Vuillard

With a small, approximately 50-page catalogue including just 44 lots and little or no media fuss, this is an auction that might have gone unnoticed. On closer inspection, the works by Vuillard, Bonnard, Delacroix, Cézanne, Carrière and others that the Paris auction house Boisgirard Antonini brought together paint a subtle portrait of the Bernheims, a family of famous Parisian art dealers. In the early 20th century, Josse and Gaston's two addresses were the headquarters of the avant-garde. In 1900 Edouard Vuillard, one of Bernheim-Jeune's protégés, started exhibiting at their gallery, and stayed with them for nearly 11 years before signing a contract with Jos Hessel. Vuillard, who was

close to both men, made several portraits of the family, including this one of Mathilde and Suzanne Bernheim on the terrace of Bois-Lurette at Villiers-sur-Mer. Both art dealers commissioned him to paint decorative panels for their villa. In January 1914 he delivered 13 of them, receiving 15,000 francs as payment (source: Musée Orsay). Our painting features the Adler sisters, Mathilde and Suzanne, who had married the Bernheim brothers several years earlier. "À la Divette, Cabourg, la porte ouverte", estimated at €140,000/150,000, was part of the same commission, but the panels were separated in 1933. In a pastel dated 1912 (€70,000/80,000), Vuillard portrayed the two art dealers in their office,

where Claude Monet's "Le Palais Dario à Venise" can be made out above the fireplace. Vuillard painted several portraits of the Bernheim brothers, including "The Art Dealers", now at the Saint Louis Art Museum. The catalogue also features works by friends from La Revue Blanche, Ker-Xavier Roussel (several paintings between €3,000 and €5,000) and Pierre Bonnard, including "Paysage du Midi par temps de mistral", which the Bernheims acquired in 1922 to exhibit in their famous Paris gallery.

Stéphanie Perris-Delmas



**Edouard Vuillard** (1868-1940), "Josse and Gaston Bernheim in their office", pastel on paper, glued onto canvas, signed and dated 1912, 157 x 149 cm.



**Edouard Vuillard** "À Villers-sur-Mer, Mesdames Mathilde et Suzanne Bernheim sur la terrasse de Bois-Lurette", 1913-1914, distemper on canvas, signed in the lower right-hand corner.  
200 x 215 cm. Estimate: €200,000/220,000.





# From the serenity of a Vu Cao Dam

## 14 June

Painting lovers will not want to miss Aguttes' auction of a broad array of works ranging from the 19th century to contemporary abstraction by French, Russian and Asian painters. Hanoi-born artist Vu Cao Dam's portraits of women, who always look serene whether they are painted or made in terracotta, will start the bidding (€3,000 to €20,000). Boldface names include Jean Baptiste Camille Corot, who conciliated his elders' classicism with the realism of subjects painted from nature. Two matching oils on canvas, "Morning Beside a Lake" and "Sunset after a Storm", will be offered at around €100,000. Corot painted them for friends in 1855 and 1856. By then he was famous and painting with a more lyrical touch whose effects of light and transparency won the Impressionists' admiration. The auction closes with 14 works on paper and oils on canvas by Georges Mathieu, mostly from his widow's private collection, offered at affordable prices ranging from €1,500 to €80,000. The oldest dates from 1958, shortly after Mathieu met members of the Gutai group on a visit to Japan. He was then the only French artist to make painting a performance centring on spontaneous gestures. In his work art lovers can follow the evolution of his abstract calligraphies until 1997.

Sophie Reyssat



**Vu Cao Dam** (1908-2000), "Portrait of a young lady leaning", 1941, ink and gouache on silk dedicated "en hommage à madame Niret", 89.5 x 59.5 cm. Estimate: €18,000/20,000.



Alexandre ROUBTZOFF, *MANOUBLA* • 120 000 – 180 000 €



Jacques MAJORELLE, *YOUKA* • 50 000 – 70 000 €



Eugène GIRARDET, *LA HALTE* • 100 000 – 150 000 €



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Tuesday 18 June, 11am – 7pm

Wednesday 19 June, by appointment

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## 14 June

### Refined jewellery and time-keepers

At its jewellery sale, the auction house Pestel-Debord is offering a collection of refined jewellery by the top names of the Place Vendôme, including this Dior ring, appealingly called "La Reine Jadéite" (the jadeite queen) (€10,000/15,000). Designed by Victoire de Castellane in 2009, it is set with diamonds, and contains a skull-like jadeite stone in its centre, appropriately illustrating the transience of passing time, while jewels themselves are eternal... On the same theme, an enthusiast's collection of watches contains a number of Patek Philipppes, including a 5140 model with a perpetual calendar, estimated at €40,000/60,000, and a platinum Rolex 118206 Oyster Perpetual Day date II, expected to fetch €14,000/20,000.

S. P.-D



# An imperial present for the tsars' chef

## 15 June

French gastronomy was world famous long before it was inscribed on UNESCO's World Heritage List. This small malachite object decorated with a 25-ruble gold coin attests to its international recognition as early as the 19th century. The item's fascinating history is intertwined with that of a man, Pierre Cubat (pronounce the T, because he was born in Alet-les-Bains in southwest France). This man left his native Aude and found a job at the Café Anglais in Paris, a renowned restaurant owned by the famous Adolphe Dugléré, where he quickly made a name for himself as a peerless chef. On a visit to Paris, the Grand Duke of Russia, who loved good food, took notice and Tsar Alexander II called him to Saint Petersburg to run the imperial kitchens, a position he held until 1883, after the emperor's death, when he returned to France. Cubat took the fortune he made at the Romanov court and bought the Hôtel de la Païva on the Champs-Élysées in Paris. His cuisine was wildly popular, especially the sole poached in a fish stock garnished with a mixture of mushrooms, shallots and onions and glazed with a Mornay sauce; it attracted a wealthy clientele. Nicolas II's visit to Paris in October 1896 changed the course of Cubat's life again. The chef went back to Saint Petersburg, where he became close to the tsar. In 1905 he returned to France for good with this imperial present, a piece of malachite with a pivoting gold stand stamped 56 zolotniki holding a 25-ruble coin dated 1896. The coin is extremely rare because only 300 were ever minted, all in the same year. Cubat's family kept the gift, which a lucky food-lover and admirer of imperial objects will have a chance to acquire at an auction by Cortot-Vregille-Bizoüard, fittingly in Dijon, a cradle of French gastronomy.

Stéphanie Perris-Delmas



Gold 25-ruble coin dated 1896 on a malachite mount. Estimate: €15,000/20,000.

HD



**Carle Vernet**  
(1758-1836),  
"Cheval Mamelouk",  
oil on canvas,  
82 x x114 cm.  
Estimate:  
80,000/100,000.

HD

## Three centuries

# of Orientalism

## 17 and 18 June

This Paris auction orchestrated by Gros & Delettrez and the expert Frederic Chanoit offers a beautiful overview of Orientalist painting, from the watercolours of Louis François Cassas to works by El Glaouil and M'hamed Issiakhem. It shows that the Orient inspired artists like Antoine Ignace Melling and Louis-François Cassas well before the 19th century and its famous travelling painters. Their journeys to the banks of the Bosphorus, Syria and Libya in the 1780s led to the publication of a book called *Voyage Pittoresque*, illustrated with many plates. The auction also ventures out into the modern Orient, with works by Algerian painter M'hamed Issiakhem, who died in 1985, including "Maternité" (€30,000/40,000), and Abdelkader Guermaz's 1976 "Paysage de solitude" (€10,000/15,000). But let's get back to the 18th century and Cassas, one of the first travelling painters. The young man had trained as an architectural illustrator, and therefore possessed the

ideal profile for Count de Choiseul-Gouffier, France's ambassador to the Sublime Porte, who was seeking an artist capable of painting Ottoman landscapes and buildings. In June and July 1785, Cassas was in Baalbek, in the Bekaa Plain, where, as usual, he sketched drawings outdoors before working them up into paintings later in the studio. Examples include "Personnages dans les ruines du temple de Bacchus", estimated at €20,000/25,000, and "Mont Thabor en Galilée", dated 1822 and estimated at €8,000/12,000. Carle Vernet, a younger painter and son of the famous seascape artist, never made the journey but depicted an Orient sprung from his imagination, using one of his favourite themes, the horse, as a pretext to evoke a distant land. The Mamluk horseman is gone, leaving his mount, adorned with the attributes of exoticism, galloping through a landscape where the artist saw fit to paint a pyramid.

Stéphanie Perris-Delmas



# The Corlay Collection

## 18 June

The Congo will be the star at Sotheby's African art auction of 50 objects from the Françoise and Jean Corlay collection. The highlights will be the effigies powerfully carved by the Songye, including an androgynous janiform being with a magical aura, and a monumental ancestor pole with a face chiselled by the sculptor; each is expected to fetch between €300,000 and €400,000. In addition to the sculptures' esoteric meaning, involving a complex cosmogony, the place of ancestors and the importance of the energy of nature and the spirits, admirers can appreciate the particularly graphic work of these craftsmen, who played with lines and planes to give their sculptures a rhythm the Cubists would have envied. A kifwebe balume male mask associated with the sun, made in the second half of the 19th century, is a fine example. The nose extends into a forehead ridge and perpendicularly divides the top of the face with coloured grooves shaping half-closed almond-shaped eyes (€70,000/100,000). Some objects in the rest of the selection have been attributed to master sculptors, such as an agere ifa divination cup from Nigeria, carved by a craftsman from the western Yoruba country, probably near Abeokuta, and a Songye head-rest with stylistic features recalling Eki art in the Kananga region. The caryatid carrying the board holding up the sleeping man's head has just one arm, which is extremely rare (€120,000/180,000). Is it an "anti-witchcraft" object to ward off spirits of the night?

Sophie Reyssat



HD

Songye mask, Democratic Republic of the Congo, wood, H. 43 cm.  
Estimate: €70,000/100,000.

# The enchanted realm of the Immortals...

## 19 June

Chinese painting liked to represent scenes drawn from Daoism, mingling ethereal aspirations and popular myths. Here we see the Jade Mountain and the enchanted realm of the Immortals, notably the palace of Xiwangmu, where the peaches of Immortality are dispensed. The sage Laozi, a contemporary of Confucius at the end of the Spring and Autumn period (mid-5th to mid-4th century BC), arrives at the summit of the temple, carried by a crane, embodying infinite longevity and closely associated with the sage, on whose red robe she appears as a decoration. Shifting clouds, enlivened by numerous figures, form paths above the turbulent waves bordering the entrance to the palace, with its white terraces dotted with pines, and its door hollowed out of the Jade Mountain. This silk painted with coloured inks in the "blue-green" style of landscape is by Qiu Ying, who was born c. 1494 or 1510 near Shanghai, and died in 1551 or 1552. He began as a mural painter and lacquer worker, then was noticed by Zhou Chen, and became his pupil. Famous for his refined and delicate brush and his interpretations of the Song masters, he painted court scenes, scholars and images inspired by Daoist legends with a lively spirit and a marvelous sense of detail. His work was highly popular and often imitated. Estimated at €6,000/8,000, this painting will be offered on 19 June by the Paris auction house Thierry de Maigret at an Asian art sale that also features a Ming hand basin in bronze cloisonné enamel on a blue background (€8,000/10,000), and an 18th century six-panel screen in black lacquer with a landscape decoration. Japan will also be represented by some lavish furniture, including a black lacquer cabinet decorated in gold and silver hira makie, estimated at €5,000/8,000.

Anne Foster

China. Laozi on his crane at the temple of Xiwangmu, ink and colours on silk, with Qiu Ying's signature, 348 x 167 cm. Estimate: €6,000/8,000.



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Set of four candlesticks with mermaids in patinated gilt bronze, Louis XVI period, c. 1785, attributed to the bronzemaker François Remond, h.145 cm, originating from the Hamilton Palace sale. Estimate: around €1,500,000.

# French 18th century masterpieces

## 19 June

The term "exceptional", too often hackneyed, fits this set of candlesticks with mermaids to perfection, it has to be said. They have all the assets appreciated by great collectors: excellent execution by a famous craftsman, and a high quality pedigree... These are to be sold in Paris on 19 June by the auction house Piasa with two other objects – masterpieces, rather – from the François Gérard Seligmann collection, the heir to an illustrious family of antique dealers. This event, which also includes some choice pieces like a Chinese lacquer desk with vernis Martin by Jacques Dubois (€400,000/600,000), looks set to be a high point in the season: a sale that should also boost the fortunes of a somewhat lifeless 18th century furniture market... But to return to our candlesticks, whose fascinating story can be traced back to the very year of their delivery: it was probably in 1784 that the bronzemaker François Remond delivered six candlesticks to the marchand mercier Dominique Daguerre, with whom he worked on a regular basis. They were intended to adorn the Duc de Choiseul-Praslin's Hôtel de Belle-Isle in Paris. Shortly after 1793, four of them – the ones here – went to the home of the Marquis de la Grange, the Hôtel de Montholon in Boulevard Montmartre, Paris, while the other two were bought by the Danish Minister of Finance and entered the Danish royal collections, where they have remained since 1796. The four candlesticks here were then bought by the Duke of Hamilton in 1827, and appeared in the catalogue of the famous Hamilton Palace collection sale in 1882. This included various 18th century masterpieces, like Marie Antoinette's lacquer writing desk and commode from Saint-Cloud, now in the Metropolitan Museum of Art in New

York, which fetched £10,000. These candlesticks, meanwhile, went for the tidy sum of £2,800 each. We find them a few years later, probably after they had embellished a princely Parisian collection, with the Franco-Peruvian businessman Dreyfus Gonzales, whose collection was sold in 1896. At this point, Jacques Seligmann entered the scene. He was a young German antiques dealer, who emigrated to Paris in 1874 and became the "supplier" to the top American collectors. Since his acquisition, the set has remained in the Seligmann collection.

Now a word about the creator of these monumental candlesticks... Historically attributed to Pierre Gouthière, they have now been ascribed to François Remond after extensive research on the bronze-maker. In fact, the two men worked together until Gouthière went bankrupt. Both illustrate French excellence in the realm of gilt bronzes. The other key piece in Seligmann's collection, also sold on behalf of the foundation named after him, is a Louis XV microscope attributed to Jacques Cafféri, with a mechanism by Passetant and Maingaut, based on the model owned by the Duc de Chaulnes, to whom we owe the adaptation of the micrometer to the microscope (up till then it was used on telescopes). Only ten examples of this model exist, most of them now in museums like the Getty in Los Angeles ([www.getty.edu](http://www.getty.edu)), which tells us that Louis XV personally owned a similar instrument in his observatory in the Château de La Muette. A speaking example of the alliance of science and art, it illustrates another specific aspect that contributed to France's influence in the Age of Enlightenment.

Stéphanie Perris-Delmas

# SPECIALITY

## Photography from every angle



### Caneva's Pifferari 20 June

For this photograph sale, the Paris auction house and its expert Christophe Goeury have brought together a collection of pictures of North American Indians, in particular a salt paper print from a paper negative of a Sioux Indian chief of North Dakota. Although the person who took the picture is unknown, the work can be dated to around 1855 (€5,000/8,000). The lion's share of the sale is given over to early photography, with the work of the Italian photographer Giacomo Caneva, an important, if not the most famous member of the Roman school founded by Frédéric Flachéron, who used to meet at the Caffè Greco. The work of this artist smacks of his initial training as a painter at Padua. He also took an interest in architecture, before finally focusing on photography in Rome, where he settled in the late 1830s. He almost exclusively used paper negatives, producing a number of Italian landscapes and genre portraits with this technique, like these two young itinerant musicians, or "Pifferari" (c. 1850-1852): a fine illustration of Caneva's sensitivity (€3,000/4,000).

### Photograph auction in Arles 3 July

Since 1970, the Rencontres d'Arles have been firmly established in the landscape of world photography. Each year, this international festival provides a snapshot of the speciality with all its trends and developments. For the first time, the 2013 edition will be combined with an auction staged by a company with a long-standing name in the field, the Paris auction house Yann Le Mouel, which is teaming up with the Lumière des Roses gallery for the occasion. For this inaugural sale, it has chosen some 200 often anonymous photos illustrating Arles and the surrounding countryside. An example is the silver halide print here of Touret (€600/800), dated 1 June 1913, showing the winner of the Nobel Prize for Literature, Frédéric Mistral, during the pilgrimage to Saint-Trophime in Arles, the city of Constantine. The print features a handwritten poem: "O Constantine, your name illuminates the history of Arles day and night, and so dazzles us that Magali closes her eyes".









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## The eye of the century

### 17 June

This Paris sale staged by the auction house Jorrem and the expert Christophe Goeury celebrated the eighth art by bringing together a collection of prints by great names in photography, first and foremost Henri Cartier Bresson. Before lingering on forty prints by the man dubbed "the eye of the century", we should mention that twelve prints of André Kertesz's famous "Distortions" are also on the menu. These fascinating images were originally inspired by a visit to the Foire du Trône in 1930 with his friend Carlo Rim. The purchase of a distorting mirror initiated a series of nudes, which were published in various magazines, including "Vu". The working prints proposed were printed during the Sixties. You will need €2,000/3,000 for one of them. Meanwhile, the photographs of Henri Cartier Bresson, on offer for the first time, were selected by him for the Delpire editions, edited by Robert Delpire and designed for books on China and Russia. In 1954, Henri Cartier Bresson was the first photographer to cover the end of the Stalin era in the URSS. Ten prints from this report are up for sale. After studying painting with Lhote, the young man set off with his Leica, taking a large number of pictures. After Spain in 1933 (represented by eight photos), Mexico the following year, London in 1938 and Boston in 1947, the photographer went to Asia. In December 1948, he immortalised the last days of the Kuomintang, of which this gold rush is a valuable record. Cartier Bresson went back there ten years later. This time, the Communists were in power, and Mao Zedong was starting the infamous "Great Leap Forward", which Cartier Bresson recorded in pictures.

> Stéphanie Perris-Delmas

## CALENDAR

## International



7/8 June

## By Fu Baoshi

Over 1,000 lots will be put for sale at this voluminous auction in Cologne, which covers the Asian arts in the broadest sense of the term, from Persia to India, Japan and Korea (Lempertz). The whole will look modest to real connoisseurs, who will focus their attention on the most notable pieces, including a fragment of a late 11th-century stele sculpted in India (H.58 cm, €10,000) and a sandstone statue of Shiva (Thailand, late 11th century, H. 63 cm, €12,000). The bronzes from Tibet have some wonderful surprises in store, such as a late 16th-century gilt brass statuette of Milarepa (H.: 12.8 cm, €30,000). Let's not leave the domain of bronze statuary before entering China and bowing to a Buddha that may date from before the Qing dynasty (H. 51 cm, €15,000), a late Ming Guanyin (H. 48 cm, same estimate), the same divinity carved in wood under the Song (H. 66 cm, €8,000) and an early 18th-century quadrangular vase in cloisonné enamel (H.44.8 cm, €30,000). Notable paintings include *River Landscape in the Rain* by Fu Baoshi (63.7 x 36.3 cm, €60,000 see photo) and a large, anonymous 19th-century mountain landscape (231 x 105 cm, €38,000). Two 18th-century jade vases (H. 12.2 and 14.3 cm) are estimated at €12,000 and 8,000, respectively. A horse from the Tang period (H. 51.2 cm) owes its €17,000 estimate to the honey glazing, whereas the price of its terracotta counterpart is not expected to exceed €10,000.

Xavier Narbaitz

# 2013 AUTUMN AUCTIONS

## INVITATION TO CONSIGN

CHINESE MODERN AND CONTEMPORARY ART · CLASSICAL CHINESE PAINTINGS AND CALLIGRAPHY  
FINE CHINESE PAINTINGS AND CALLIGRAPHY · CHINESE CERAMICS AND WORKS OF ART  
CHINESE CONTEMPORARY INK PAINTINGS · JEWELS AND WATCHES



## 2013 SPRING AUCTIONS RESULTS

**FU BAOSHI (1904–1965)**  
**RETURNING HOME AMID RAIN**

107 x 61 cm. (42 1/8 x 24 1/8 in.)  
Price realized: HK\$17,250,000  
(US\$2,211,538)  
Estimate: HK\$6,000,000–9,000,000  
(US\$774,000–1,161,000)

**CHU TEH-CHUN (B. 1920)**  
**EVOCAION A**

72 x 59.5 cm. (28 3/8 X 23 1/2 in.)  
Prize realized: HK\$7,590,000 (US\$973,077)  
Estimate: HK\$3,500,000–5,500,000  
(US\$448,700–705,100)

A world auction record of Chu's "Snow" series in terms of size, realized HK\$380,000 per unit (F)

**PATEK PHILIPPE REF. 5160**

Price realized: HK\$1,380,000  
(US\$176,923)  
Estimate: HK\$680,000–1,000,000  
(US\$87,500–128,600)

**AN EXTREMELY RARE**  
**FAMILLE-ROSE 'PEONY' VASE**  
**WITH IMPERIAL INSCRIPTION**

Price Realized: HK\$19,550,000  
(US\$2,506,410)  
Estimate: HK\$6,000,000–8,000,000  
(US\$774,000–1,032,000)

Poly Auction Hong Kong fetched a total sold value of HK\$645 million (US\$82.75 million) in its 2013 Spring Auctions, representing a 25% increase over the last season. Following the success of the Spring Auctions, Poly Auction Hong Kong is now accepting consignments for the forthcoming Autumn Sale in October 2013. Our specialists will travel to Paris from 13–18 June, should you be interested in consigning to us or require a valuation for your collection, please visit us at **Radisson Blu Ambassador Hotel, Paris Opera (16 Boulevard Haussmann, Paris), Drouot Room on G/F, from 17–18 June, 10:00am–6:00pm daily**. You may also contact us at +852 9767 0250 or via email at [gchung@polyauction.com.hk](mailto:gchung@polyauction.com.hk) to schedule a private appointment with the specialists.

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**POLY AUCTION**  
保利香港拍賣

# Murano Glass



HD

## 8 June

Murano glass is in the spotlight this month thanks to both the exhibition 'Murano, Fragile' at the Musée Maillol in Paris and now to Wright's sale on 8 June. What's more, the 200 works come from an extraordinary, single-owner, Parisian collection comprising some of the biggest names in Murano glass. The works range from as early as the 1910s to pieces from as recently as the 1990s, evoking a lively and highly creative period in the history of Italian glass. The island of Murano has been an epicentre for glass craftsmanship for centuries, flourishing in the Renaissance, but continuing to produce works of extraordinary skill and beauty, in particular during the early 20th century. Glass production became a tradition that was passed through the generations in which a select group of families dominated. One such family was that of the Baroviers who will be well represented by more than sixty works by Ercole Barovier at Wright's sale. Amongst the works on offer is a lidded vase from his 1929 Primavera collection estimated at \$40,000-60,000. The name of Barovier continues to be of great importance in the art world, with the aforementioned exhibition curated by a member of the 20th generation of the Baroviers, Rosa Barovier. It is also worth noting that two years ago a vase by Ercole Barovier achieved an astonishing result at its Bonhams & Butterfields sale being hammered down at \$170,000 (source artnet). Amongst the other Murano designs on sale will be works by Fulvio Bianconi, Paolo Venini and Carlo Scarpa, all of whom have works exhibited in the current Paris exhibition.

**Polly Brock**

(L-R) Pezzato vase (\$5,000-7,000), Fasce Orizzontali vase (\$8,000-10,000), Pezzato vase (\$8,000-10,000), Pezzato vase (\$5,000-7,000) all by Fulvio Bianconi, Occhi vase (\$6,000-8,000) by Tobia Scarpa.



8 June

**African and Oceanic Treasures**

African and Oceanic art comes to Brussels this month at Native's sale. On 8 June a selection of striking lots will go on sale in Belgium including a Dogan altar piece from as early as the 16th century (€20,000-30,000). A highlight of the sale will be a Fang spoon carved to represent a figure standing on a traditional fang sword (€20,000-25,000 illustrated). Amongst the lots from Oceania an enchanting hei tiki amulet will feature estimated at €6,000-8,000. These small, finely crafted ornaments were extremely personal and became heirlooms passed down from generation to generation.



11-14 June

**Chinese wall vase**

Uppsala Auktions will present an eclectic and exciting sale this month. The Swedish auction house will be offering a range of works including this Chinese blue and white double-gourd wall vase. Estimated at SEK 100,000-120,000 (illustrated), the flat-back vase is decorated with a garden scene showing an official surrounded by attendants and scholars. The double gourd symbolises the unity of heaven and earth; the auction house believes the vase could have hung inside the chamber of a sedan chair. Similar vases are on display at the Victoria and Albert Museum in London and feature amongst the collection of the Art Gallery of New South Wales in Sydney. The sale will also offer pieces by Andy Warhol (SEK 300,000-400,000), Jan Brueghel I and Joos de Momper II (SEK 750,000-1,000,000) and work from the 'The Pont Neuf, wrapped (Project for Paris)' by Christo estimated at SEK 400,000-600,000. **Polly Brock**





# FINE ARTS

Online Auction N° 9  
Friday, June 21<sup>st</sup> 2013, 18:00 CET

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# Modern and Contemporary Art

## 12/14 June



Sculpture and painting are on the agenda of this Lucerne auction focusing mainly on modern art from Impressionism to the contemporary (Galerie Fischer). Brilliantly representing the former are Renoir's 1896 "Double portrait de Jeanne Baudot" (24 x 40.5 cm, around CHF1 M) and Sisley's luminous "Berge à Saint-Mammès" from 1884 (42.3 x 59.4 cm, CHF1.6/2.4 M). Light also features in the modern art, with Augusto Giacometti's dazzling "Marchande d'oranges" (1932, 140 x 101 cm, CHF 500,000/800,000). Let's not leave this family of artists without mentioning Alberto Giacometti's 1961 bronze, "Buste de Caroline" (*photo*). The sculptor leads the way for the contemporary artists, including Günther Uecker ("Dark Door", 1987, 267 x 179.5 x 69 cm, CHF420,000/520,000), Joseph Beuys ("Deux ardoises de la Dokumenta 5", 1972, chalk on slate, 151.5 x 101 cm, CHF70,000/110,000) and Paul Kleinschmidt (The B-girl, 116.2 x 76.2 cm, CHF 60,000/100 000). Representing France are Arman's "Pyraviola", a 1983 bronze (E.A. no. 1/2, H.: 60 cm, CHF 30,000/50 000) and La Villeglé's "Quai des Célestins", a 1965 collage of torn posters (paper glued on canvas, 112 x 130 cm, CHF 25/40 000). Several of the (few) old paintings included in the auction are from Italy, including F. Zuccarelli's "Paysage animé" (94 x 133.5 cm, CHF 160,000/220,000). **Xavier Narbaitz**

**Alberto Giacometti** (1901-1966), "Buste de caroline" created in 1961 in an edition of 6. On the back signed "alberto giacometti" and numbered "3/6". Bronze, 48 x 27 x 18 cm.  
Estimate: CHF3.000.000/5.000.000.





## 13 June

### Axel Salto Ceramics

After the stunning results of Bruun Rasmussen's sale of Axel Salto works in March, the Danish auction house will be offering yet more works by the acclaimed ceramicist. Amongst the 33 pieces a monumental vase in sprouting style with a sung glaze (DKK 600,000-800,000) and a large vase also in sprouting style with an oxblood glaze (DKK 500,000-750,000) are fine examples of Salto's characteristically organic aesthetic. A large stoneware vase became the artist's second most expensive work to date in March (DKK 1,488,000) and this next sale on 13 June promises further high bids. **Polly Brock**



15 June

### **Albert Anker at Auction**

An oil on canvas by Albert Anker will form the centrepiece of Beurret and Bailey's auction on 15 June (CHF 500,000-700,000). The sale that will feature around 200 works from private collections will present this portrait of a young girl by Anker, an artist often described as the 'national painter' of Switzerland. Other highlights including a watercolour by Ernest Biéler estimated at CHF 150,000-200,000 and a work by Emil Nolde painted during his trip to China in 1913 (CHF 100,000-150,000) will make this sale a must-attend event. P. B.

# Schiele watercolour

**Egon Schiele** (1890-1918), "Reclining Woman", 1916, gouache, watercolour and pencil on cream wove paper. Signed and dated, lower right. Estimate: €1M.

## 21 June

Discoveries such as this recently uncovered original watercolour by Egon Schiele are extremely rare and are guaranteed to cause quite a buzz in the art market. "Reclining Woman" was miraculously unearthed amongst a portfolio of Schiele prints dating from 1917 and is set to be auctioned by the Berlin auction house Auctionata on 21 June. Its status as an original watercolour makes it a highly desirable addition to Schiele's known works. The Austrian artist, who is now recognised as one of the key figures in early 20th century art, had a short and controversial career; he was briefly imprisoned and died at the age of just 28. This piece was painted two years before his death and is one of a small number of works produced in 1916 when Schiele was serving in the army during WWI. As well as its rarity, the watercolour is a good example of Schiele's transition from his more Expressionistic pieces towards a more mature style and



one that would characterise his work in 1917. The rendering of the flesh and the provocative pose are demonstrative of Schiele's strengths as an artist. Indeed art critic Arthur C. Danto declared that, 'there is no body of work anywhere that shows the sexuality of human flesh as truthfully as Schiele's'. Such high praise has been consistently reflected in auction rooms worldwide; in February this year Schiele's drawing 'Lovers' sold at Sotheby's for 7,881,250 GBP (12,337,586 USD). "Reclining Woman" will be auctioned exclusively online with a starting price of €1 million and with works by Schiele exhibited in major galleries internationally, this piece will arouse the interest of enthusiasts across the world.

**Polly Brock**

# Impressionist, Modern and Contemporary art

## 21 June

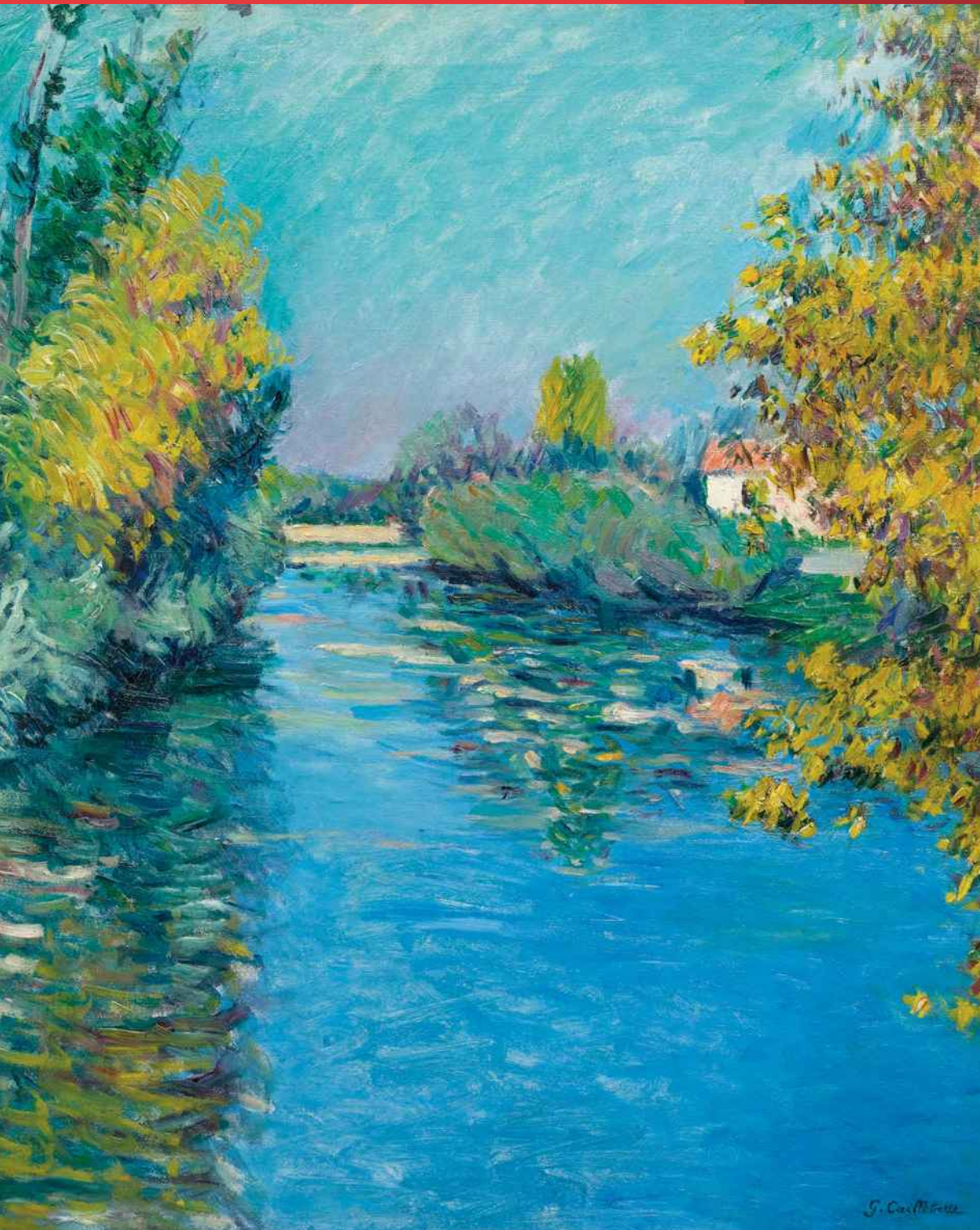
This sale by the Koller auction house, focused on the graphic arts in general and painting in particular, provides a genuine overview of European art covering almost a century and a half. While it features prints (including "Portrait de Martin Monsch", a 1919 colour wood engraving by Ernst Ludwig Kirchner, expected to fetch around CHF50,000) and works on paper, like a gouache by Wassily Kandinsky of "Boats in Holland" (1904, 35 x 50 cm, CHF350,000/450,000), the spotlight is on painting, with a large number of canvases. Through pure chance, many are in vertical format. This is the case with one of the key pieces in the sale, a Van Gogh from 1887 of "Le Pont de Clichy" (55 x 46 cm, CHF5/7 M): one of the first where the artist adopted his highly particular style, which he used right up to his tragic end. Almost contemporary with his "Bridge" are two landscapes, one by Caillebotte, the other by Sisley. The former's "Petit bras de la Seine, effet d'hiver" dates from 1890 (65.2 x 54 cm, CHF 1.6/2.5 M), while Sisley painted "A la lisière de la forêt, Les Sablons" in 1884 (CHF1.5/2 M). From the Impressionists we move on to the Moderns, with "Verre et paquet de cigarettes", a small Picasso of 1922 (19 x 24 cm, CHF700,000/900,000) and "Pont de Sèvres, le platane", a Matisse painted five years earlier (27 x 35 cm, CHF600,000/800,000). Meanwhile, contemporary

painters have a significant place here, from Josef Albers with "Homage to the square: Inquiry" (c. 1960-62, 60.5 x 60.5 cm, CHF 120,000/180,000) to Manolo Valdes and his "Cardinal" of 1986 (CHF 150/220 000). Lastly we go to Switzerland, where it is to be expected that national painters should be in the limelight. So, we have "Kastanienbäume", a Hodler of 1889 (35.4 x 27 cm, CHF350,000/450,000) very similar to "Die strasse von Evordes", another landscape the artist painted the following year (62.5 x 44.5 cm, CHF 500,000/800,000). Two paintings also emphasise the place incontestably occupied by Albert Anker, whose very large "Turnstunde in Ins." (1879, 96 x 147.5 cm, CHF 3.5/5.5M) does not eclipse the charm of "Jeune garçon écrivant", a painting from four years later (35.4 x 27 cm, CHF 900,000/1,300,000). All in all, intelligently constructed around some extremely interesting works, this is a splendid sale that is sure to draw a host of art lovers to Zürich on 21 June...

Xavier Narbaitz



**Gustave Caillebotte** (1848-1894) "Petit bras de la Seine, effet d'hiver" dates from 1890, 65.2 x 54 cm, CHF 1.6/2.5 M.



*J. Casati*





# AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W



# €62,500

## The Persian Gulf by Robert Temple

This extremely rare book led to a lively bidding battle on 24 April in Paris (Kapandji - Morhange), smashing its estimate. The book was a first edition, dated 1811. In London on 12 November last year, Sotheby's offered another copy(unsold) published the same year in London by William Haine, who published a second edition in 1813. In addition, it contained eight plates of Mauritius, published by Haine in 1813. The catalogue for the London sale indicated that it was the only book containing colour plates of views of the Persian Gulf, and the copy on offer was the first to appear at auction for over thirty years. The aquatints were by one J. Clark, after drawings by Lieutenant Robert Temple. We know nothing about this soldier who accompanied the expedition that set out from Bombay in 1809 to fight the Arabian pirates who had overrun the region. He was in the British 65th regiment, under the command of Lieutenant-Colonel Lionel Smith.

S. A.

Robert Temple, Sixteen views of places in the Persian Gulph, taken in the years 1809-1810: illustrative of the proceedings of the forces employed on the expedition sent from Bombay... 1816, large oblong in-folio with 16 aquatints.



# Military White Eagle

## €198,400

These insignia of the Grand Cross or Knight of the Royal and Imperial Order of the White Eagle were made in St Petersburg between 1900 and 1917 by the Eduard company. With a high estimate of €60,000, the cross and its plaque were finally chased all the way up to €198,400, on 26 April in Paris (Deburaux & Associates and Aponem Deburaux). This single-class order was always reserved for sovereigns, princes and the highest dignitaries of the State, whether civilian or military. The presence of two crossed swords indicates that the decoration here had a military recipient. Between 1831 and 1917, this distinction was awarded around 1,500 times, but mainly to civilians – making the example here all the more valuable, as witness the bidding. The Order of the White Eagle was created in 1325 by Ladislav I, King of Poland. It then fell into disuse before being revived in 1705 by Augustus II the Strong, monarch of the realm and Prince-Elector of Saxony. It disappeared in 1917, but was brought back into use the following year as the highest national order of Poland. As well as being rare, the decoration here stands out for its top quality execution, and with good reason: the Eduard company of St Petersburg was one of the official suppliers to the court between 1908 and 1917. The motto on the plaque reads "For faith, king and law"...

Sylvain Alliod



# Chinese palace scene



## €60,000

Estimated at around €1,500, this vase created a surprise at its sale in Marseille (Marseille Enchères Provence), on 21 April. Originating from a private inheritance, it was fiercely fought over by museums, the international trade and several European and Asian buyers. At €40,000, three bidders were still in the race. This piece, in good condition, illustrates the finesse and elegance of the decoration produced under the Qing (1644-1912), a dynasty of Manchu origin. During their reign, porcelain production reached such a level that 10,000 pieces were created for the Imperial court every year. The Emperors were keen to encourage high quality designs, and Kangxi started up the practice of creating decorative pieces as gifts for foreign sovereigns. The skill and knowledge of the ceramicists is visible here in the varied shades of blue, enhancing the delicacy of the vase. On the neck, rosettes alternate with heads of the Nian Shou, a mythical animal with a bull's body and lion's head. Giving its name to the year, this legendary beast is associated with Chinese New Year traditions. Lastly, the vase features lively bats evoking the five fortunes: longevity, wealth, joy, dignity and well-being.

Chantal Humbert

Elongated vase, porcelain, flowering branch decoration painted in blue and manganese, Qing dynasty, h. 93 cm.



€144,302

## Jade Buddha

Estimated at no more than €15,000, this 19th century Buddha (h. 17.5 cm) in celadon nephrite jade finally went up to €144,302. It was presented on 16 April at L'Espace Tajan at Tajan in Paris. The subject is seated in the lotus position on a barely visible lotus-shaped base. The meditative character of the divinity is also expressed in his face and the position of his hands. In the Chinese civilisation, jade was considered to possess every virtue and meticulous attention was given to its colour, especially when it came to sculpting the Buddha himself.

Sylvain Alliod

# Imperial China

## €3,360,000

On 27 April, the Bordeaux Sainte-Croix auction house (Alain Briscadieu) dispersed objets d'art from several collections in South-west France. Three of them registered bids at international level. First of all, a painted silk roll from the late 17th century was given the red carpet treatment. Found in an attic, and nearly 2.50 metres long, this depicts the journey of inspection undertaken by the Kangxi Emperor in southern China. To assert his imperial power, he went on a sixty-one day journey from Peking to the delta of the Yangtze Kiang, also known as the Blue River. Kangxi commissioned a series of twelve rolls from the painter Wang Hui, famous for his landscapes, to record this historic journey. Begun in 1691, it took the painter six years to complete the Emperor's tour, with help from other court artists. This fragment belongs to roll number 6. According to expert Philippe Delalande,

the rolls were mostly split up during the 20th century, between the world wars, when major dealers brought them to Europe. Other fragments from number 6 are now in Arizona, China and Europe. This specimen, which remained in a family from South-west France for a least a century, is in a remarkable state of freshness. It stages horsemen, boats, crowds and views – every element unique, and of extraordinary delicacy. Painted in ink and colours on silk, it still uses natural mineral- and plant-based pigments of astonishing quality. One scene shows the crossing of the Yangtze Kiang close to the city of Zhenjiang, and then Changzhou, where Wang Hui was born. It depicts sites in Jiangsu province in meticulous detail, and is a priceless document recording places that have now disappeared, like a cast-iron tower made during the Tang dynasty. The painting, which was expected to raise between €150,000 and €200,000, was fiercely fought for between the room and several phones. Five enthusiasts were still in the running at €1,500,000. It was finally knocked down to a keen Chinese collector by telephone. This "Journey in the South" was closely followed by a statuette of Avalokiteshvara, made of gilt bronze under the Ming Dynasty. It represents a god, the protector of daily life, and especially of children and sailors. Sitting in the position of renunciation, or maharajalltasan, it is similar to a model from the Yongle period (1403-1424) that now belongs to the Chang Foundation in Taiwan. Announced at around €25,000, it crushed its estimates, and was finally acquired for €804,000 by an Asian enthusiast. The last bid at international

**€516,000** China, Qing dynasty, Qianlong period and stamp (1736-1795), large dish in doucai porcelain, dia. 50.7 cm.



HD



**€3,360,000** China, Qing dynasty, Kangxi period, 1691-1697. Wang Hui (1632-1717), "The Kangxi Emperor's journey of inspection in the South", Nanxun Tu, fragment from roll no. 6; painting in ink and colours on silk, 68 x 247.5 cm.

**€804,000** China, Ming dynasty, 15th - 16th century, statuette of Avalokiteshvara in gilt bronze, h. 24.5 cm.

level, €516,000, went to a large doucai porcelain dish with an imperial signature: the stamp of the Qianlong Emperor (1735-1795) in the form of a six-character mark, applied in underglaze blue. This sovereign strongly encouraged the development of the decorative arts, particularly porcelain. Here the ceramicists' expertise uses the doucai, or "contrasting colours" technique. The outline of the motifs was first sketched in underglaze blue, then highlighted with underglaze polychrome enamel, necessitating a second low-temperature firing. It is decorated with two phoenixes facing each other, announcing a reign of peace and of high quality. This dish is enhanced on the edge with the eight Buddhist bajixiang emblems in the middle of the clouds, while the border is embellished with eight precious objects lying between the waves. These symbolise the attributes of Confucianism: a pearl, a chime stone, a coin, a mirror, a pair of rhinoceros horns, two books, a yarrow leaf and a lozenge. With such desirable features, the dish inspired a lively burst of bidding, and finally returned to China.

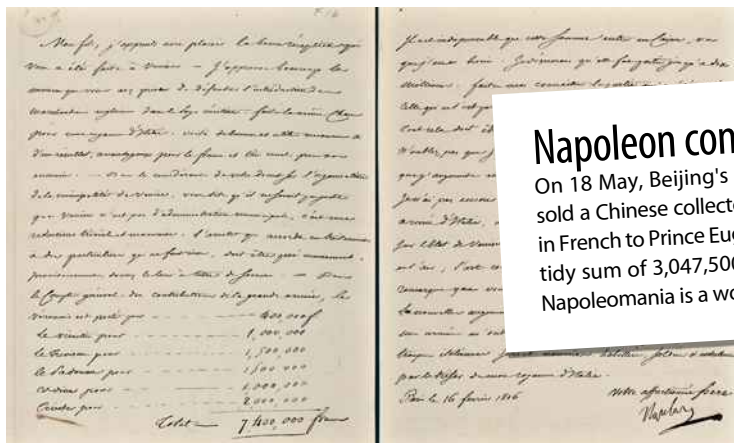
**Chantal Humbert**



# NEWS IN BRIEF

## Félix Teynard in Egypt

The auction of 40 original negatives Félix Teynard made in Egypt between 1851 and 1852 at the Galerie de Chartres on 25 May was a success. The sale totalled €888,000, including a record for "Dakkeh Groupe de dattiers", which a European collector acquired for €186,000. The Bibliothèque Nationale de France, which owns pictures by the Grenoble photographer, in particular a view of the Arab cemetery in Aswan, pre-empted two lots. Teynard, a calotypist, had taken many photographs during his trip to Egypt, which were published by Goupil et Cie in "Egypte et Nubie, sites et monuments les plus intéressants pour l'étude de l'art et de l'histoire..." in 1858.

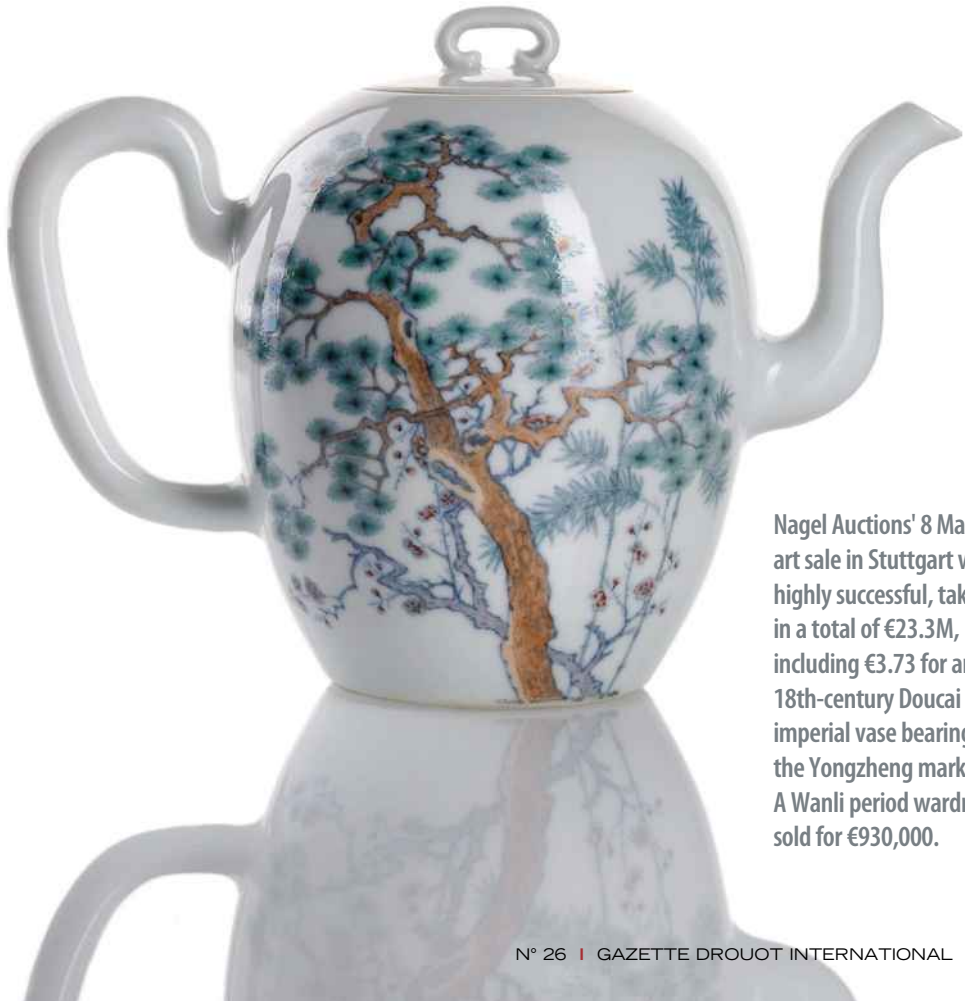


## Napoleon conquers China

On 18 May, Beijing's China Guardian auction house sold a Chinese collector a letter that Napoleon I wrote in French to Prince Eugene on 16 February 1806 for the tidy sum of 3,047,500 yuans, or €382,006. Proof that Napoleomania is a worldwide phenomenon!

## RATEAU WITHOUT PASSION

Christie's 23 May Paris auction dispersing the bathroom that Albert Rateau designed for the Duchess of Alba's Liria Palace in Madrid met with mixed success. Despite the collection's value and provenance, results stayed within the estimates' lower range: €1,665,500 for the famous lamp with birds. The monumental bathtub made in 1924-1925, a one-off piece in Carrara marble, sold for €61,500.



Nagel Auctions' 8 May Asian art sale in Stuttgart was highly successful, taking in a total of €23.3M, including €3.73 for an 18th-century Doucai imperial vase bearing the Yongzheng mark. A Wanli period wardrobe sold for €930,000.

€185,900

**Henri Hayden, the year 1917**

This picture, from the former collection of Mme Dufau in Amiens, was painted in 1917: ten years after the artist settled in Paris. From this time onwards, in his refinement of the traditional still life, Henri Hayden preferred a flat, smooth look in respect of perspective. The colours are highly expressive in this deconstructed composition, and create a powerful emotional impact. Proposed at around €90,000, it certainly whetted the appetites of enthusiasts at the Toulouse sale (Chassaing-Marambat) on 11 April. At €120,000 four bidders were still battling it out. In the end, a foreign collector carried it off at €185,900: double the estimate.

**Chantal Humbert**



**Vladimir Davidovich Baranov-Rossine** (1888-1994), "Homage to Lindbergh", 1927-1928, oil on canvas, 100 x 65 cm.



€316,200

## Baranov-Rossine record

With a high estimate of €70,000, this painting from 1927-1928 by Vladimir Davidovich Baranov-Rossine finally fetched €316,200, setting a French record for this Russian avant-garde artist. His subject deserved to take wing, as it pays homage to a flying ace, Charles Lindbergh: the first to cross the Atlantic solo in a plane. On 21 and 22 May 1927, Lindbergh made the crossing in the Spirit of St-Louis, in 33 hours and 30 minutes... The event caused a sensation, as it connected two major metropolises, New York and Paris. Apart from his feat, Charles Lindbergh made a great impression by asking to meet the mother of Charles Nungesser, who was lost on 8 May 1927 while attempting to reach New York. Baranov-Rossine depicts the pilot as an elegant gentleman nonchalantly smoking a cigarette, his plane evoked by a propeller, and the ocean crossing by the red running female form. The principal of superimposing images echoes Futurism and experiments with extremely avant-garde photography and film. The painter returned to Paris in 1925. He had stayed there between 1910 and 1914, mixing with "La Ruche" – Alexander Archipenko, Marc Chagall, Chaïm Soutine and many others. He was also friends with the Delaunays. Having studied in Odessa, then Saint Petersburg, the artist showed a particular taste for merging the arts early on, creating polychrome sculptures entitled "Symphony". His dream of combining music, colours and shapes culminated in his optophonic piano, presented in Moscow in 1924. He continued his explorations in Paris.

Sylvain Alliod

HD

€87,087

The 24 drawings of Jean-Guillaume Moitte from the former collections of the Odier Company raised a total of €87,087 on 20 April in Paris (Artemisia Auctions). The highest price was €6,120 for a drawing of a basin with handles in the form of grotesque bearded man masks (see illustration). Jean-Guillaume Moitte's drawings featured among the 176 items bought for €1.2M in December 2009 by the Musée des Arts Décoratifs in Paris, half being funded by the state and the other half by two sponsor companies, the Société Générale Immobilière (LSGI) and the company SA Fibelaage. Mainly working as a sculptor, Jean-Guillaume Moitte was an ornamentist for the silversmith Henry Auguste (1759-after 1816). When Henri Auguste was declared bankrupt, his drawings were bought by Odier and Biennais. It was hardly surprising that Auguste's assets were of keen interest to the Empire's two leading silversmiths... Henry's father, Robert Joseph (1725-c. 1795), who had worked for Thomas Germain, was one of the first in the trade to adopt Neoclassical codes, delivering a sumptuous Grecian-style salt cellar to Madame de Pompadour.

S. A.

€6,120. Jean-Guillaume Moitte (1746-1809), "Study for a basin", drawing and ink wash in Indian ink, 20.5 x 45.5 cm.



# Drawings by Jean-Guillaume Moitte

# Success for the library of the Ducs de Luynes

## €2,353,465

The first section of the Ducs de Luynes' library at the Château de Dampierre totalled €2,353,465 on 29 and 30 April (83.7% by lot; 92.7% by value: Sotheby's France), after an estimate of €1.2 - 1.7 M. Buyers' premiums included, 63% of the lots exceeded their high estimates. The highest bid, €373,500, achieved a world record for a military map. This went to the hand-drawn "Plan of action of Gloucester Town between an American party of around 350 men under General La Fayette and part of the troops of Lord Cornwallis (...) on 29 (Septem)ber 1777..." As you will have guessed, we are in the middle of the American War of Independence. We know of only thirteen hand-drawn maps by or after the cartographer Michel Capitaine du Chesnoy, La Fayette's aide-de-camp. There were close links between the Luynes family and Lafayette, as the duchess's brother fought beside the Marquis in the battle of Yorktown. We stay in the same area with €56,700 for two maps hand-drawn in 1757 by the Comte de Breteuil, a broad view (29 x 79 cm)

of Rio de Janeiro and a Plan of Rio Janeiro Bay and its defences (53 x 73 cm). The second six-figure bid, €301,500, went to an album of the "Public celebrations given by the city of Paris on the occasion of the marriage of Monseigneur le Dauphin on 23 and 26 February MDCCXLV (1745)", embellished with nineteen watercolours – nine of them double-page – with details added in graphite pencil, and highlights in gouache and Indian ink. It was presented in a morocco book-shaped case bearing the Luynes coat of arms. At €104,700, the estimate was quintupled for a late 15th century illuminated book of hours in French and Latin, produced in the north of France (Brittany or Normandy), containing fifteen half-page miniatures. Lastly, €61,500, smashing its estimate, went to twenty-one etchings by Charles-Germain de Saint Aubin for the "Premier Essai de Papillonneries Humaines" dedicated to the Duchesse de Chabreuse. The dispersion of the second section of this library will take place on 22 and 23 October this year. Sylvain Alliod



**€373,500** La Fayette, Gilbert de Motier, marquis de. "Plan de l'action de Gloucester entre un parti Americain d'environ 350 hommes sous le Gal La Fayette et un parti des troupes de Lord Cornwallis commandé par ce Cant Gal après son fourrage dans le Jersey le 25 9bre 1777."

# The library of Marcel Desjardin

## €1,156,129

The dispersion of Marcel Desjardin's library in Paris on 15 May was a success, reaching €1,156,129 (Beaussant-Lefèvre). As the figures show — 94% of the lots were sold and 99.9% of the value was reached — the estimates were often significantly surpassed. There were two six-figure bids and 20 five-figure bids. The reunion of the “Hymnes” by Pierre de Ronsard in original editions with a gilt vellum period binding (see reproduction) sparked a bidding war that drove the price up to €211,925. The first two titles make up the first book of this collection of philosophical poems, which various collective editions of Ronsard's work subsequently augmented. The poet used the tradition of ancient hymns to evoke not the gods, but subjects like justice, death and heaven. The second six-figure bid, €121,100, was for the nine-volume first edition of the “Mémoires” (Leiden, Jean Sambix the Younger, 1665-1722) by Brantôme, whose real name was Pierre de Bourdeille. Bearing the emblems of Baron de Longepierre, they feature a period Morocco leather binding, probably by Boyet.

Sylvain Alliod



€211,925 Pierre de Ronsard (1524-1585), “Les Hymnes...” (1555), “Hymne de Bacus...” (1555) and “Le Second Livre des Hymnes” (1556), Paris, André Wechel, period binding in gilt vellum.

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UPCOMING AUCTIONS THE MAGAZINE

UPCOMING AUCTIONS

### 12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇编了一系列亚洲古玩珍品，其中包括一尊康熙年间的铜制鎏金玉童佛像和一幅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，板估价从高到低将可看到张大千1939年作竹石图、黄宾虹的一幅山水和其另一幅齐白石于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  
午间

teou-Badin拍卖行将在德鲁奥拍卖中心展精品。这只铜胎掐丝珐琅扁瓶就是其展品。瓶底成注有“大清乾隆年制”字样。瓶身和果枝折枝是扁瓶图案引人注目。精湛的工艺是时中国艺术的繁荣。估价30,000-40,000



### 12月17日 玉如意

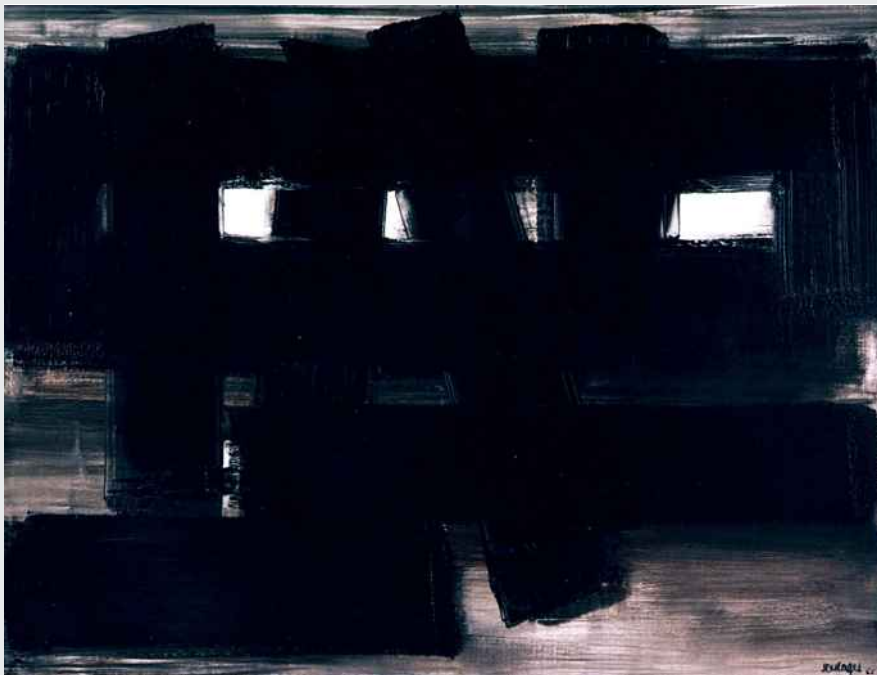
如意如意，如人心意。如意自古便具有强烈的象征意义。祝融、长寿、富贵。如意在古代是一种具有所有这些吉祥寓意的物件，常被视为祝融化身。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。遇上这柄清代如意以青绿软玉制成，是塔希拍卖行(Tajan)12月17日巴黎拍卖会的另一件精品(估价30,000-50,000欧元)。当日将要上拍的还有一只乾隆年间铜鎏金掐丝珐琅花卉灵芝纹四方瓶(估价20,000-40,000欧元)和一瓶双面山水白玉插屏(估价8,000-12,000欧元)。

### 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，佳士得精选了一批藏品上市，其中包括一对乾隆年间仿古铜鎏金饕餮壶(估价10万-15万欧元)。本次将要上拍的另一件古玩则是宝墨图上这尊13世纪彩绘泥塑观音坐像(估价20万-30万欧元)。观音作为佛教菩萨之一最早源于印度，传入中国后备受尊崇，成为最流行的神祇形象之一。在中国可以找到众多神态生动自然的观音等身像。体现了宋朝艺术家对吾人入文主义方面的早期探索。在10-14世纪间，观音的形象和传统在中国北方迅速流行开来。

Stephanie Perle Delmas





**Pierre Soulages**  
(b. 1919), "Peinture  
3 novembre 1955",  
oil on canvas,  
60 x 81 cm.

€557,640

## From black light to "outrenoir"

A painting by Pierre Soulages largely lived up to its promise at this sale staged in Limoges by the auction house Galateau-Pastaud on 21 April. Exhibited in 1966 at the Museum of Fine Arts in Houston, it belonged to Todd Anderson, a big name in international golfing. Listed in the catalogue raisonné of the work by Pierre Encrevé, it was expected to make around €450,000. In less than a minute, it was swept off by a private French collector "well-known in the art world for his interest in the painter, and that period in particular," to quote auctioneer Bernard Galateau. Pierre Soulages, born in Rodez, went to live in Paris and produced his first abstract paintings there in 1946. Broken colour bands, wide rectilinear black bars and refined patches of white formed a system evincing space, form and light at the same time. Black then became his favourite colour, and the artist made brilliant use of the powerful contrasts it brings out. "Black is the colour that stands most in opposition to everything surrounding it. A black and white picture has nothing to do with its coloured environment." This deliberate asceticism led to paintings of impressive mastery. The picture here, presented in good condition, was painted five years before Soulages' first solo exhibition at the Galerie de France, which made quite a stir. At this period the artist was radicalising his approach, focusing solely on the dialogue of black and white. The colour is applied uniformly, in bands of equal intensity.

**Chantal Humbert**

# Sazikov company

## €123,750

The unusual patina of this group is due to its material: silver. Its intrinsic quality – 10.3 kg of precious metal – accounted for the result obtained on 26 April in Paris (Rossini): €123,750 after a high estimate of €18,000. This was the highest price obtained for the name in Cyrillic on one of the hallmarks: "Pavel Sazikov" (source: Artnet), even if higher amounts have been recorded for large sets of silverware bearing this mark. Because it is not an artist, but the name of a dealer (and later of one of his grandsons), the founder in Moscow, 1793, of one of Russia's oldest silversmith's workshops. Business seemed to have flourished, because the company was referred to as a factory from 1810 onwards. His son Ignatii (1796-1868) succeeded him, and continuing what his father had started, opened a branch in St Petersburg in 1842. At the time, there was increasing demand for pieces in the Russian, rather than the European, tradition. In 1846, the company obtained the title of supplier to the court, and thus the right to feature the imperial two-headed eagle beside its name. On Ignatii's death, his three sons carried on the company: Sergei and Pavel took on the Moscow branch, and Valentin the St Petersburg

establishment. The latter closed in 1877 and ten years later, the Moscow factories were taken over by Ivan Khlebnikov, a silversmith with an international reputation in cloisonné enamel silverware. This technique was also mastered by Sazikov, whose output reflected the changing tastes of its Russian clientele for nearly a century. The company naturally provided a comprehensive range of products, from small boxes for daily use to opulent tea and coffee services. Sculpture was also one of its fortes. We do not yet know who created this horseman, but perhaps the buyer has an idea...

Sylvain Alliod



Pavel Sazikov, Ottoman horseman,  
silver, weight: 10.3 kg,  
h. 39.5, l. 41 cm.

HD

# €324,800

## A life of luxury!

The furnishings from a legendary Paris luxury hotel, the Crillon – over three thousand lots – were estimated at around €1M. All of them found takers, but the total was €6 M in the end! These five days of sales (18 to 22 April; Artcurial) involved two thousand bidders competing in the room and 2,700 on the Internet, together with 6,000 absentee bids left by some of the 25,000 visitors to the exhibition. Buyers came from some thirty countries! In short, this was an undeniable success, which gained from the aura of a historical venue overlooking one of the world's finest squares: the Place de la Concorde. A contemporary art collector from Northern Europe carried off the most expensive piece at €324,800: the mirror bar in the photo, designed by César. Its estimate had been only €12,000. On the same theme, a mini-bar customised by Enki Bilal went up to €77,940 after an opening price of €5,000. This was one of the mini-bars and seats worked on by artists, sold on behalf of the SAMU Social and the Foyer de la Madeleine. In the Les Ambassadeurs restaurant, pride of place had been held by a Philippe Starck Dark Super console table in Baccarat crystal, whose Neoclassical vein blended perfectly with its surroundings. Thanks to a buyer from the Middle East, it achieved its high estimate, €77,940. More surprisingly, the sign marked "Hôtel de Crillon restaurant-bar", displayed outside on a bracket, soared up to €25,980 after a high estimate of €300.

S. A.



**César Baldaccini**, known as César (1921-1998), bar with façade inlaid with faceted mirrors, with three matching mirrors, with three matching panels and seven shelves.



# Pre-Columbian America

## €1,933,250

In thirty lots sold on 24 April by the auction house Binoche & Giquello, Pre-Columbian art made a total of €1,933,250. Twelve five-figure bids were registered, together with a fine harvest of five at six figures. €400,000 was achieved twice, notably for the carved serpentine dignitary in the photo, whose massive, geometric conception is characteristic of the Teotihuacan culture's classical period. Its high estimate had been €280,000. The second bid at €400,000 went to a man sitting cross-legged from the proto-classical period (100-250 BC) of the Jalisco culture. This is in hollow terracotta with red, brown and beige slip, with areas blackened by fire (h. 58.5 cm). Once part of the Guy Joussemet collection, a Chupicuaro Venus from western Mexico dating from the pre-classical period (400-100 BC) went for €175,000. This hollow ceramic figure, with hands resting on her stomach, sports brick red slip with cream geometrical decoration emphasised with black lines (h. 37.9 cm).

We now turn to Guatemala, and a lidded tetrapod terracotta vase in black glazed slip carved with stylised motifs (h. 33 cm) at €237,500. This dates from the Ancient Classical period (250-600) and is remarkable for the handle on its lid: a genuine sculpture representing a mythical dragon with raised tail, head bent back and wide-open jaws revealing a human face, in the classical Mayan style.

Sylvain Alliod

**€400,000** Teotihuacan culture, Guerrero state (?), Western Mexico, classical period (450-650). Standing dignitary, polished serpentine with glossy surface and iron oxides, h. 33.9 cm.





Attributed to Jean Baptiste Tiliard (1686-1766), early Louis XV period, pair of armchairs in sculpted and gilt wood, upholstered in 18th-century silk damask.



€93,750

## Attributed to Jean Baptiste Tiliard

This pair of armchairs, estimated at €40,000 at the Daguerre auction on 17 May, is attributed to Jean-Baptiste Tiliard, considered one of the finest furniture-makers of his time. The model is similar to that of the pair in the Bouvier donation, now at the Carnavalet Museum in Paris, and stamped with the master's mark. It features this type of chair's sought-after characteristics: a broad width, a backrest "à la Reine" and rich, asymmetrical carving typical of the rococo vogue early in the reign of Louis XV. But some of the sculpted décor's details still bear hallmarks of the Regency, and the backrest has kept the shoulder typical of the period. Tiliard belonged to a prominent dynasty of cabinet-makers that can be traced back to his ancestor Pierre, who was working ca. 1600. He was received as a master cabinet-maker in 1717 and remained faithful to

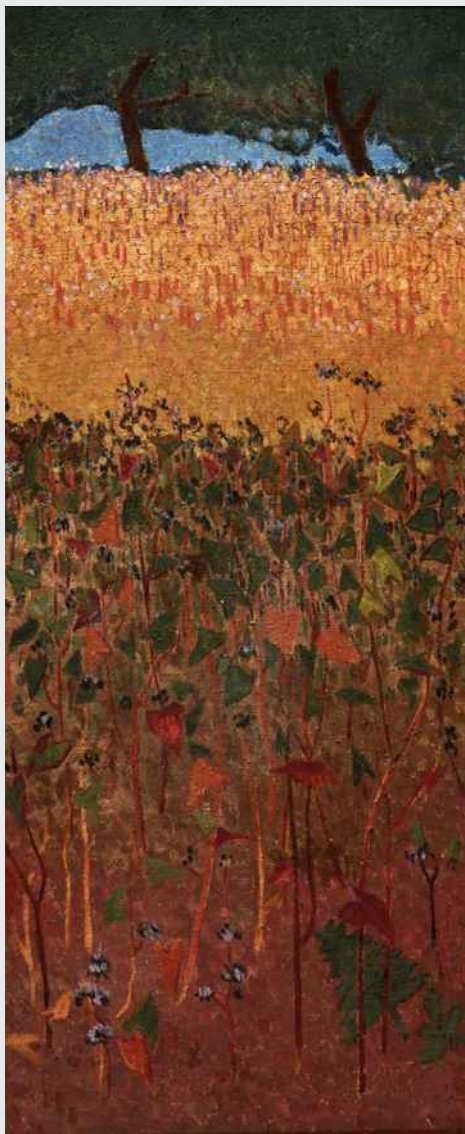
the Louis XV style, ignoring the advent of neoclassicism towards the end of his life. He used the same stamp as his brother Nicolas (1676-1752) and his son Jacques Jean Baptiste (1723-1798), to whom the chairs with stiff Louis XV lines decorated by classical motifs are usually attributed. Jean Baptiste's workshop had 11 benches, a high number. He and his brother worked with the sculptors Portebois, Damien Quintel and Nicolas Heurtaut. After the death of his father Jean II (1655-1728), he probably acquired the title "maitre menuisier du garde-meuble du roi" and, consequently, worked for the Crown, but not only. The list of his customers reads like a who's who of the aristocracy's greatest names, including the Prince of Soubise, Dukes of Aiguillon, Antin, Noirmoutier and Sully, Duchess of Mazarin and Count of Evreux.

Sylvain Alliod

# For the Musée d'Orsay

## €274,800

This painting was the star in a Brest sale on 4 May devoted to Brittany schools (Thierry-Lannon & Associés). Indicated at around €150,000, it ended at the top of the bidding. To general applause, Yves Badetz, curator in charge of purchases at the Musée d'Orsay, pre-empted it for the Parisian museum. Brilliant, sunny and highly coloured, it illustrates an important stage in the work of Paul Sérusier. Rapidly freeing himself from Gauguin's influence, the painter became an intermediary between the Nabis and the Pont-Aven group. He turned to the Italian and Rhenish Primitives, and in around 1892-1894 produced a painting imbued with the quintessence of Synthetism. Five years later, when staying at Beuron Archabbey in Bade-Wurtemberg, he was seized with enthusiasm for "sacred geometry": mathematical formulas laid down by Father Lenz, whose idea was to simplify art. At the same time, Sérusier worked on the musical correspondences of colours, leading to the creation of chromatic circles. In the final years of the 19th century, he also aspired to a greater sense of gravity, perfectly embodied in the soil of Brittany. The artist stayed regularly at Châteauneuf-du-Faou, where he painted the surrounding countryside. As well as grassy valleys and mysterious hills, Sérusier loved painting golden wheatfields, as in the picture here, which came from a private collection. This is enlivened in the foreground with a beautiful carpet of flowers, reminiscent of the "millefleurs" tapestries of the Gothic period, unconcerned with perspective. Illuminating the composition with blazing colours, Sérusier fills it with intense, scintillating vibrations drenched in light. This painting from around 1900 is a forerunner of several movements in 20th century art. It is only fitting that it should go to the Musée d'Orsay, where it will join its elder sibling "Le Talisman": the first milestone on the road to modernity. **Chantal Humbert**



**Paul Sérusier** (1864-1927), "Le Champ de blé d'or et de sarrasin", oil on canvas, c. 1900, 103 x 47 cm.



£800,000

### Saeed Motamed collection

Iranian-born Saeed Motamed (1925–2013) was an engineer when he left his country to settle in Germany. Until the revolution of 1979, he returned periodically to Iran, and began buying his first works of art there in 1953. The collection eventually encompassed large areas of Islamic art up to the early 20th century, from Turkey to India, and even went back to before Islam began, with works from the Bronze Age. This collection, minus some important pieces that went to the British Museum and various German museums, was dispersed on 22 April in London by Christie's for a total of nearly £800,000, with the proceeds going to charity. The top bid, £25,000, was obtained by two separate Indian objects: a 19th century gold-damascened shield, and a late 17th century Mughal rock crystal cup (see illustration). Only a little below this price, at £23,750, came a Qajar album of calligraphies, tripling its initial estimate. There was another tie – at £21,250, this time – between a silver Sassanid bowl (c. 6th century AD) and a collection of six Iranian or Turkish bindings with stamped gilt decoration, dating from between the 16th and 17th century. Collections of Islamic art have become fairly rare at auction, and this sale thus enabled a highly reassuring assessment: the rate for these works, which reached a peak in the Eighties and then collapsed, seems to have recovered.

X. N.

Paul Cézanne, "Les Pommes",  
 painted in 1889-90, oil on  
 canvas, 38.5 x 46 cm.



## Cézanne's apples

# 41,6 M\$

7 May. This was the first sale of the New York session devoted to Impressionist and modern art. It was a triumph, with an overall result of \$230 M for 71 lots, 61 of which sold (Sotheby's). To no-one's surprise, Cézanne's "Pommes", a painting from 1889, achieved the top price in the sale when it went for \$41.6M. The work was part of the remarkable collection built up by Alex and Élisabeth Lewyt, as was a superb "Amazonne" painted by Modigliani in 1909, which went for \$25.92M, exactly within its range of estimates. From the same provenance, a Chagall of 1952, "Animal dans les fleurs", sold for \$4.75M, while a "Femme à l'éventail", painted by Berthe Morisot in 1876, found a buyer at \$4.36M.

From various collections we can also note a "Paysage de La Ciotat" by Braque from 1907 (\$15.84M), a proof cast in Rodin's lifetime of the celebrated "Penseur" (h. 71.5 cm,

\$15.28 M) and "Sylvette", a sculpture by Picasso in painted metal executed in 1954 (h. 70 cm, \$13.6M). Another Picasso, a large "Buste d'homme" dating from 1969, was carried off at \$9.68 M, while the "Poiriers en fleurs" painted by Monet in 1885 blossomed at \$8.56M (by the same artist, "Automne à Jeufosse" doubled its low estimate when it sold for \$4.86M) and a small (32.5 x 23 cm) "Églogue en Provence, un couple d'amoureux" did away with any sentimentalism in achieving \$7.01M, reflecting the estimate for this Van Gogh of 1888. A selection of top quality works, often with satisfying provenances to match, presented with judicious estimates: that's all it takes to ensure the success of a sale – at least, if potential buyers go with the flow... This has been the case for several seasons, and we can only hope that it will continue.

Xavier Narbaitz

# \$18.04M

## Record for Soutine

Once again, some excellent results: of the 47 lots in this large sale staged on 8 May by Christie's in New York, 44 found takers, with a final total of \$158.5M. The market is thus maintaining the solid performances it has produced over the last few seasons, with buyers willing to pay top prices for any work of quality. For example, a new record was set for Soutine, when his "Petit Pâtissier" sold for \$18.04M, within its range of estimates. Dating from around 1927, this was the crowning work in a series of six begun in 1919. After this young pastry cook came "Trois Acrobates" depicted in a painting by Chagall the previous year (116 x 88 cm, \$13M): a version of a gouache he had executed in 1911. Both works emanate a sense of human tragedy: a feeling also found in a spectacular Schiele of 1913, "Self portrait with a Model", which doubled its low estimate when it went to a European enthusiast for \$11.32M. Another work also crossed the \$10M threshold: a Miró from 1933, modestly entitled "Painting", which fetched \$10.98M.

Xavier Narbaïts

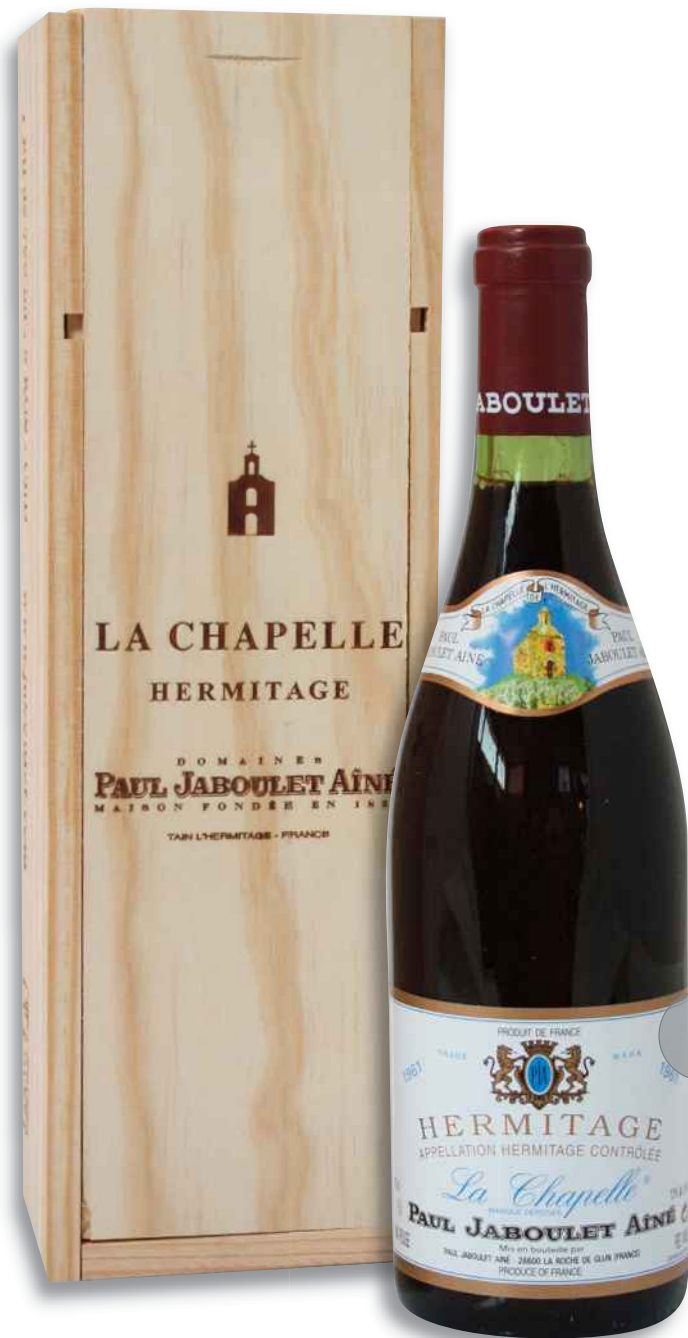


**Chaim Soutine**  
(1893-1943),  
"Le Petit pâtissier"  
signed 'Soutine',  
oil on canvas,  
76.5 x 68.9 cm.  
Painted circa 1927.

\$HK73,200

## A 1961 Hermitage La Chapelle

On 18 and 19 April, the French houses Ruellan and Labarbe held their third wine auction in Hong Kong. The sale confirmed that demand on the Chinese market is strong, especially for old vintages, like a 1976 Romanée Conti that sold for \$HK63,440 and a 1961 Hermitage La Chapelle for \$HK73,200. Connoisseurs snatched up as many Bordeaux, seeking out chateau-bottled wines especially, as Burgundies. The discriminating clientele of private individuals and professionals was barely interested in recent vintages.



HD

# SO USEFUL

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CHF25,88M

## The new "Winston Legacy"

Alone in its showcase, the huge stone lit up the entire room: 101.73 carats of perfection in the form of a pear-shaped diamond classified D, IF by the GIA. Expectations were thus high on 15 May in Geneva, but (it seems) with good reason: so much splendour could hardly leave buyers indifferent (Christie's). Nor were they: this diamond "as big as the Ritz" went to the jeweller Harry Winston in exchange for CHF25.88 M (i.e. \$26.73M: a price per carat of \$254,400). For this amount, the jeweller, according to tradition, had the right to name the stone. It is now called "The Winston Legacy". This was the linchpin of a sale that achieved remarkable success with an overall total of CHF98.87 M (\$102M or €79M), with lots selling 86% and 92% by number and value. Several other diamonds also garnered excellent results: Laurence Graff bought an oval stone (26.24 cts, D, VVS1) for CHF4.32M, which had once belonged to him in the past. Also noteworthy was a very rare red diamond (1.92 ct, VS2) knocked down to the American trade for the record sum of CHF3.14M (\$3.25M; \$1.63M/carat). However, what this sale really brought to light was the confirmation of the remarkable rise in the price of fine pearls: a rise that has been evident for the last few seasons. Here, a pair of drop-shaped pearl pendants (261.66 and 216.37 grains), though somewhat baroque, sold for CH2.36M, while the Middle Eastern trade quadrupled the high estimate for a classic three-row necklace (5.2 to 11.4 mm in diameter) "giving" CHF2.36 M for it. But this was a trifle compared with the CHF8.18M paid for a necklace of 23 pearls (10.4 to 13.7 mm in diameter), also containing diamonds and an emerald.

Xavier Narbaïts





# Post-war art in the heavens

## \$495M

The offer had it all, and so did the result achieved on 15 May in New York: \$495M ! What's more, the lots were sold at 94% by number and value alike, 16 artists' records were broken and 59 lots went over the million dollar mark (including 23 over \$5M and 9 over \$10M Christie's ). So whichever way you look at it, these were extraordinary figures for a public sale, which took place in a positive hail of bids as the room was in competition with countless telephones. Jackson Pollock came out the grand winner of this unbelievable evening, thanks to "Number 19", a 1948 painting that inspired a battle up to \$58.36M: double its estimate. Roy Lichtenstein came next with "Woman with flowered hat", a painting from 1963 carried off by a European collector for \$56.12M, while another painting by the artist, "Nude with yellow flower", sold for \$23.64M: a price that was almost as remarkable, considering that it dated from 1994, a

period less sought-after in the artist's work – in principle. Jean-Michel Basquiat's "Dustheads" also set off for Europe in exchange for \$48.84M, smashing the artist's record (the previous one, set with Christie's last November, was "only" \$26.4M!) And for good measure, a work on paper by the artist, "Furious man" also went for a record price in the medium: \$5.72M. "Black on Maroon", a Marc Rothko of 1958, was not one of the artist's best works, but that didn't prevent it from selling at \$27M, slightly ahead of "To Fellini" painted the same year by Philip Guston (\$25.88M). Two Willem De Kooning works, one from 1953, the other from 1984, sold for \$19.16 and \$9.75M respectively. And the European artists who featured in the sale were also warmly received: \$21.96M went to "Abstraktes Bild, Dunkel", a Gerhard Richter of 1986 and \$14.12M (yet another record) to Manzoni's "Achrome" of 1958.

Xavier Narbaix

**\$56.12M** Roy Lichtenstein (1923-1997), "Woman with Flowered Hat", signed and dated 'rf Lichtenstein '63' (on the back), Magna on canvas, 127.3 x 102.2 cm.





# MAGAZINE

# NEWS IN BRIEF

© Coll & Cortés Fine Art, Master Paintings Week



## Master Paintings Week

In five years the Master Paintings Week of London, specialising in European painting, has become a part of the art market landscape where fairs and shows proliferate. From 28 June to 5 July approximately 20 dealers and three auction houses will offer a wide selection of works dating from the 15th to the 20th century. This year's revelations include a rediscovered work: a painting by Francesco Barbieri, known as Guercino, "The Expulsion of the Money-Changers from the Temple", 1634, presented by Coll & Cortés Fine Art.

[www.masterpaintingsweek.co.uk](http://www.masterpaintingsweek.co.uk)



## Simon Hantai retrospective

Simon Hantai's work is relatively unknown to the general public because it is seldom shown: the artist retired from the art scene in the late 1990s. The Centre Pompidou show, under way until 2 September, restores the creator of the famous pliage ("folding") to his rightful place in the second half of the 20th century. This is the first major retrospective of works by the abstract artist in 35 years. The Parisian market did not wait. The best prices recorded for Hantai's works were in The French capital. The last one was for a 1969 pliage from the Marcel Brient collection that sold for €720,750 in September 2012. [www.centrepompidou.fr](http://www.centrepompidou.fr)



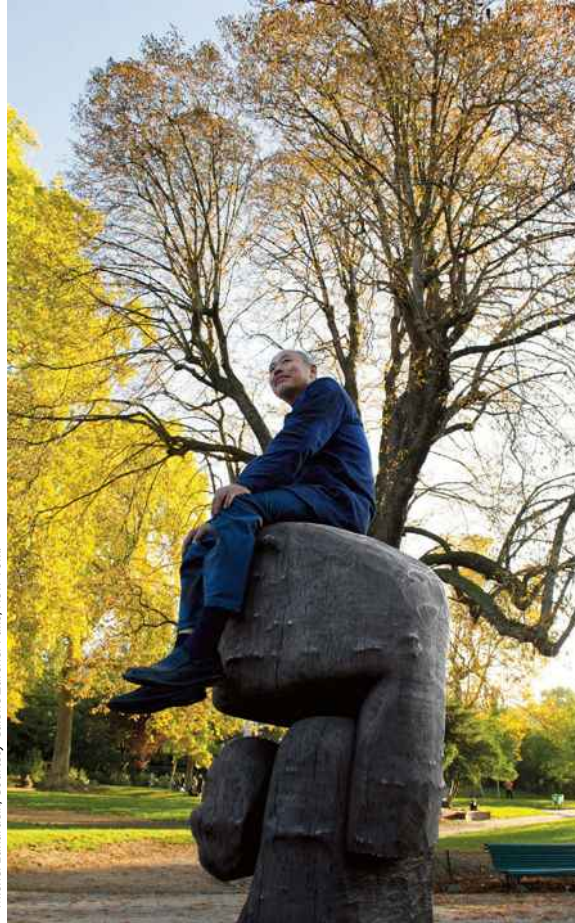
© Adagp Paris 2013

Approximately 60 galleries specialising in African and Oceanian art will participate in the 23rd Bruneaf from 5 to 9 June. This year Benoit Rousseau's collection of Leda statuary will be presented at the same time as the fair. [www.bruneaf.com](http://www.bruneaf.com)

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Photo Charles Meur



© Michel Lumarcelli, Courtesy Galerie Zürcher Paris, New York.

## Wang Keping's women

The sculptor Wang Keping has lived and worked in France since his exile from China in 1984. He was then 35, and had been one of the founders of The Stars, a group of dissident avant-artists. Since then, he has painted a myriad of well-endowed figures evoking original goddesses. His wooden sculptures proudly stand in a contemporary art landscape that is no longer used to craftsmanship and the value and importance of feeling. The artist's latest works are on display until 23 June at the New York annex of the Galerie Zürcher, his Parisian dealer since 1986.

# EXHIBITIONS

## The being and **the neon**



SEE THE  
VIDEO

The only stable thing is movement, always and everywhere," said Jean Tinguely. "Dynamo", an ambitious exhibition at the Grand Palais directed by the masterly hand of its curator, Serge Lemoine, is a major event. For this is the first time since the 1967 exhibition "Lumière et Mouvement" (light and motion), at the Musée d'Art Moderne de la Ville de Paris, that a major French establishment is focusing on the optical and kinetic arts, with their pioneers and followers, from the 20th century to the present day. "A far cry from trivia, fashions and events, the idea behind this venture was to unite the generations, forge links between them and bring countries and continents together to show the lines of force in a movement expressed with so much energy, constancy and vitality right up to the present," writes Lemoine in his introduction to the catalogue. This book, incidentally, cannot transmit the true visual scope of the exhibition, as the works are designed to be walked through, experienced and even touched. So you yourself need to live through this odyssey and the playful, jubilatory sensation that unfolds, and be willing to lose your bearings – or be overwhelmed by the resulting dizziness. The visual experience starts with Fujiko Nakaya's installation in the Square Jean-Perrin fountain, transformed into an

ocean of mists. Inside, it opens with John Armleder's six-metre installation from 2004, "Voltes III", where the light moves sideways from neon to neon. The work sets the tone for the exhibition: it's impossible to look at it for a long time, or the retina goes frantic. Often this art of visual confusion is highly – and deliberately – disturbing to the viewer, in the way that suspects are interrogated with a light shone into their eyes. This instability is all part of the adventure. "The decisive action consisted not of representing light and movement any more, as futuristic artists were the last to do, but to use light itself and integrate motion into the very concept of the work," says Lemoine, talking about the one hundred and forty-two artists featured: a number meaning that the exhibition oscillates between anthology and exhaustiveness, even though Olafur Eliasson was unable to participate. A number of names have monograph exhibitions in Paris, like Julio Le Parc and Jesús Rafael Soto: the sign of a real reappraisal of what is closer to a trend or a "dynamic" than a movement. After a section dedicated to contemporaries – Jeppe Hein, François Morellet, Carsten Höller and Ann Veronica Janssens (whose coloured artificial fog seems somewhat toned-down), the circuit endeavours to order the abundance of the post-1945 decades a little by focusing on practices and effects. One feat is to have reconstructed the maze of the GRAV (visual art research group), shown for the first time at the third Paris biennial in 1963, half a century ago. Here visitors are immersed in this labyrinth of cells with sets of revolving mirrors or psychedelic wallpaper, and emerge alive, but not unscathed... "The human eye is our starting point," as the GRAV said in their 1961 tract. "Dynamo" is also an occasion to reassess work that is

"Dynamo. A century of life and motion in art, 1913-2013", Grand Palais, Avenue du Général-Eisenhower, Paris 75008, [www.grandpalais.fr](http://www.grandpalais.fr) - Until 22 July. Catalogue 368 pp., published by RMN-Grand Palais, 2013. Price: €45.

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

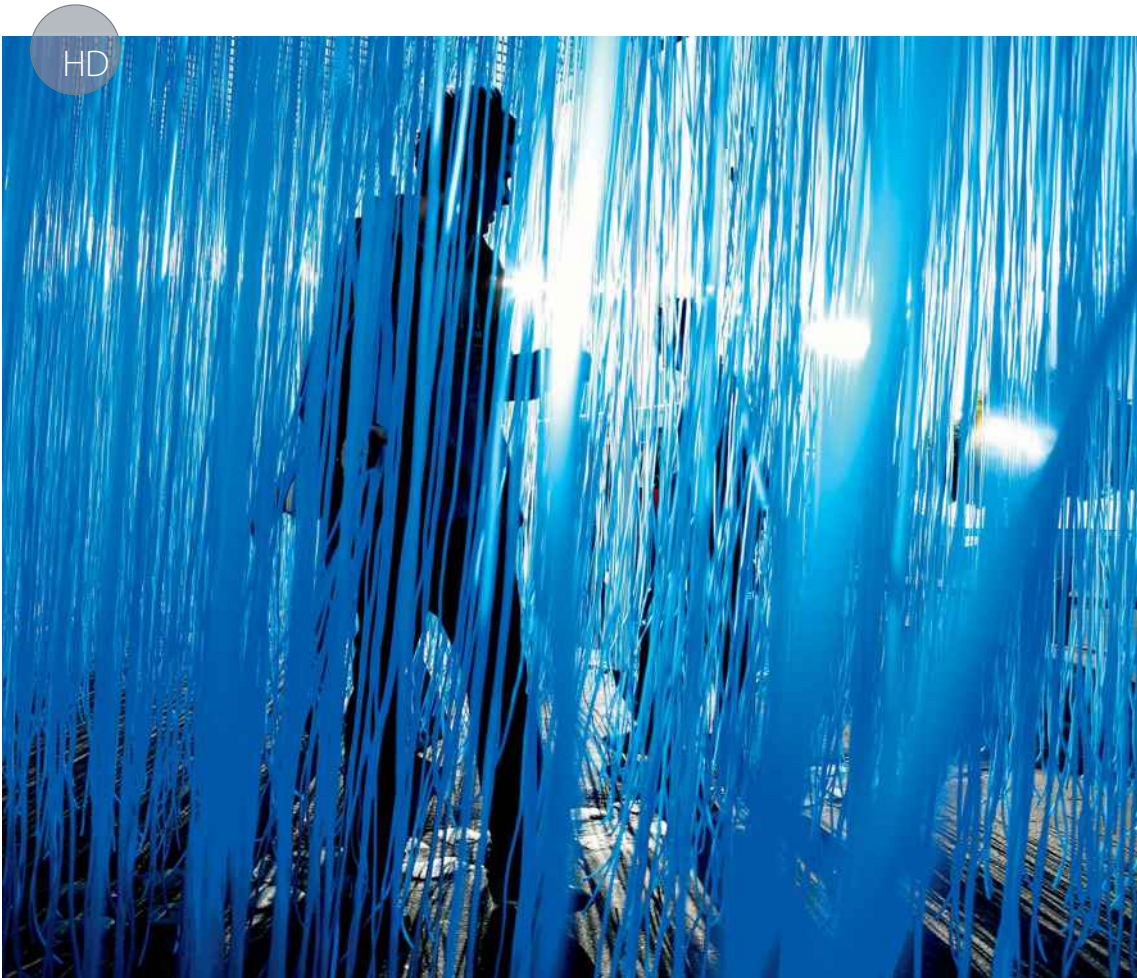
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sometimes rooted in the Seventies. Some works have aged, like Heinz Mark's "Lichtgitter" (1964) or John Tremblay's somewhat facile deformed targets. It's a pity we are unable to touch some of the works by Yacoov Agam or Paul Talmann, as viewers/players were originally intended to intervene... At the end, "Dynamo" briefly touches on the role of pioneers like Moholy-Nagy, Rodtchenko, Kupka, Calder and the

Swedish artist Viking Eggeling, whose very short film, "Diagonal Symphony", had already sketched out future problematic issues in 1921. Should Yayoi Kusama's mirror installation (2000-2011) have been included?

It seemed rather superfluous after so many other examples. But apart from a few reservations, the exhibition is a success, and a fine tribute to a movement that too often focuses only on Vasarely. **Alexandre Crochet**

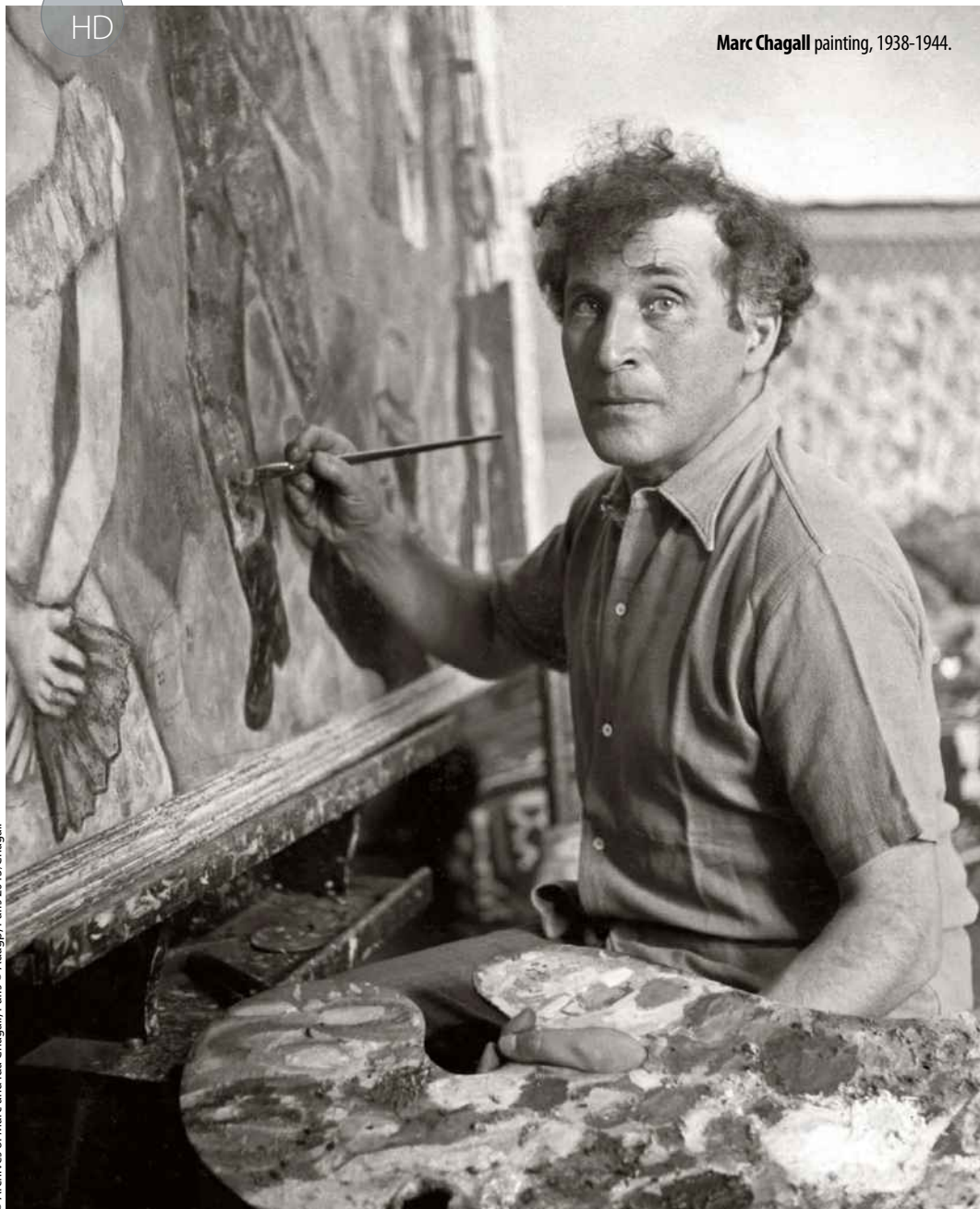


© Adagp, Paris 2013

Jesús Rafael Soto, "Blue Penetrable BBL", 1999, metal, PVC, 400 x 450 x 600 cm, Paris, published by Avila, 2007, Avila/Atelier Soto collection.

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Marc Chagall painting, 1938-1944.



© Archives of Marc and Ida Chagall, Paris © Adagp, Paris 2013/Chagall®

# INTERVIEW

## Marc Chagall the pilgrim of dreams



Saint-Paul de Vence, 1984. We are greeted by a man with a merry look in his eye. His retrospective at Beaubourg is opening the next day.

### **What a lot of ground you have covered since your childhood in Vitebsk!**

Oh, indeed! Ever since I was born, I have felt I was on a journey between two worlds. My life in Vitebsk was pretty peaceful, between the synagogue, a corner by the stove and work. My family was not rolling in money, as they say. My father was a humble worker in a herring factory. I discovered drawing in the village school. And then, when I was 20, I went to Saint Petersburg to study art.

### **There, were they already talking about the movements that were going to revolutionise painting in the West?**

I should say! In Saint Petersburg, we heard about everything that was happening in France. I liked a certain Matisse, who was beginning to be talked about a lot. At that time, he had marvellous impulses of naiveté that really appealed to me. All this frenzy really motivated me, and despite myself, I became a proud young artist, rather princely – even a little contemptuous. But what do you expect? If you don't aim high, you won't get high! And the contrast was too strong between my life of poverty as a child and this tempting liberty I was beginning to sense in the city of the Tsars. (Hesitantly) I had a passionate desire for fame! And our teacher, Leon Bakst, really inspired us with his stage designs, admired by the whole of Paris.

### **Would you say this was a turning point?**

I've had endless turning points - enough to unhinge me more than once! (Laughs) If you are relatively bright, you quickly realise the limits of your environment. And in my case, only Paris could provide the answers. Many of my compatriots had found refuge there. Thanks to the explosion of Diaghilev's "Ballets", Russia was very popular in France!

### **So when did you finally get to Paris?**

In 1910, a year after Bakst. After four days on the train, I was helped by some Russians in Paris. And I set up my first studio in Montmartre, in a compatriot's apartment. Of course, I was very homesick to begin with. It was only the huge distance between Paris and Vitebsk that stopped me from going back immediately. (Rubbing his temples). The only way out of that sort of situation is to throw yourself into your work, body and soul! In the end, a few visits to the Louvre soon cured me of my doubts.

### **And the bubbling Paris scene as well, surely?**

It wasn't quite that simple. To start with, I experienced quite a bit of frustration. My palette was still dark, almost lifeless – when inside, I was longing to join in the general excitement. It's hard to get onto a moving train, especially that of Cubism! Little by little, I timidly began to borrow a few ideas from this off-key movement.

### **And so from Braque and Picasso.**

No, more from Robert Delaunay and his wife Sonia (also Russian: Ed.). I was never very keen on defragmentation. For me, Cubism was above all a certain magic in the world and a language that spoke of the secret life of

things. I don't think a scientific approach is a very good thing for art. I feel that art is first and foremost a state mind.

### **Was this feeling shared at La Ruche?**

Not necessarily. In Montparnasse, I knew Soutine – always in a bad mood –, Cendrars, Apollinaire and many others. One day, Apollinaire said that my painting was Surreal. But I know what you're going to say: I have nothing to do with Surrealism! I'm spontaneous, like the folk art of my country. Many years later, I maintained strong links with the Surrealists. But I always found them too dogmatic. When I think back, my life was a story of ideological indigestion.

### **In that respect, Russia was about to call you to its side...**

Ah, I see you have done your homework! In the spring of 1914, I exhibited in Berlin on Apollinaire's advice. What an idea! My paintings were coming into Potsdamerstrasse while they were loading cannons close by. As I had a three-month visa, I thought I would make a quick trip to Russia, to attend my sister's wedding, rekindle a few memories and see Bella again, who later became my wife. Well, you know what happened next: the war, the borders were closed, the Tsar fell, and the Bolsheviks arrived... A new world opened out before us: a kind of cloudless optimism. In 1918, after being stuck in Vitebsk for four years, I accepted the post of commissar for the visual arts. (After reflecting for a long while) Yes, it's true: I was a Communist through and through.

### **But you became disillusioned very quickly!**

Oh yes! Over-zealous people disapproved of my painting green cows and putting horses in the sky. I can't stand it when people criticise my dreamlike approach – would you forbid the birds to sing? Even Malevich, whom I'd invited to Vitebsk with El Lissitzky, began to go the same way. My free academy was taken over by the Suprematists. (Upset) Revolution can be a big affair, but still preserve respect for people. In 1920, I moved to Moscow and started from scratch. No money, no success, no prospects... I was born in Russia and now found myself in the Soviet Union. It was time to leave again.

### **Back to Paris again?**

Yes, via Berlin. At the age of 40, I had to start all over again. I've told this story in an autobiography I wrote in 1922, published nine years later in Paris. I took up my old works again because I had lost almost ten years of my career. But it's perfectly possible to take up a discourse again without it being a paraphrase. And then, I can tell you, those years in Paris were the happiest of my life. I had a good contract with Bernheim, and everything got much easier. After all I had been through in Russia, it was paradise on earth. But the reality of the Nazis did not take long to dissipate my blissful lack of concern. In the mid-Thirties I made a journey to Poland. There I discovered the pogroms, and people shouting "dirty Jews", which I hadn't heard for at least twenty-five years. There was a moment where our world of enchanted images came up against something truly hideous. Yes, even when I returned to my comfortable life in France, I was worried about my future, and that of Europe. And what happened proved me right. In 1940, I left to live in Provence. When the whole of France was occupied, I was arrested by the Nazis in Marseille, but some American diplomats pleaded my cause and eventually I was able to sail for the United States. I arrived there in June 1941. (Smiling) You see the Wandering Jew himself before you!

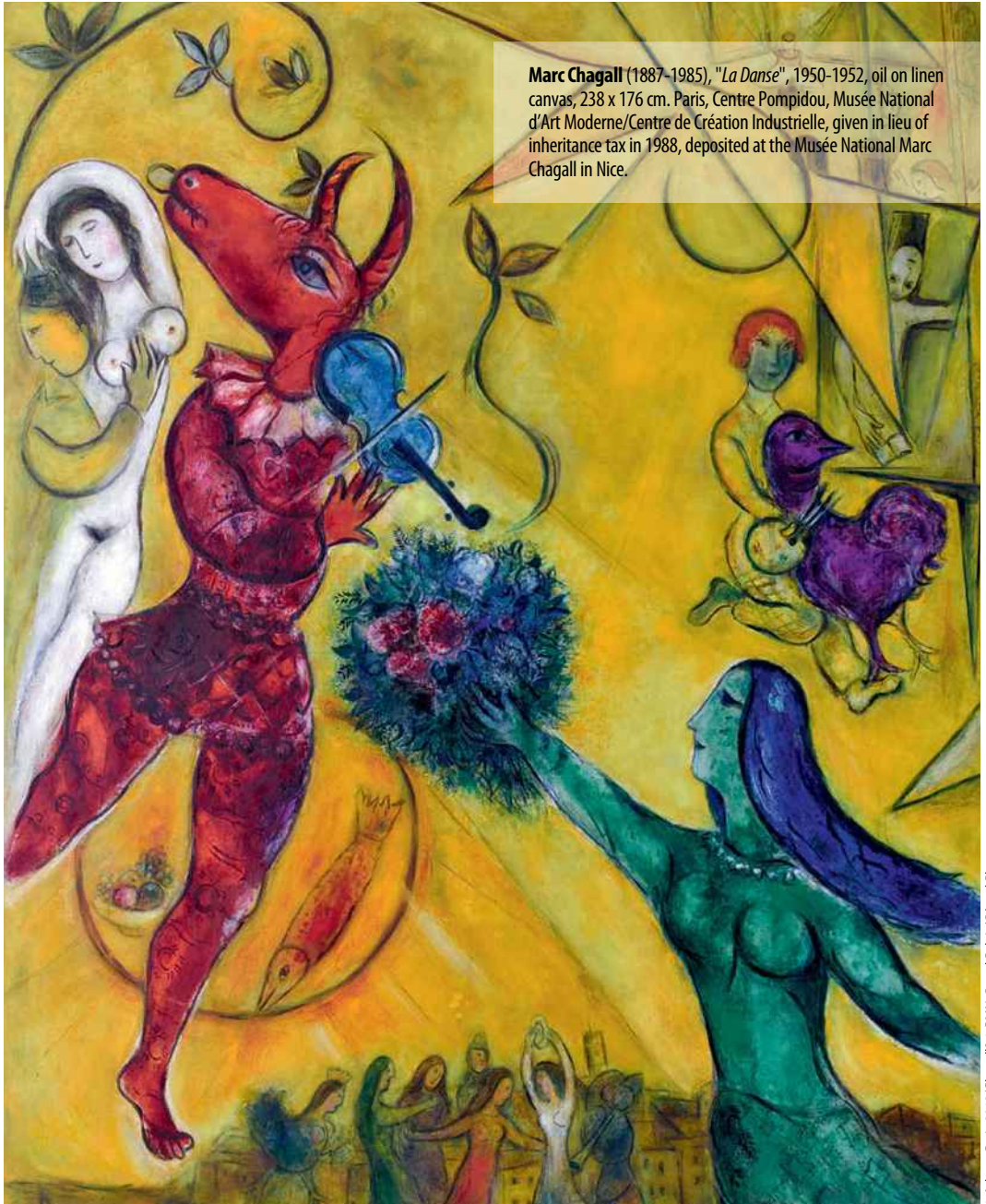
### **How did you continue to paint after yet another exile?**

Things got even darker when Bella died in 1944. Those years are still rather vague in my memory; I only remember that time passed. In 1948, my American odyssey came to an end, and I returned to the Old World. That's a poetic metaphor if ever there was one, don't you think? (Thoughtfully) Yes, I went far away to live in the sunshine of Saint-Jean Cap Ferrat. I married Vava and built this lovely house, where we are now. When you know, like I do, what being hungry means, you don't see commercial success as a perversion. Should I be ashamed of the fame I so longed for, which I have now achieved at last?

Interview by Dimitri Joannides

"Marc Chagall between war and peace", Musée du Luxembourg, 19, Rue de Vaugirard, Paris 75006  
Until 21 July. [www.museeduluxembourg.fr](http://www.museeduluxembourg.fr)

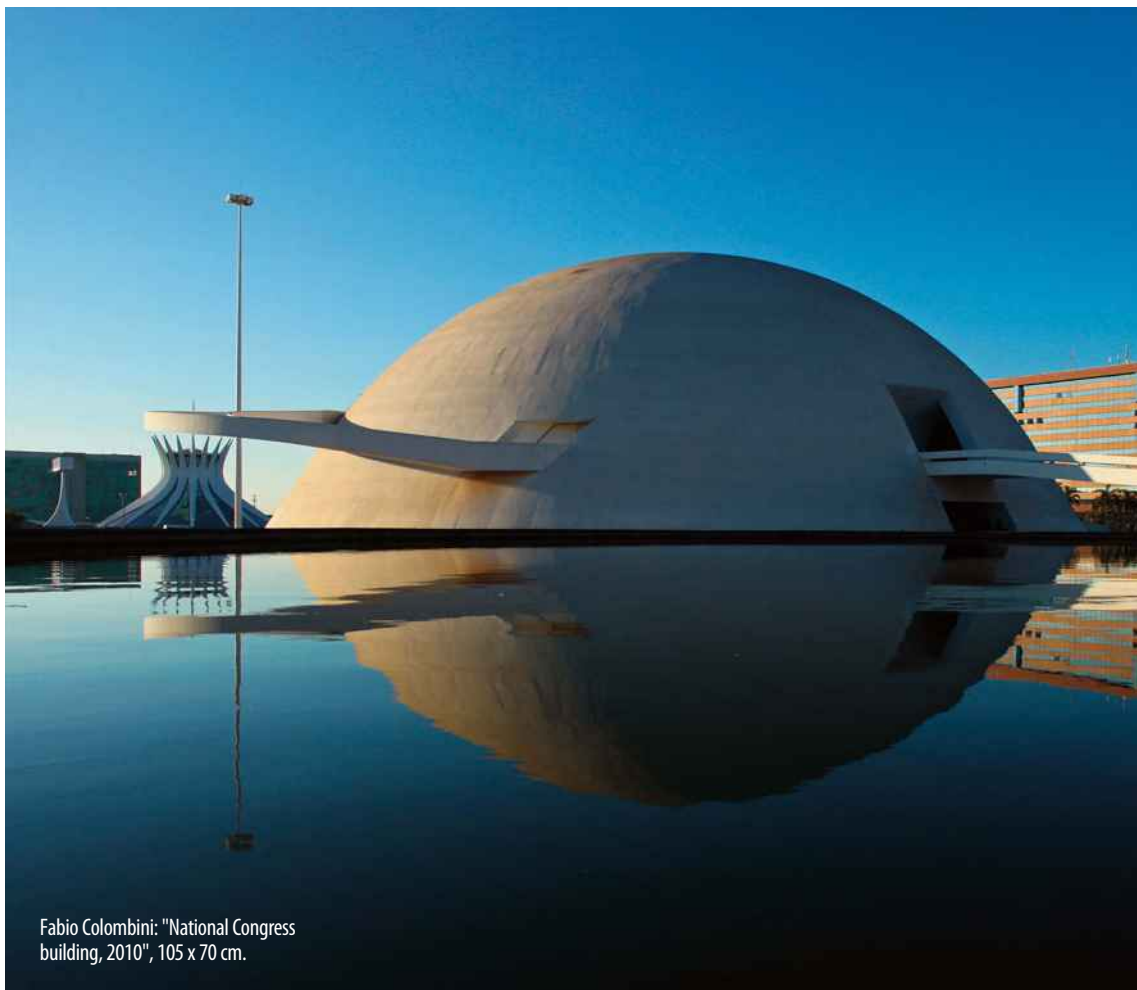




**Marc Chagall** (1887-1985), "*La Danse*", 1950-1952, oil on linen canvas, 238 x 176 cm. Paris, Centre Pompidou, Musée National d'Art Moderne/Centre de Création Industrielle, given in lieu of inheritance tax in 1988, deposited at the Musée National Marc Chagall in Nice.

# FREEZE FRAME

**Brasilia** back to the future



© Fabio Colombini

Fabio Colombini: "National Congress building, 2010", 105 x 70 cm.

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Six countries have already hosted it; London and New York includes. Meanwhile, Paris is the current stopover for the exhibition celebrating Brasilia's half a century of history. And if ever a venue were tailor-made for the event, it is the headquarters of the French Communist Party: a gift from Oscar Niemeyer. This astonishing building (built in 1970 with an addition in 1980) of 20,000 sq. m., divided between six floors, was the first built by the Brazilian architect outside his native country. Oscar Niemeyer designed it in three days... It has enormous appeal. Just like the exhibition looking back over the construction and history of "Brasilia, capital of hope" as it was dubbed by André Malraux. Approved in January 1922, the construction of the future capital began six months later with the laying of the first stone. But nearly forty years went by before building started on the futuristic city a few kilometres away. Inaugurated in 1960, it was listed as a World Heritage Site in 1987. The exhibition includes documents, an especially constructed model, drawings, engravings, medals and paintings. And, naturally, photographs dating from the explorations of the Belgian engineer Luiz Cruls, who set out in 1892 to delimit the quadrilateral of the future capital, as well as photos of the building work at the time, and contemporary pictures. These, taken in 2010 by Fabio Colombani, show the city's main buildings, which are truly magnificent. "I'm not attracted to right angles, nor to the harsh, inflexible straight lines created by man. What I find attractive are free, sensual curves. The curves you find in the mountains of my country, in the winding course of its rivers, in the clouds in the sky, in the body of the woman you love. The entire universe is made of curves," said Oscar Niemeyer, who died on 5 December last year.

**Claire Papon**

"Brasilia: half a century of Brazil's capital", PCF headquarters, 2 Place du Colonel Fabien, Paris 75019 - Until 30 June.

[www.brasilia50.info.com](http://www.brasilia50.info.com)

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# MEETING

## Jean-Claude Gandur a nostalgic collector

Jean-Claude Gandur was positively beaming – with that special smile when works are in the offing –, as Geneva's Musée d'Art et d'Histoire prepared to unveil the plans for its extension, designed by Jean Nouvel. He is something of a linchpin for the project, thanks to his contribution of 20 million Swiss francs (16.4 million euros), earmarked for implementing the museum's extension, suspended since 2001. At 64, Jean-Claude Gandur is undertaking if not one of his biggest projects, at least the one closest to his heart. With a fortune of

2.1 billion dollars, he is in 704th place in the Forbes list. Having gained experience in oil trading with top raw materials trader Philipp Brothers, the businessman invested in the oil industry, mainly in West Africa and Kurdistan. In 2009, he sold his subsidiary Addax Petroleum to the Chinese company Sinopec for 7.2 billion dollars. His Egyptian antiquities, which are another self, are redolent of a childhood spent in Alexandria, which he regretfully left for Switzerland. They remind us that Jean-Claude Gandur was a historian before his successful development of black gold. His works of art dating from the Middle Ages to the 18th century, and his great love of European abstract painting from the Fifties give us a considerable idea of the man and his refined family background, which made him into the aesthete he is today, as he readily admits. The very different groups represented by nearly three thousand items have always had a whiff of nostalgia and a family connection. As a sponsor, he would be putting less enthusiasm and generosity into his project with the Geneva museum if he didn't want to provide a long-term setting for the work of a lifetime and an ever-burning passion.

Female head, 3rd century BC, marble, Fondation Gandur pour l'Art, Geneva, Switzerland.



© ICG

### Can you pinpoint your reasons for becoming a collector?

I've always wondered about the role played by my situation. I was lucky enough to be brought up in a milieu where culture was considered deeply important. We loved beautiful objects. When I was a teenager, my grandmother had the idea of giving me an antique oil lamp, without realising how much effect her action had on me: it undoubtedly triggered my desire to be a collector. Also, I think I was traumatised by the fact that



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Jean-Claude Gandur.

© Fondation Gandur pour l'Art, Geneva, Switzerland. © Alan Humeroose/Rezo.ch

# TO SEE

Fondation Gandur pour l'Art, Geneva,  
fg-art.org - Musée d'art et d'histoire, Geneva  
www.ville-ge.ch/mah

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Peter Klasen, "Le Dictionnaire du bonheur" (first part), 1964, acrylic on canvas, 146.3 x 114.2 cm.

© Sandra Pointet

when I was 12, I left Egypt - the world where I had been brought up, and which they said would no longer exist.

**How do you explain the shift from liking to possession?**

I think collecting stems from a compulsive need. If I draw a parallel with my career, I observe a personal attraction, a kind of Latino-Oriental mix, due to my mother's and father's Ukrainian and Georgian origins. My parents had lost everything – my mother during the Russian revolution, my father when he was dismissed by the Egyptian authorities. In a child's imagination, this certainly creates a sense of injustice and the desire to regain what is lost. Possession is reassuring; it reminds you of a particular moment in your life, and the world you have left behind.

**Have you maintained any ties with Egypt?**

We no longer have any possessions in Egypt because they were nationalised or sold compulsorily. Until the revolution a few months ago, I used to go every year, driven by a kind of existential need. I would never have imagined not being able to chat or laugh in a language I have the good fortune to know; not to breathe the smells and scents of the streets. I hope that the political climate will improve, and that I can go back there in complete peace of mind.

**Your archaeology collection is probably the largest in private hands. How did you build up such a collection?**

It represents forty years of work. I bought my first archaeological pieces from one dealer, François Antonovitch, who was my mentor. A collection needs two pairs of eyes. You may make a mistake, or have doubts, so you need another viewpoint, another kind of sensibility to refine your tastes and knowledge. Thanks to this man, I learned to look at objects with a professional eye. In archaeology, the very few enthusiasts were chiefly American, some from great families like the Rothschilds. This market was not very popular to begin with, but has become more competitive. A second market has emerged: that of the pure aesthetics I love so much, and where I find objects at ultra-competitive prices.

**Why did you build up another collection of abstract art from the Paris of the Fifties?**

I used to love doing things with my father, and I remember, when I was 13, going with him to an exhibition on Vieira da Silva. I stopped short in front of a red painting by the artist, and asked my father to give it to me. He replied; "I hope that when you want to, you will have enough money to buy it yourself." I took this to heart.

**What do these works say about you?**

When the archaeology pieces were exhibited for the first time in 2002, the curator saw a historian's approach in them, as though I had worked in a museum all my life. My collection is that of a curator who has missed his vocation. I'd love to have been a curator.

**How have you managed to cope with saying goodbye to your collection?**

I've learned to let things go. What good does a collection do if it isn't shared? You have to accept that art belongs to everybody. You give to your children; you can also give to people you don't know. Sharing also means recognition from other people. I have created two foundations. One provides bursaries to students; the other, dedicated to art, is designed to preserve my collections and exhibit them to as many people as possible. It has also helped to safeguard the Ottoman door in the Louvre's Islamic Arts department, and in the acquisition of a work by Lucas Cranach, also at the Louvre.

**Did agreeing to a long-term loan to the museum change the focus of your acquisitions?**

Completely. I am now looking for more monumental objects, which are harder to find. As I didn't have the means until recently, I had begun with bronzes. I also adopted the "out of season" approach (going against the general fashions and trends of the market: Ed.); so, as amulets were not very popular, I would buy them. The same applied to 13th and 14th century ivories, which no one was buying five years ago. Strategically, a businessman is never very far away from market appreciation. You need to move on to other things, and be open to broader spectrums. **Interview by Geneviève Nevejan**

# TRENDS

## Murano glass masterworks

The exhibition devoted to Murano by the Musée Maillol sheds new light on an ancient art which has been too readily seen as somewhat old-fashioned – and a little kitsch as well. This is the fault of the island itself, long synonymous with mass-produced items for tourists, which overrun the shop windows and do untold harm to the perception of a fine, six hundred year-old tradition. It is high time to remember that Murano stands first and foremost for graceful glass objects successfully produced with talent and skill since the 16th

century, and as a sector open to designers who have proudly moved into contemporary times. When the Republic fell at the end of the 18th century, glassworks closed down one after another. The ones that were left maintained a conservative approach right up to the First World War. But the embers were still hot, and it only needed a creative breath of air to revive them. This came with the arrival of a stylistic revolution that swept through all decorative arts in Italy. In a final break with the decorative superimpositions of the 19th century, glass-makers asserted a modern style based on elongated, streamlined forms. In 1921, Paolo Venini and Giacomo Cappellin founded Cappellin Venini & Co, becoming the spearheads of this rebirth. They chose Vittorio Zecchin as their artistic director, and he decided to seek inspiration in the golden age of Venetian glass: the 16th century – while reinventing it, naturally! Their first creations were characterised by a light simplicity inherited from the models of the past, like the famous "Veronese" vase, but

in bolder, larger sizes, and above all with splendid, delicate, vibrant colours. Murano became successful again immediately. All the glassworks – both the older and more recently created ones – adopted the new style, and took part in the great decorative arts exhibitions between the wars, notably the 1925 exhibition in Paris.

When they returned, Cappellin and Venini went their separate ways. They each founded their own company, employing skilful technicians and glassmakers, like Carlo Scarpa, Napoleon Martinuzzi and Francesco Zecchin, in readiness for a new chapter in Murano's history.

### Key figure: 1921

Vittorio Zecchin designed the "Dragonfly" bowl, which, together with the "Veronese" vase, is one of the best-known models in the history of 20th century Murano glassmaking.

Light, transparent and extraordinarily thin glass was not abandoned, but many other types joined the repertory. Martinuzzi designed imposing bowls and vases, and created heat-modelled sculptures of animals, fruits and succulent plants in opaque or "pulegoso" (bubble) glass. Carlo Scarpa, who joined the Venini Company in 1932, focused on refined opaque blown glass with delicate colours. Ercole Barovier, who initially continued to produce polychrome vases with transparent "murrine" (tesserae), gradually changed over to blown glass with a milky, crackled look, embellished with black, branched handles. Works from this period are now highly sought-

## TO READ

"Murano: masterpieces in glass from the Renaissance to the 21st century", Rosa Barovier Mentasti and Cristina Tonini, co-published by Gallimard/Musée Maillol, Paris, 2013.

**€9,915** Dino Martens for Vetreria Aureliano Toso Murano, "Oriente" vase in polychrome glass with marbling, intercalary colouring and aventurine powders, c. 1952, h. 28 cm. Paris, Drouot, 31 October 2012. Camard & Associés auction house.



**€26,640** Archimède Seguso, white filigree blown glass vase lined with green and brown, c. 1952-1953, h. 20 cm. Paris, Drouot, 31 October 2012. Camard & Associés auction house.

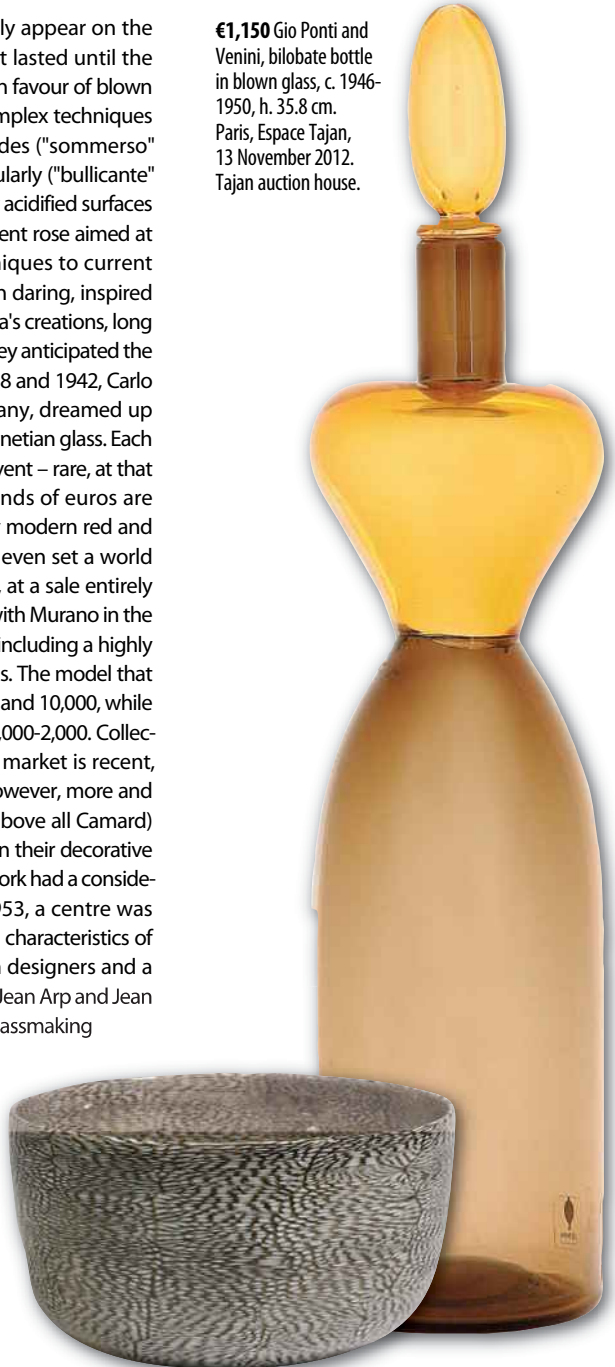


after by the most demanding collectors, but rarely appear on the market. 1934 marked an aesthetic revolution that lasted until the Fifties. Glassmakers abandoned thin, opaque glass in favour of blown or modelled thick transparent glass. Numerous complex techniques developed: layers superimposed with varied shades ("sommerso" glass), gold leaf inclusions, air bubbles laid out regularly ("bullicante" glass) or irregularly ("pulegoso" glass) and irregularly acidified surfaces ("corroso" glass). At the same time, another movement rose aimed at updating somewhat neglected traditional techniques to current tastes, like filigree and "murrina", but using them in daring, inspired creations. It was really during the Nineties that Scarpa's creations, long misunderstood (except by a certain élite) because they anticipated the styles of the Fifties, were rediscovered. Between 1938 and 1942, Carlo Scarpa, by now the designer for the Venini company, dreamed up some of the most beautiful collections in modern Venetian glass. Each time, the sale of pieces from this brief period is an event – rare, at that – when several thousand or even tens of thousands of euros are required for one of his creations. One spectacularly modern red and black vase, from the August Warnecke collection, even set a world record of €241,000 last November (Christie's Paris), at a sale entirely dedicated to Venini. Gio Ponti began collaborating with Murano in the Forties. He designed bottles, vases and chandeliers, including a highly coloured model completely in line with local designs. The model that quite often appears in sales sells for between €8,000 and 10,000, while his vases and bottles, produced by Venini, go for €1,000-2,000. Collectors are well-informed, but still relatively few: the market is recent, essentially Italian and American, and thus fragile. However, more and more French auction houses (Tajan, Artcurial and above all Camard) are now including 20th century Murano glassware in their decorative arts and design sales. During that century, Scarpa's work had a considerable influence on the output of the Fifties. In 1953, a centre was founded in view of educating artists in the material characteristics of glass. It opened Murano's furnaces to well-known designers and a large number of world-famous artists like Max Ernst, Jean Arp and Jean Cocteau. The rediscovery of the technical daring of glassmaking in those prosperous years still arouses the interest of contemporary designers today. Those fiery furnaces are not about to go out in the lagoon – and a good thing too!

**Anne Doridou-Heim**

**€13,385** Paolo Venini, grey and lattimo murrina bowl, c. 1954, h. 12, diam. 21.5 cm. Paris, Drouot, 31 October 2012. Camard & Associés auction house.

**€1,150** Gio Ponti and Venini, bilobate bottle in blown glass, c. 1946-1950, h. 35.8 cm. Paris, Espace Tajan, 13 November 2012. Tajan auction house.



**GAZETTE DROUOT**

**DROUOT**