

# Gazette Drouot

INTERNATIONAL

GAZETTE DROUOT

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DROUOT

NUMBER 23

MARCH 2013



# CORNETTE de SAINT CYR

MAISON DE VENTES – AUCTION HOUSE

Hôtel Salomon  
de Rothschild  
11, rue Berryer  
75008 Paris FRANCE

**Les Florilèges**

24th to 29th March 2013

## FINEST FRENCH WINES and LIQUORS

Auction Monday 25th March 2013 – 2 pm – Hôtel Salomon de Rothschild



Exhibition: Chemin des Vignes – 113 bis, avenue de Verdun, 92130 Issy-les-Moulineaux  
Saturday 23rd March: 10 am – 1 pm

Contact during exhibition: + 33 1 53 76 55 00 – Fax : + 33 1 53 76 55 11

FOR INFORMATION, PLEASE CONTACT:

Head of Department: Olivier de Lapeyrière – Tel. +33 1 47 27 11 24 / +33 6 99 28 45 26  
Fax +33 1 45 53 45 24 / o.delapeyriere@cornette-saintcyr.com

Expert : Aymeric de Clouet – Tel. +33 6 15 67 03 73 – aymeric@de-clouet.fr

CORNETTE de SAINT CYR – 46, avenue Kléber, 75116 Paris, FRANCE – Tel. +33 1 47 27 11 24 – Agrément n° 2002-364  
Auctioneers: Pierre, Bertrand, Arnaud Cornette de Saint Cyr

**Online Catalogue : [www.cornette-saintcyr.com](http://www.cornette-saintcyr.com)**

## RUSSIAN CONQUEST OF SPACE

Auction Tuesday 26th March 2013 – 7.30 pm – Hôtel Salomon de Rothschild



**Sokol KV-2 space suit**

**Exhibition:** Hôtel Salomon de Rothschild – 11, rue Berryer, 75008 Paris, FRANCE

From Sunday 24th March to Tuesday 26th March: 11 am – 7 pm

**Contact during exhibition:** + 33 1 53 76 55 05 or + 33 1 53 76 55 00 / Fax: + 33 1 53 76 55 11

**FOR INFORMATION, PLEASE CONTACT:**

Olivier de Lapeyrière – Tel. +33 1 47 27 11 24 / +33 6 99 28 45 26 / Fax +33 1 45 53 45 24  
o.delapeyriere@cornette-saintcyr.com

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**Hôtel Salomon  
de Rothschild**  
11, rue Berryer  
75008 Paris FRANCE

**Les Florilèges**

24<sup>th</sup> to 29<sup>th</sup> March 2013

## MODERN ART

Auction Thursday 28<sup>th</sup> March 2013 – 3 pm – Hôtel Salomon de Rothschild



Works of the following artists offer in this sale:  
AIZPURI, ARAMOFF, BERNARD, BONNARD, BORES,  
BOUZIANIS, de BRAVURA, BUFFET, COCTEAU, CSAKY,  
FAUTRIER, FOUJITA, de GALLARD, GEN PAUL, GERVEX,  
GLEIZES, HOSCHÉDE-MONET, KOGAN, MODIGLIANI,  
NICHOLSON, PAPA ZOFF, PISSARRO, POMPON,  
SIGNAC, SOUVERBIE, SURVAGE, TOYEN, VALADON,  
VAN DONGEN, VASSILIEFF, ZADKINE

KEES VAN DONGEN (1877-1968)  
BUSTE DE FEMME, NU, CIRCA 1916  
Oil on canvas, signed  
25.2 x 18.3 in.

Estimate on request

*This work will be included in the Catalogue  
Raisonné of the artist by the Wildenstein Institute*

**Exhibition:** Hôtel Salomon de Rothschild – 11, rue Berryer, 75008 Paris, FRANCE

From Sunday 24<sup>th</sup> March to Wednesday 27<sup>th</sup> March: 11 am – 7 pm

and Thursday 28<sup>th</sup> March: 11 am – 12 am

**Contact during exhibition:** + 33 1 53 76 55 02 or + 33 1 53 76 55 00 / Fax: + 33 1 53 76 55 11

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Auctioneers: Pierre, Bertrand, Arnaud Cornette de Saint Cyr

**Online Catalogue: [www.cornette-saintcyr.com](http://www.cornette-saintcyr.com)**

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# EDITORIAL



DR

**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

On 17 February 1913, the celebrated Armory show opened in New York: one of the first iconic events for art, marking America's entry into the modern era. A hundred years on, the art market is more of an economic issue than ever, with a calendar full to bursting. In March alone, you need to be in central Manhattan, New York, to celebrate the centenary of said show, then in Maastricht for the famous TEFAF, which brings together top galleries from all over the world in Holland for a week. Not forgetting Paris, which will be hosting the 17th PAD, dedicated to 20th century decorative arts (after its jaunt in London), and that other key date, the Art Paris Art Fair. Along with these international get-togethers we find their inevitable corollaries: auctions. There's a plethora of them, too. In March, a hundred-odd dates are scheduled in the Paris marketplace alone, including pre-Columbian art from the famous Barbier-Mueller collection, the publisher Belfond's modern paintings, and the jewellery box of a great French family containing a Chaumet tiara. The only thing lacking, it would seem, is time!

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# NEWS IN BRIEF



## Save the date

There have been more and more fairs over the past few years, and the offer seems endless... Amongst this overabundance, there are some that have established themselves in the art market calendar as key events. The PAD is one of them. For the 17th edition, from 27 March to 1 April in the Jardins des Tuileries, Paris Art Design is bringing together a selection of around sixty European galleries specialising in 20th century furniture, paintings and objects. All these choice pieces, which will be joined by the Tribal and Oriental arts, inseparable from the aesthetic of the century, make up an ideal collection ...

[www.pad-fairs.com](http://www.pad-fairs.com)



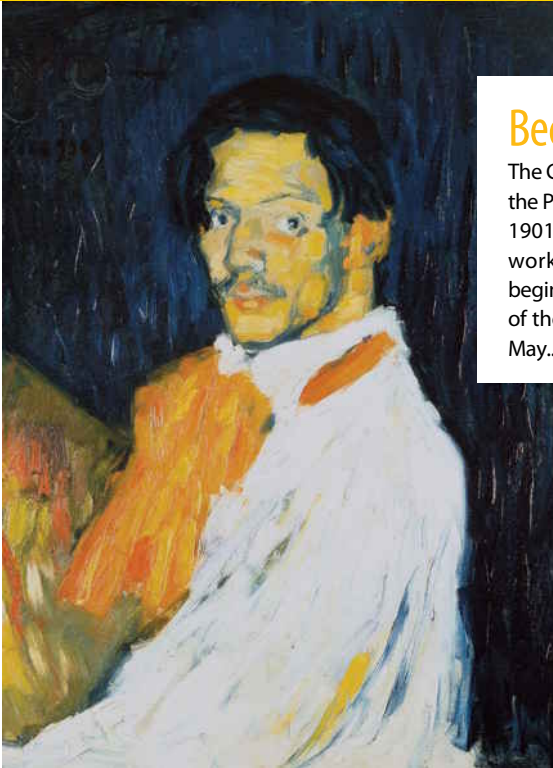
## The Armory Show celebrates its centenary

On 17 February 1913, the Armory show opened in New York: the biggest-ever exhibition of 20th century paintings. A stupefied America discovered the European avant-garde in «Nu descendant un escalier» by Marcel Duchamp, which caused a scandal, and Cubist works by Villon, Gleizes and Picasso. It changed American art forever. A centenary intends to pay due tribute to the 2013 exhibition, from 7 to 10 March, in central Manhattan. The programme can be found on [www.thearmoryshow.com](http://www.thearmoryshow.com).

[www.thearmoryshow.com](http://www.thearmoryshow.com)



© Courtesy of the Armory show



## Becoming Picasso...

The Courtauld Gallery in London is focusing on the birth of the Picasso legend. With an exhibition centred on the year 1901, a crucial one in the development of the master's work, the London institute looks back over the early beginnings of the man who became the greatest painter of the 20th century. An absolute must: you have until 26 May... [www.courtauld.ac](http://www.courtauld.ac)

W

## Marcel Duchamp Prize

The artists nominated for the 13th Marcel Duchamp Prize, taking place on 26 October in Paris, are Farah Atassi, Latifa Echakhch, Claire Fontaine and Raphaël Zarka. As well as receiving a cash prize of €35,000, the winner will have the chance to exhibit at the Centre Pompidou in autumn 2014

# 783,563

The success of the Edward Hopper exhibition at the Grand Palais made up for years of neglect. The American painter, whose stays in Paris were so important to the development of his work, had long remained little known to the general public. This major retrospective attracted 784,269 visitors keen to admire the work of this brilliant colourist: an average of 7,888 admissions per day, making it the second most attended exhibition after the one dedicated to Monet in 2011. It must be said that the organisers rose to the challenge of bringing together the most comprehensive collection ever devoted to the artist. It included 55 of the 100 pictures painted by Hopper.



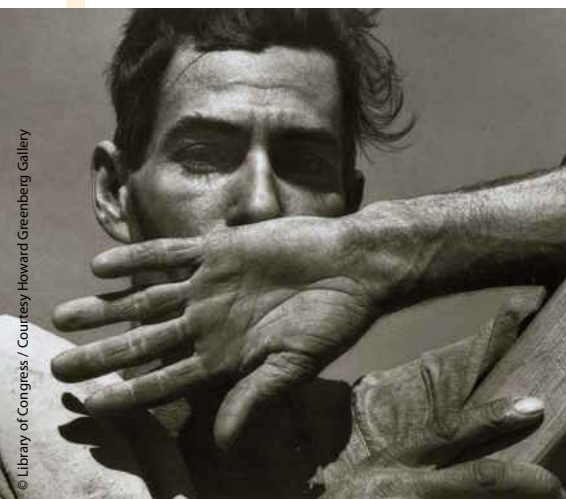
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# NEWS IN BRIEF

“The right print of the right image, found at the right time”  
Howard Greenberg.

New York gallery owner and collector Howard Greenberg devoted thirty years of his life to building up one of the finest photographic collections still in private hands. Until 21 April, the Cartier Bresson Foundation in Paris is presenting around a hundred of these photos, including works by the Americans Callahan and Winogrand, the Czechs Rössler and Funke, and humanist photographers like Seymour and Cartier-Bresson.



© Olivier Saillant

**Karl Lagerfeld** is embarking on a new venture with Cassina, photographing various icons of design for the celebrated 20th century furniture production company. The exhibition can be seen until 10 March at the Espace Cassina Paris, 236 Boulevard Saint-Germain, 75007 Paris.

# Artprecium

Vente aux enchères d'œuvres d'art

## Modern and contemporary paintings



Charles CAMOIN - LE PORT DE MARSEILLE 1904 - 65 x 81 cm - 40/60 000 euros

THIS PAINTING WILL BE VISIBLE AT THE OFFICE IN MARSEILLE FROM FEBRUARY 4<sup>TH</sup> TO MARCH 8<sup>TH</sup> 2013,  
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Online auction

[www.artprecium.com](http://www.artprecium.com)

VISIT ON APPOINTMENT

March 21, 2013 - 3 P.M.

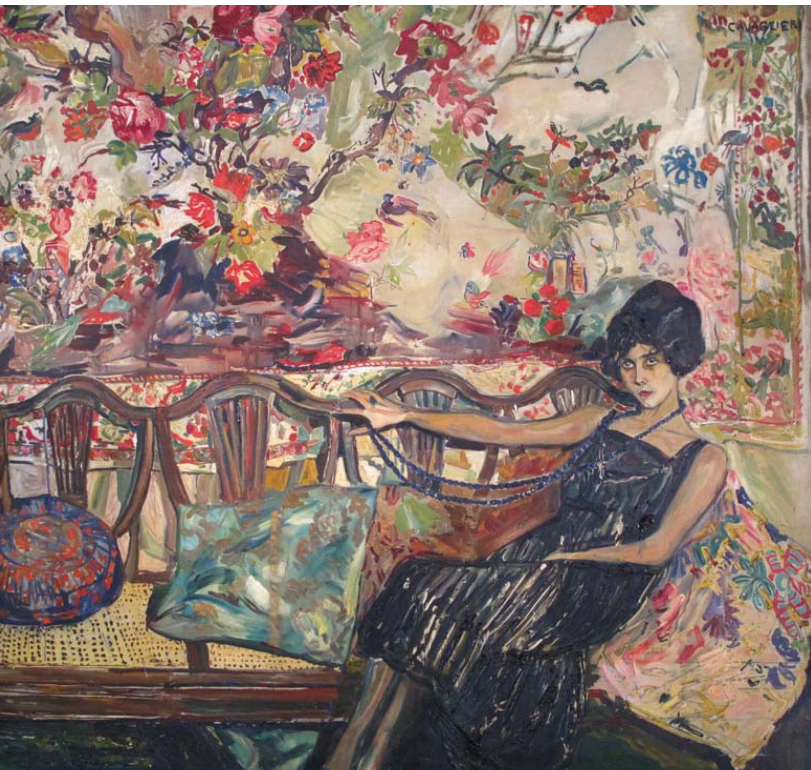
EMBOSSMENT - DRAWINGS - PAINTINGS - SCULPTURES





**MIKHAIL TKATCHENKO**  
(1860-1919)  
Russian sea-painter

"Meeting of Tsar Nicholas II of Russia with President Fallières at Cherbourg Harbour on 31 July 1909", hst, sbd, dated 1910. 1.38 x 2.46 m.  
Provenance: Private collection from Fumel



**WEDNESDAY 27 MARCH**  
**2:30 P.M.**  
**PAINTINGS**  
**SCULPTURES**

**MARIO CAVAGLIERI**  
(1887-1969)  
"Parfum de femme"  
Exceptional sale  
of 18 paintings  
and 40 drawings

"La Pellegrinetti",  
hst, shd, 2 x 2.20 m  
Provenance:  
Private Parisian collection

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# PRIMARDECO

J. de COLONGES

Maison de Ventes aux Enchères - Toulouse

**WEDNESDAY 27 MARCH AT 2:30 P.M.**



## **Auguste RODIN (1840-1917) "L'éternel printemps"**

Bronze, second state, second reduction

51 x 65 x 33 cm

Signed by Rodin, Barbedienne Bronze-caster. Provenance: The Nougayrol collection





*February  
March  
2013*

*Book publication produced  
by the Bernard Buffet Endowment Fund*

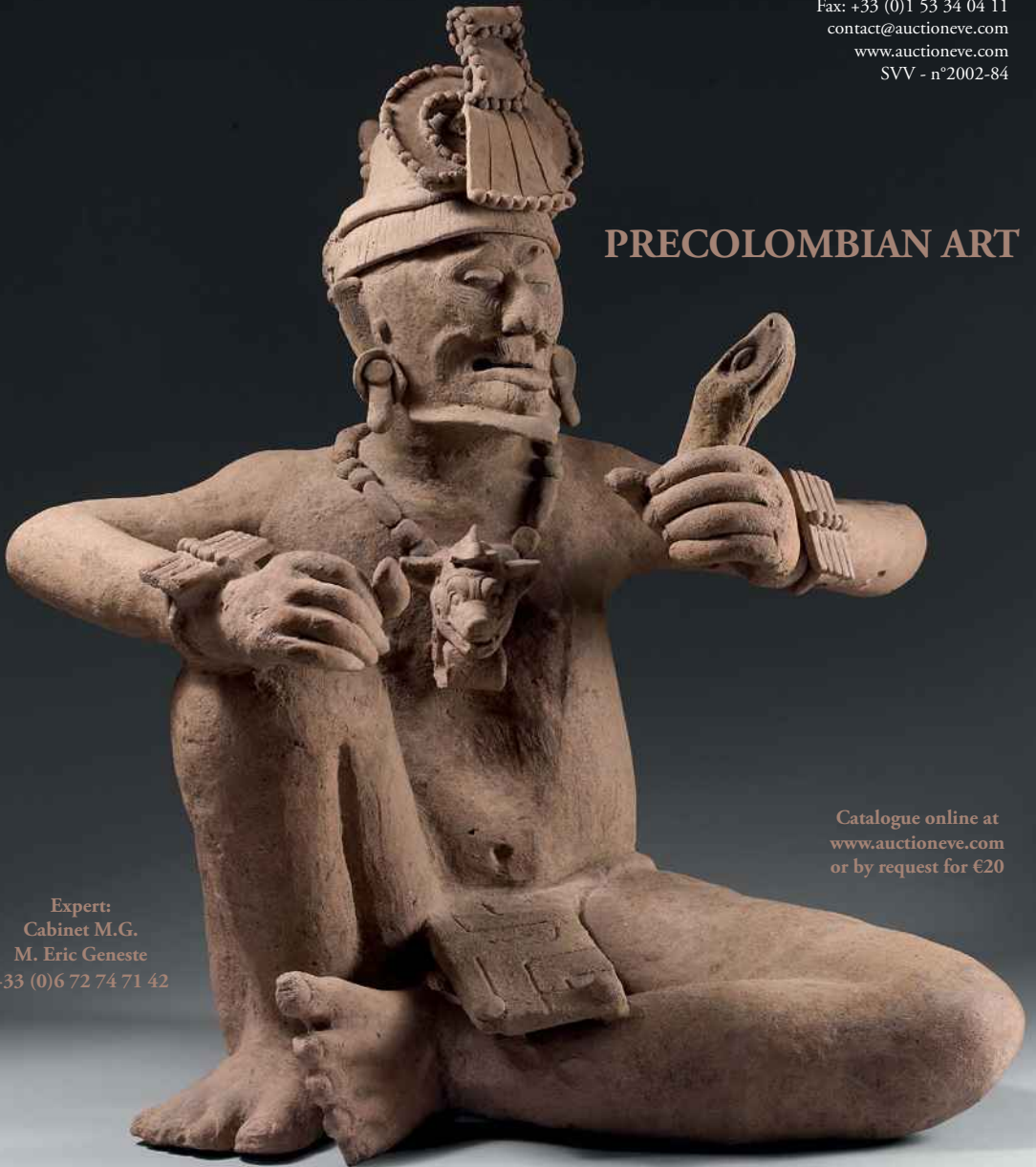
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# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W





# TAJAN

## Viewing hours, Espace Tajan

Friday, March 1<sup>st</sup>, 10am-6pm  
Saturday, March 2<sup>nd</sup>, 11am-6pm  
From Monday 4<sup>th</sup> to Thursday 7<sup>th</sup>  
March, 10am-6pm  
Friday, March 8<sup>th</sup>, 10am-2pm

Catalogue online  
and live bidding at  
[www.tajan.com](http://www.tajan.com)

### Modern Art

**Anne Perret**  
+33 1 53 30 31 06  
[perret-a@tajan.com](mailto:perret-a@tajan.com)  
**Caroline Cohn**  
+33 1 53 30 31 07  
[cohn-c@tajan.com](mailto:cohn-c@tajan.com)

### Contemporary Art

**Julie Ralli**  
+33 1 53 30 30 55  
[ralli-j@tajan.com](mailto:ralli-j@tajan.com)  
**Paul-Arnaud Parsy**  
+33 1 53 30 30 32  
[parsy-pa@tajan.com](mailto:parsy-pa@tajan.com)

Invitation to consign

**Modern Art**  
Monday, April 15<sup>th</sup>, 2013

**Contemporary Art**  
Wednesday, April 24<sup>th</sup>, 2013

**Modern Drawings**  
Thursday, May 16<sup>th</sup>, 2013

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## Modern and Contemporary Art WOMEN ARTISTS

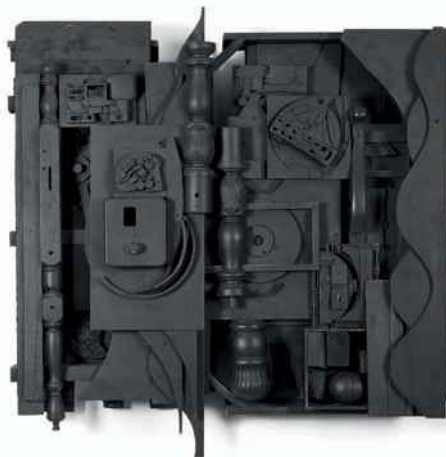
Friday, March 8<sup>th</sup>, 2013 - 4pm - Espace Tajan



TAMARA DE LEMPICKA (1898-1980)  
*La Sagesse, vers 1974*  
Oil on canvas (21<sup>1/2</sup> x 15 in.)



NATALIA SERGEEVNA GONCHAROVA (1881-1962)  
*L'espagnole à la mantille*  
Oil on canvas signed lower right (20<sup>11/16</sup> x 17<sup>11/16</sup> in.)



LOUISE NEVELSON (1899-1988)  
*Silence-Music II, 1979-1982*  
Painted wood wall relief (53<sup>1/8</sup> x 53<sup>3/4</sup> x 10 in.)



## CALENDAR

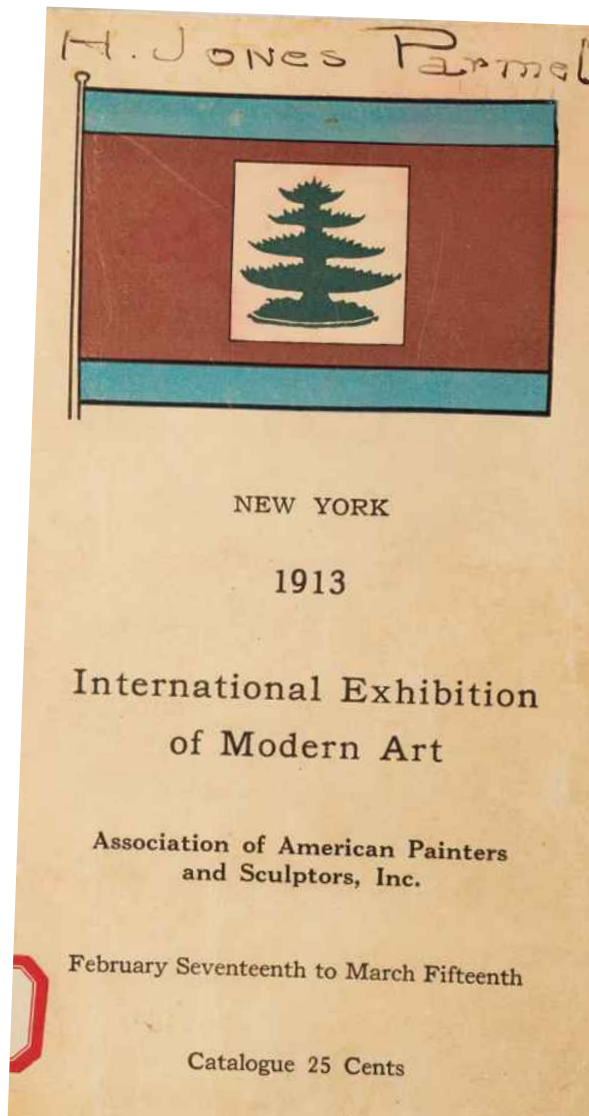
France

7 March

**New York, 1913**

Proposed on 7 March in Paris (Pierre Bergé auction house), this catalogue of the International Exhibition of Modern Art (actually four volumes: €1,000/1,500) is rare evidence of the exhibition that turned the New York art scene upside down - and through the exhibitions in Chicago and Boston, that of American contemporary art as well. The original idea came from Robert Henri, keen to show that art needed to forge ahead, and not follow "moderns" like the Impressionists and their American disciples. Three of his pupils, Walt Kuhn, Walter Pach and Arthur Bowen Davies, founded the Association of American Painters and Sculptors, and planned an exhibition in New York. As we know, the city was hardly an artistic desert, and galleries like those of Alfred Stieglitz were showing highly modern pieces. As soon as the dates and venue (the 69th Regiment Armory building) were fixed, Kuhn left for Europe, visiting exhibitions, collections and studios to obtain the loan of various works. In Paris, he met Walter Pach, a friend of Henri Matisse and Marcel Duchamp. And the rest is history. When the exhibition opened on 17 February 1913, audiences discovered Matisse's "La Femme en bleu" and "Le Madras rouge" and Duchamp's "Nu descendant l'escalier no. 2" - the focal point of criticism and viewers' interest. Despite the offensive comments, the exhibition was a success. And art has never been the same since. To celebrate its centenary, two exhibitions look back over this venture: one opened at the Montclair Art Museum on 17 February, the anniversary date; the other is scheduled at the New York Historical Society Museum and Library in October.

Anne Foster



15 March

**Philippe Pasqua's Aurelia**

The model's gaze is direct. It even seems to defy us, raising a barrier to prevent us from getting too close. Philippe Pasqua's way of painting is just as direct: like an archaeologist, he explores the folds and wrinkles of the skin, a fragile layer scarred by his brushstrokes. The third person, the viewer, receives the work like a punch in the face. You like it or you don't, but you cannot remain indifferent. While his style immediately makes you think of Lucian Freud, the emotional force and aesthetic of his work is reminiscent of Francis Bacon. Pasqua readily acknowledges this. The artist, fascinated by the passing of time and the inevitability of death, closely watches the transformations - the wear-and-tear, traces and wrinkles - worked by time on the human body. Pasqua does not only paint faces in close-up from various angles, like this "Aurelia" of 2010, the star of the sale by the Paris auction house Artemisia (€15,00/20,000); he also paints people, most often women with full figures. He cannot resist stretching them out or twisting them, like his forerunner Edgar Degas, expressing the texture of their skin in a kind of heavy, lumpy material.

Anne Foster



15 March

**Joseph-André Motte: the Sixties**

You may think you don't know Joseph-André Motte. But actually, you do... Parisians, at least, as they crisscross the Paris metro, are bound to have perched their posteriors at some time or other on the shell seats decked out in flashy colours designed by the architect/interior designer for the capital's RATP train stations (1973-1984). This hyper-resistant metal seat is now a classic. Its creator embodied everything that was refined and comfortable about the Fifties aesthetic. An Applied Arts student in Paris, Joseph-André Motte, along with Mortier and Guariche, belonged to the generation of "Young Turks" who explored the new materials provided by industry after the war. His 740 chair, delivered as a kit, made a splash at the Salon des Arts Ménagers (the home design show) in 1957, and led to a string of public commissions, including the design of the Roissy and Orly airports in the Sixties. This presidential desk (produced by Dassas) belongs to Motte's series of rosewood and chrome metal furniture, like the desk he designed in 1962 for the director of the SNCF. Estimated at €25,000/35,000, this example will be on offer at Tajan auction house's Paris sale.

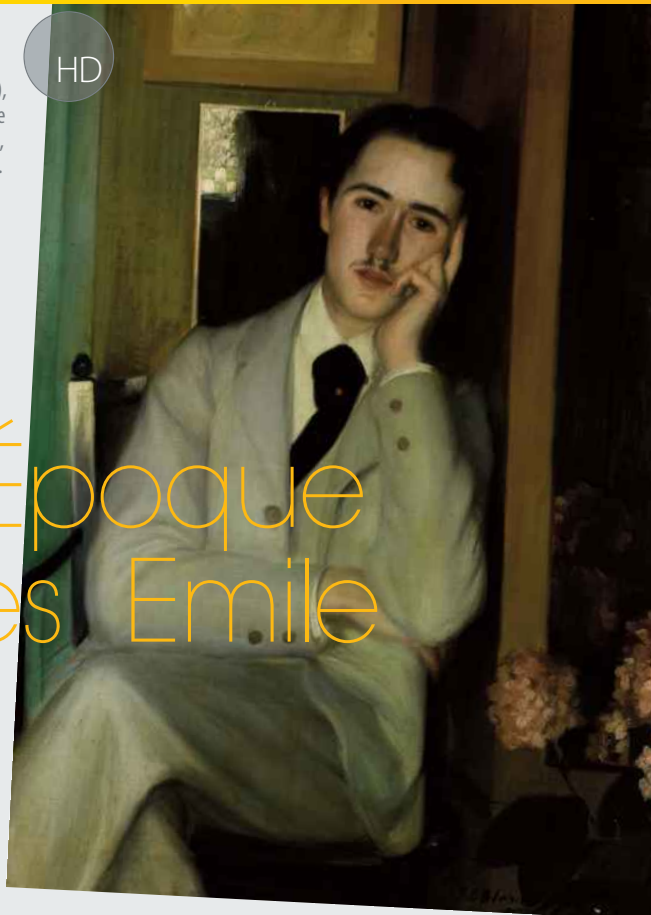
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HD

Jacques Émile Blanche (1861-1942),  
 "Portrait d'André Gide" or "André Gide  
 à 21 ans", c. 1890, oil on canvas,  
 107 x 73 cm. Estimate: €40,000/50,000.

# The Belle Époque of Jacques Émile Blanche

## 20 March



This painting could have featured in "Du côté de chez Jacques Émile Blanche", the remarkable exhibition devoted to the painter by the Pierre Bergé/Yves Saint Laurent Foundation in a Belle Époque setting designed by Jacques Grange, between last October and January. Blanche was undeniably the star portraitist of that golden period when everything was still possible – a time when Paris was the capital of the arts. In his 1,500 portraits, which included Anna de Noailles, Pierre Louÿs, Nijinski and Paul Claudel, Jacques Émile Blanche depicted that "world of creators, a society of artists", as we read in the exhibition catalogue. Here, the painter focuses on the 21-year old André Gide. The friendship between the two men went back to their school years at the Lycée Condorcet in Paris. In the correspondence of the two artists, this refined portrait is mentioned several times: "the young man dressed in grey, in the portrait with hydrangeas"... "his head, with its bluntly-carved features, resting on his strong pianist's hand"... Painted in around 1890, it is reminiscent of the famous 1892 picture in the Musée d'Orsay of Marcel Proust, also aged 21. In these two works, the artist makes play with the subtle opposition of a range of dark colours and the opaline white of the silhouette. The painting here, up for sale in Paris on 20 March (Thierry de Maigret), comes from the former collection of André Gide. This was sold in 1963, when the painting went for FF11,500 (€15,511 today) to the Paris businessman André Bercowitz, as did Blanche's portrait of the writer Georg Porto-Riche: one of many pictures of the French poet and dramatist by the society painter (€20,000/25,000).

Stéphanie Perris-Delmas



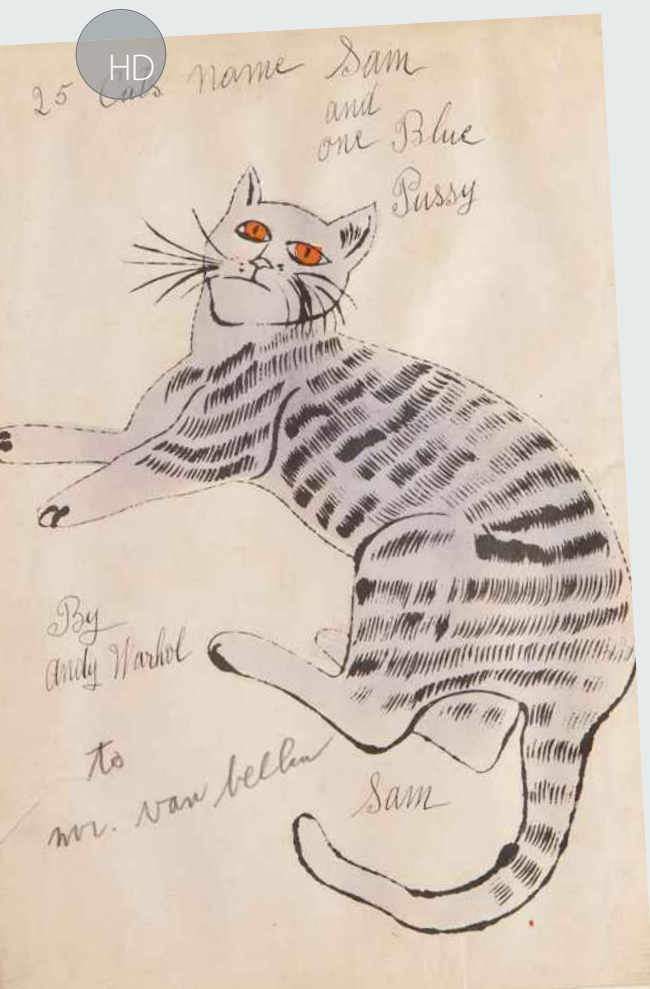
20 March

## Warhol, Fontana and Kein...

There is a glittering line-up for this sale dedicated to contemporary art, a speciality long monopolised by the figure of Warhol. Without including a single flagship work by the American Pop artist, the Millon auction house is boosting its programme with a copy of the famous book "25 Cats name(d) Sam and one Blue Pussy", published in 1954. As is well known, Andy Warhol had a passion for cats, as did his mother, Julia Warhol, with whom he produced the book. When she came to live with the artist in New York, they shared their apartment in Lexington Avenue with 25 Siamese cats. Warhol gave copies of this book of 18 watercolours, in a limited edition of 190, to his friends and clients. The one being sold on 20 March carries the number 50 (see photo). The other star of the sale is Italian artist Lucio Fontana, another of the world's most highly-rated contemporary artists. Here enthusiasts can attempt to "pick up" two polished bronzes from 1967. From 1949 onwards, the artist entitled all his works "Concetto spaziale"

(€50,000/70,000), i.e. the principle of Spatialism, whereby he made the canvas a three-dimensional spatial construction. He also expressed the concept in sculpture. Last but not least, this highly international sale features Yves Klein, with a work from 1961: a unique one, as the catalogue tells us. It consists of an SR 289 sponge, a motif that became recurrent in the French artist's work during the Fifties as a symbol of impregnation. "When I was working on my paintings in my studio, I sometimes used sponges. Obviously, they turned blue very quickly! One day, I noticed the beauty of the blue in the sponge, and this work tool suddenly became a raw material for me. What I found appealing was the sponge's extraordinary ability to soak up anything fluid." The auction house hopes to make €80,000/100,000 from this little sculpture.

S.P-D



**Andy Warhol** (1928-1987), hard cover book with 18 hand-coloured offset lithographs. Book signed and numbered 50 in pencil on the first page; one of an edition of 190. Seymour Berlin and Charles Lisanby, 23.5 x 15.5 cm. Estimate: €75,000/85,000.

## 20 March

In French jargon, they are known as "pipophiles", meaning collectors of pipes: those objects enabling you to smoke (tobacco, chiefly), whose rich variety comes from the wide array of materials used to make them. They range from plain, simple, functional wooden pipes to elaborate examples in meerschaum and carved ivory: genuine works of art rivaling the work of the finest sculptors. The variety and the fact that the pipe is common to many cultures make it an almost inexhaustible theme for collection. Daniel Mazaleyrat chose it as his sole focus. Well-known in the milieu, and considered one of the specialists in the subject, Mazaleyrat was also a collector, and gathered together over 500 pipes, many of which have been exhibited or appear in reference books, including one by Jean Rebeyrolles published by Flammarion in 2001. The sale of his collection on 22 March at Drouot (Piasa auction house) looks set to be a memorable event for the speciality. Connoisseurs will remember the Jean Laffont sales in the Eighties at Drouot (Boisgirard auction house). More

recently, in 2009, the Musée de la Seita's collection was a resounding success, totalling €494,700. On that occasion, one carved clay and wood specimen from the Democratic Republic of Congo fetched €33,500. The 580 Daniel Mazaleyrat lots include this little masterpiece made by a Viennese workshop in around 1880 (see photo). There are also 67 pipes in French and German porcelain from the 18th and 19th centuries, demonstrating the wide variety of themes found in this genre. The more uncommon items in the collection include models in ivory and bone, with one in the shape of a woman's bust: an early 19th century piece from Dieppe (€3,000/4,000). But the main part of the Mazaleyrat collection, illustrating the leading production centres, consists of clay pipes. These 380 lots exemplify the richness of French work during the 19th century, inseparable from names like Gambier and Fiolet – a period when the pipe, a living medium for popular imagery, was a true reflection of its times.

Stéphanie Perris-Delmas

Meerschaum and amber cigar-holder representing the birth of Venus, in its own darkened wood case, signed "JB"; Viennese work from c. 1880, 12 x 27 cm. Estimate: €5,000/8,000.



## Daniel Mazaleyrat Collection, when smoking becomes an art...

HD



*The Spirit of the 19th century*

Sunday 7th April  
Auction in preparation



Contact :  
Candice Osenat-Boutet  
+33 (0)1 80 81 90 08  
candice@osenat.com

**HENRI-EDMOND CROSS (1856 -1910)**  
*Baigneurs*  
Signed and dated lower right Henri  
Edmond Cross 1906  
Oil on canvas.181/8 x 215/8 in.

Provenance:  
Bernheim-Jeune, Paris  
Comte Harry Kessler, Weimar  
Bibliography:  
Isabelle Compin, Henri Edmond  
Cross, Paris, 1964, p.266, no.166  
€150,000 / 200,000

**Date of closure: 8th March**

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CHUPICUARO FEMALE FIGURE,  
MEXICO, CERAMIC. 500-100 BC.  
HEIGHT 71 CM  
EX-COLLECTION GUY JOUSSEMET,  
BEFORE 1970  
ESTIMATE €2,000,000-3,000,000

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AGRÉMENT N°2001-002 DU 25 OCTOBRE 2001





Chaumet. Openwork platinum diadem decorated with carnations and foliage entirely set with antique cut diamonds, fourteen of a larger size; 1908. Weight of principal diamonds: from around 1 to 3 ct. Estimate: €120,000/150,000.

# 20 March By Chaumet, 1908

Some jewellery really fires the imagination and carries it away...This is the case with tiaras, where jewellers not only pull out all the technical stops, but also express their unbridled inventiveness. One Paris company, Chaumet, has long been famous for these head ornaments, worn during official festivities or weddings. Béatrice de Plinval, director of the Musée Chaumet, found the order for this diadem (to be sold on 20 March in Paris by Beaussant-Lefèvre) in the company archives; it was placed in 1908 by a great aristocratic French family for a wedding. Again according to the company's sources, the model was produced in three versions with slight variants, like the addition of small graded rubies around certain diamonds. The original design had a larger diamond set as a pendant in the centre. The Musée Chaumet has kept all the designs for these nuptial and ceremonial pieces, together with their nickel silver replicas: an obligatory stage before they were actually made, when customers finalised the choice of stones and details in the motifs. Béatrice de Plinval also stresses the exceptional skill of the Chaumet jewellers for "trembling" motifs mounted on invisible springs. The use of delicate carnation leaves in this model is reminiscent of Josephine's tiara, embellished with wind-blown ears of wheat. And in fact, the

origins of this company in the Place Vendôme go back to the last years of the Revolution, when Marie-Étienne Nitot, a jeweller established in Rue Saint-Honoré, attracted the attention of Napoleon Bonaparte. Napoleon's passion for Josephine, who loved jewellery, led him to commission jewellery sets for his beloved from Nitot, whom he then made his official jeweller. Nitot also made the consular sword set with one of the crown jewels, the famous "Régent", a diamond of 140 carats now in the Louvre. At the time Antiquity was in fashion, so Josephine adopted the diadem: a symbol of imperial power. This had a humble origin, designating the white wool ribbon surrounding the tiara of the Kings of Persia. The taste of the new Empress meant that all the ladies of the court wanted to wear the same thing... Nitot, and from 1885, Joseph Chaumet, became celebrated suppliers of the tiara, which became the ultimate in feminine finery. The Chaumet workshops produced some three thousand of them! Designs reflected the taste of the times, from the naturalism of Art Nouveau to the geometrical motifs of Art Deco. Some display genuine technical feats, like one with aigrettes set with precious stones. Could a man in love dream up a more beautiful present?

Anne Foster





21 March

## A Charles Camoin from the Fauve period

Included in a Paris sale of modern and contemporary paintings on 21 March, this painting by Charles Camoin from around 1904 (€40,000/60,000, Artprecium) belongs to the artist's Fauve – in other words, his best – period: the one buyers really warm to... These were the golden years, the ones of his budding success and recognition. The French state bought two paintings depicting views of the South from the Marseilles artist in 1904, the year he crisscrossed the South of France and Italy. His Mediterranean travels inspired numerous landscapes, like the painting here depicting the Vieux Port de Marseille, one of his favourite themes. It shows the considerable influence of Cézanne, particularly in its skilfully structured composition, where the painter uses the boats to create a vanishing point converging on "La Bonne Mère", the basilica of Notre-Dame, on its rocky outcrop overlooking Marseille. This composition is somewhat reminiscent of another view of the Old Port, dated 1904. Now in a private collection, this had been sold for £74,400 in London in 2005. **Stéphanie Perris-Delmas**



# 22/23 March

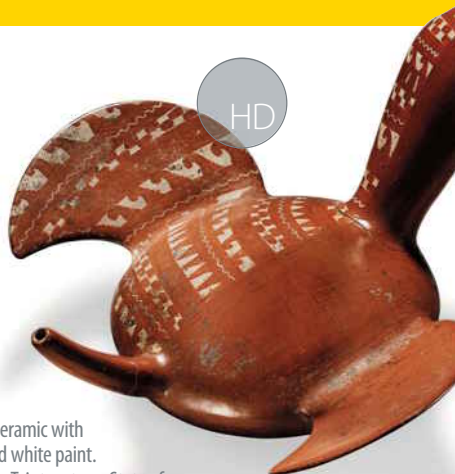
## The world of Barbier-Mueller

The early bird catches the worm, as the saying goes... And there is no doubt that the Barbier-Muellers have followed it to the letter. First of all in this family saga, there was Josef Mueller, the enthusiast (1887-1977). In 1906, when visiting a friend, the young man discovered a Picasso from the Rose period. It was a revelation. The next year he bought his first work with the family inheritance: a large painting by Ferdinand Hodler. He was twenty. Josef Mueller then went to Ambroise Vollard in Paris, with the intention of buying a Cézanne. He achieved his ambition three months later, becoming the joyful owner of "Portrait du jardinier Vallier". By 1918, he owned six Matisse, four Picassos, and eight Cézannes. Between 1930 and 1940, the collection was further swelled with works by Rouault, Derain, Léger and Ernst, which he kept at his Swiss home in Soleure. These are now in Monique and

Flying duck, in ceramic with brick red slip and white paint. Tarascan culture. Tzintzuntzan, State of Michoacan (Mexico), 1200-1521 AD. H. 17.5 cm. Estimate: €1.5/2 M.

Jean Paul Barbier-Mueller's house in Geneva. But his passion didn't stop there. Every Saturday in Paris, where he lived from 1918 to 1942, Josef Mueller went to the flea market and filled two suitcases with African objects, Cycladic idols and Pre-Columbian art, together with a handful of objects from Oceania. "My father-in-law had an extraordinary mania for buying," says his son-in-law, Jean Paul Barbier-Mueller. At Josef's death, he and his wife Monique, Josef's only daughter, pared down his Primitive art collections of 1,500 objects. We can imagine the amazement of Jean Paul Barbier, a law student in the early Fifties, when he discovered the collection of modern paintings. "I was thunderstruck", he says – still visibly filled with wonder. Seeing his mounting interest, Josef Mueller offered to show his son-in-law his "reserve". For this, picture a room in an abandoned factory at Soleure filled with 2,000 ethnographic objects! "At that point, I starting looking at things very seriously... and collecting." And yet Jean Paul Barbier-Mueller (born in

Ceramic plate with painted orangey-brown, black and mauve amphibian decoration, Conte style, Gran Codé region (Panama), 850-1000 AD. Diam. 32 cm. Estimate: €20,000/25,000.



Jean Paul Barbier-Mueller

## THREE QUESTIONS TO JEAN PAUL BARBIER-MUELLER

**On the eve of the sale, do you feel sad at the idea of your collection being bought by the city of Barcelona or a European museum?**

I have no regrets at all. An auction was the obvious way to go. If I'd been younger, I would have looked for "another Barcelona." In 1992, the 500th anniversary of Christopher Columbus's voyage, 200 of my Pre-Columbian objects took to the road, going to Saint-Paul de Vence, Madrid, Santiago de Compostela, Palma in Majorca, Barcelona and Lisbon. After this highly successful tour, the Catalan capital asked me to loan it to them. I was delighted, because I hate objects to stay shut up in cases. I like to share things. So we signed a contract, one in 1995, another in 1997, and after two years of work, the Barbier-Mueller Museum of Pre-Columbian Art was opened by Queen Sofia. Over these fifteen years, I have added around a hundred pieces to the collection, which I bought, as usual, when I fell in love with them. And I've got a lot out of them.

**What guides your choices?**

Solely the aesthetic aspect. If an object is interesting ethnologically as well, I'm delighted. To have the finest in a relatively common series doesn't bother me at all. I'm not a snob... I don't need objects that leave the public open-mouthed! What I find amazing is the act of discovery. Some objects literally leap out at me, and that's truly extraordinary! I love things that spread out in a space...

**If you could only keep one object...**

Definitely the little Olmec statuette of a seated man, in serpentine (*see photo*). The flying duck is wonderful, too - it's unique. But with this pensive figure, probably a wrestler, we are closer to the human being.

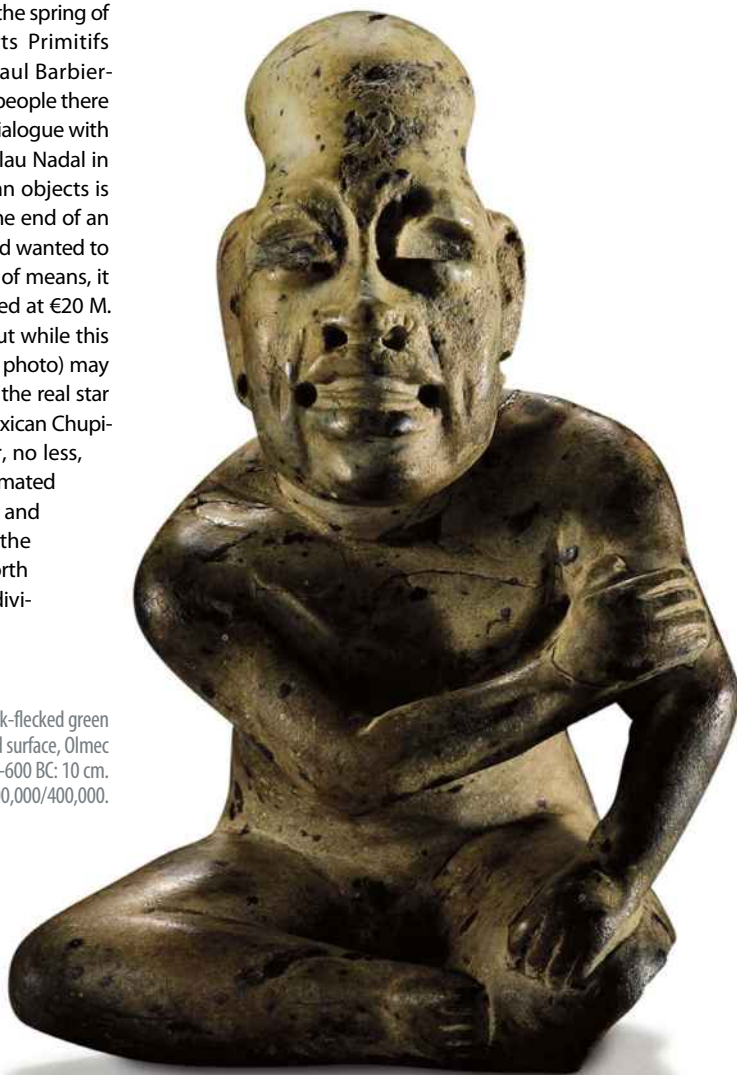
© abm-archives barbier-mueller



1930) had always loved art. He was interested in poetry first of all: 16th century French and Italian works – in editions of the period, of course! He bought his first Du Bellay when he was fifteen, and his "last book" a few days ago. "I'm a hardened criminal," quips this bright-eyed octogenarian, who is also keen on archaeology and antique art. While his father-in-law "gave him the bug" for the Primitive arts, he gave him no advice. He became an enthusiastic and fascinating collector entirely through his curiosity and keen eye. His watchwords are learning to look, and sharing. In the spring of 1977, the Musée Barbier-Mueller d'Arts Primitifs opened in the heart of Geneva. Jean Paul Barbier-Mueller is particularly proud to see young people there "looking at the objects and developing a dialogue with them." Today, after fifteen years in the Palau Nadal in Barcelona, his collection of Pre-Columbian objects is taking the road to the auction room. At the end of an initial loan of five years, the Catalan city had wanted to keep and exhibit the objects, but for lack of means, it had to let some nuggets go, now estimated at €20 M. One man's loss is another man's gain... But while this Tarascan red and white ceramic duck (see photo) may hog the limelight on the catalogue cover, the real star is a ceramic callipygian Venus from the Mexican Chupicuaro culture (400 BC), whose little sister, no less, belongs to the Musée du Quai Branly. Estimated at a cool €2/3 M, this young lady in a red and white jacquard jumper also comes from the former Guy Joussemet collection. Also worth noting: a large stone Diquis cat-headed divi-

nity from the south Pacific coast of Costa Rica (see photo), and an Aztec goddess of water, Chalchiuhtlicue, in basalt (see photo), which Josef Mueller acquired in the Twenties. With its 313 lots, the sale looks set to be an "art rush"... And as someone always ready to fall for a new love, Jean Paul Barbier-Mueller would certainly agree!

Claire Papon



Anthropomorphic statuette in black-flecked green serpentine with semi-polished surface, Olmec culture. Venta region (Mexico). 900-600 BC: 10 cm. Estimate: €300,000/400,000.



# Napoleon II by Krafft

## 24 March

Napoleon II was twelve when Peter Krafft painted his portrait. He poses in the uniform of a sergeant of the imperial Austrian infantry against the backdrop of the Bellaria, one of the wings of the Hofburg Palace (the residence of his great-grandfather, Marie-Antoinette's brother-in-law, Ferdinand of the Two Sicilies and King of Naples). A slender figure with a rosy complexion, his blonde curls hidden by a large kepi, the boy closely resembled his mother, Marie-Louise. His taste for uniform undoubtedly came from his father, Napoleon. His title as "King of Rome" associated the boy with the Eternal City and its symbolism and history. When he posed proudly for this portrait (sold at Fontainebleau on 24 March by the Osenet auction house), the young Napoleon II had not seen his father since April 1814, when he was taken to Vienna with his mother. Grandson of the Emperor of Austria, Francis I, and raised as an Austrian prince with the archdukes, he was very drawn to the military; his desire for a career in the army led him to train as an officer in late 1826. Two years later, when he was promoted to captain of his Tyrolean cavalry regiment, Marie-Louise gave him the Sabre of the Pyramids. In 1832, his health began to deteriorate as he succumbed to tuberculosis. By 15 April, the doctors believed him beyond all hope. It was all a far cry from the day when the cannons of Les Invalides fired 101 shots to announce the birth of the imperial heir, and from the plans for the palace on the Chaillot hill, the future Trocadéro, the imposing house assigned to the child from birth. On 24 June, Marie-Louise arrived in Vienna, when her son was already far gone. On 22 July, Napoleon François Charles Joseph Bonaparte died. He had been Emperor of France for two days, from 4 to 6 April 1814.

Anne Foster

**Peter Krafft** (1780-1856), Portrait of the Duke of Reichstadt (Napoleon II) in the white uniform of the first infantry regiment, 1823, oil on canvas, 220 x 140 cm. €200,000/250,000.



CLASSIC SALE :  
 OLD MASTERS PAINTINGS – IMPORTANT DRAWINGS  
 IMPRESSIONNIST ART – FINE ART & FURNITURE



1



2



3

4



5



5

1. Honoré DAUMIER (1808-1879) *Lawyer pleading*. Ink and pencil. 3,5 x 4,7 inches
2. Auguste RODIN (1840-1917) *Invocation*. Plaster proof. Made in 1886, performed circa 1901 - 1903. 21"1/4 x 10"1/2 x 9" 7/8 inches.
3. Odilon REDON (1840-1916) *Je l'adore à l'égal de la voule nocturne. Ô Vase de tristesse, ô grande taciturne...* Illustration for BAUDELAIRE, *Les Fleurs du mal*  
 Drawing signed with the initials. 9,4 x 7 inches.
4. Master of Jacques de Besançon. *Book of Hours of the Blessed Virgin, use of Paris*, written on vellum (184 pages) and very richly illuminated with 15 large paintings, 24 small paintings. Octavo. 16th century binding, probably Parisian. Provenance : Library of the Duke de La Vallière.
5. Pierre-Auguste RENOIR (1841-1919) *Girl with a straw hat*. Oil on canvas. Signed upper right "Renoir". 12 x 7,8 inches

Viewings : Tuesday 9<sup>th</sup> April 2013, 11 am to 6 pm, and wednesday 10<sup>th</sup> April, 11 am to 12 pm  
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Kachina Mongwa (great horned owl Kachina), c. 1880, h. 22.5 cm.  
 Estimate: €15,000/18,000.  
 Pahi Ala (Three horned) Kachina,  
 c. 1890, h. 36 cm.  
 Estimate: €18,000/25,000.  
 Proud Kachina, c.1890, h. 25 cm.  
 Estimate €12,000/15,000.



HD

## 25 March

# Kachinas from the Yves Berger collection

All art lovers remember the first Yves Berger sale on 15 April 2002 as a real high point for Amerindian art. The sale at Drouot that day featured one of the very few collections dedicated to North American Indians, built up over nearly 40 years by a true enthusiast. A major figure in French publishing who spent most of his career with Grasset, Yves Berger, himself a best-selling novelist who won the Médicis and Renaudot prizes, collected some fifty iconic pieces, mostly from before 1880. The dispersion was a success, totalling €405,000 in 44 lots. Ten years on, it's the turn of his Kachina doll collection, carefully preserved by Berger's wife, to wend its way to the sale room (Eve auction house). Like Emil Nolde and André Breton before him, Berger was interested in the aesthetic and poetic value of these so-called primitive objects. The dolls are based on masked dancers, and form part of children's religious education. Key items in this collection include these three pieces from before 1900, including the Pahi Ala kachina (€18,000/25,000) in the centre. The sale will continue with some Pre-Columbian pieces featured in a separate catalogue (around 180 lots). Worth noting: this large terracotta sculpture from Veracruz of a seated shaman with an expressive face (€50,000/60,000 photo), and a rare piece of Aztec jewellery in gold alloy, from the former American collection of Fred Eisermann. This is an imperial relic of Moctezuma, the antepenultimate emperor of Pre-Columbian Mexico (€4,500/5,000).

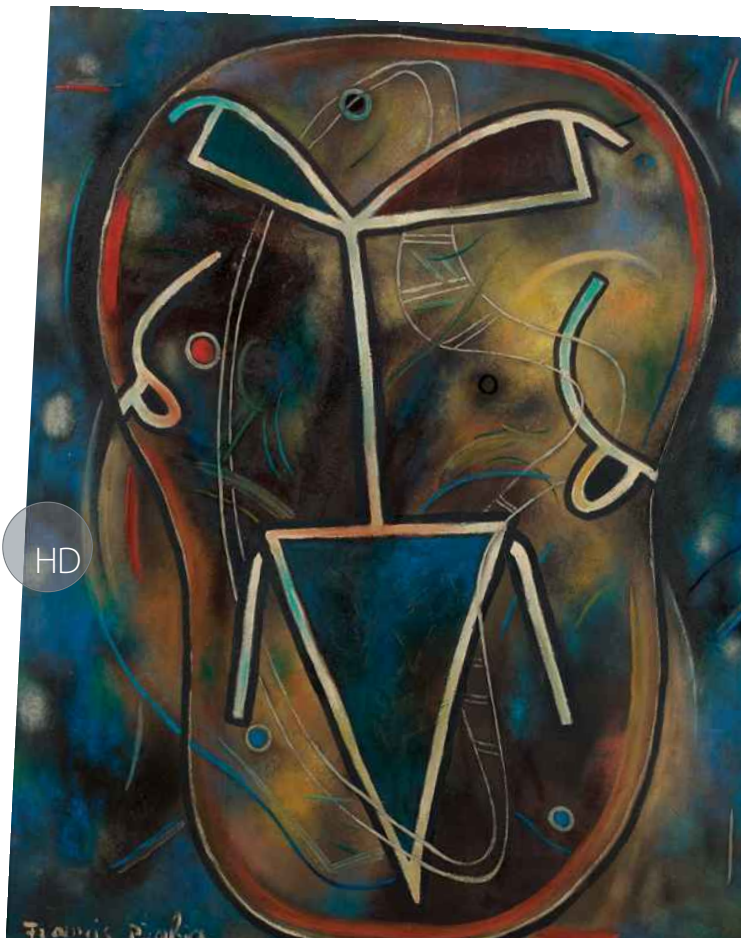
S.P-D

26 March

## Belfond Collection: second sale

Nearly a year after the sale of writers' drawings from the Franca and Pierre Belfond collection, Artcurial recreated its success story. In February 2012, this sale totalled €1.5 M, garnering six world records on the way, with eighteen works bought by museums. The collection certainly provided a choice selection, ranging from a landscape with nude female figures by Paul Eluard (€10,800) to an ink drawing by Arthur Rimbaud (€285,600). On 26 March, the Paris auction house will be presenting the works of artists who in some way contributed to the celebrated "Cahiers du Regard" published by Belfond in the late Seventies. This new sale will contain 90 lots: paintings and works on paper collected by the Belfonds for the publication of the famous "Cahiers", when the publisher left Rue Guisarde for 10 Rue du Regard. Max Ernst was asked to illustrate the first volume, "Le Rire des poètes" by Henri Parisot. The collection features 66 cuivres rayés estimated at €35,000/40,000. Then come Dali, Matta and Bellmer (several works, including a delightful watercolour, "La Toupie", from 1952 at €40,000/60,000) in a series of volumes confronting the writer with the artist. In 1975, Belfond published Francis Picabia's romanticised autobiography, "Caravan-sérail". The Belfonds collected no fewer than seven of his works, including "Je vous attends", a painting from his last period where Picabia returned to Abstraction (*see photo*). Part of the former Gabrielle Buffet-Picabia collection, this was exhibited and published several times, notably during the 1976 retrospective at the Grand Palais. Also worth noting: his "Mécannique" from 1916, the year of Dada's birth (€50,000/100,000). Other jewels in the collection include a watercolour by Kandinsky, "White on Black" (€100,000/150,000), and a painting by Jean Dubuffet, "Topographie au sol" (€70,000-100,000).

Stéphanie Perris-Delmas


 HD


**Francis Picabia** (1879 - 1953), "Je vous attends", 1948, oil on hardboard; signed on the bottom left, 99.30 x 80.30 cm. Estimate: €250,000/350,000.



HD

26 and 27 March

## Kimiyo Foujita estate: act IV

We can really call this the Kimiyo Foujita saga, now... The Paris auction house Cornette de Saint Cyr continues with the unending estate of the Franco-Japanese painter's widow, who died in 2009. The first three sections (2012 and 2011) had already totalled €9,130,678. During the next three sales, taking place in the Hôtel de Rothschild on 26 and 27 March, nearly 1,500 lots will go under the hammer. They include numerous images of young girls (like this ink and watercolour girl with a kitten: €12,000/150,000), religious subjects (as we remember, Foujita converted to Catholicism at the end of his life) and various genre scenes and portraits.

&gt;

28 March

## A Renoir from the Sacha Guitry collection

This "Femme nue couchée" by Auguste Renoir belongs to the Sacha Guitry collection, to be sold on 28 March in the lounges of the Hôtel de Rothschild in Paris, during the "Florilèges" sales of the Pierre Cornette de Saint Cyr auction house. The celebrated French actor and dramatist bought the painting at Drouot on 22 March 1922 at the sale of another French writer and dramatist, Alfred Savoir, who was selling a small but remarkable collection of Impressionist works containing no fewer than three Monets. Sacha Guitry spent the tidy sum of FF7,300: the equivalent of €7,892 today. Listed in the artist's catalogue raisonné, this small painting dates from around 1892,

the year when Renoir painted the famous "Jeunes filles au piano" now in the Musée d'Orsay – the French State's first purchase of a work by the master. On a more modest scale, but nonetheless imbued with the artist's characteristic chromatic lyricism, this deliciously curvaceous lady will be on offer for around €80,000/100,000. Her pedigree should do the rest...

S. P.-D.



&gt;



**Hubert Robert** (1733-1808),  
 "Fontaine sous un portique",  
 oil on canvas, 77 x 112 cm.  
 Estimate: €120,000/150,000.



HD

## 5 April François Boucher and Hubert Robert

At Drouot on 5 April, the Paris auction house Beaussant-Lefèvre will be submitting an Old Master painting collection of excellent quality: firstly because of its provenance (an old French family), and secondly because it is dominated by two leading figures in the Age of Enlightenment. One is François Boucher, the high priest of romantic scenes with deliciously plump women. We won't dwell on the numerous distinctions and honours received by the illustrator who became first painter to the king. Here we have "Le repas de chasse", a painting of a hunting meal from the Paris gallery Paul Cailleux. We know of three sketches for this subject, which were given to François de Troy and Jean-Paul Oudry; Oudry's is now in the Musée Nissim de Camondo. This painting was reproduced in the catalogue of the exhibition "Versailles, les Chasses exotiques de Louis XV" presented in 1996 at the Musée d'Amiens, then at Versailles, when it was attributed to François Boucher by Xavier Salmon. This Versailles cycle dedicated to hunting was commissioned by Louis XV for his apartments from the finest artists of the time. The other big name in the second half of the 18th century was Hubert Robert, who mainly painted landscapes and views of architecture. Here we can admire a fountain beneath a portico from the former Montbrison collection. The composition is similar to another painting by Hubert Robert with the same subject, now in the Musée du Louvre: one of 583 paintings bequeathed to the celebrated institution by Louis La Caze in 1869. The painting in this sale (€150,000/200,000) is larger, and whereas the Louvre version has architecture behind the colonnade, this one features a lush green landscape.

Stéphanie Perris-Delmas

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*Auctioneers*

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*Auctioneers*

PARIS - DROUOT RICHELIEU - Wednesday, March 20 at 2 p.m. - Room 3

## MAGNIFICENT JEWELS



Old cut diamond pendant weighing 19,56 carat

CHAUMET - Platinum and diamonds tiara, 1908

Experts: **Philippe SERRET** – **Emeric PORTIER** – +33 (0)1 47 70 89 82 – [experts@serret-portier.com](mailto:experts@serret-portier.com)

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# CALENDAR

**International**

## Axel Salto the Danish Émile Gallé



## 7 March

### Boetti, Dicorcia, Goldin

On 7 March, the sheer eclecticism of Veritas Art Auctioneer's upcoming Modern & Contemporary auction will provide something for every collector. The Portuguese auction house's sale will boast a range of works including one of the foremost artists of the Arte Povera movement, Alighiero Boetti, whose 1989 tapestry "Attirare l'attenzione" is expected to obtain between €15,000 and €20,000 (see photo) as well as works by major American photographer Nan Goldin ("Kim Between Sets", C-Print, 1991: €9,000/12,000) and Philip-Lorca Dicorcia, whose hauntingly mute photograph from his "Cuba Libre" series in W Magazine is estimated at €13,000/18,000.



## 7 March

The year's first auction at Bredgade 33 in Copenhagen sees the Danish auction house Bruun Rasmussen return in force. With auctions resuming at the end of February, the March sales of modern art and design promise further treasures. On 7 March, the sale of works by Axel Salto will be a must for Scandinavian design fans. Bringing together an astounding 35 works, Bruun Rasmussen will host the largest selection by the designer ever seen at auction. A native of Denmark, he achieved international prominence after his work was displayed at the 1925 World Exhibition in Paris. Salto's style is characterised by a unique transcendence of the natural world within his work; the organic and textural forms that pervade his ceramics do not simply mimic nature: they express its very essence. Highlights of the sale will include this colossal stoneware vase (DKK600,000-800,000), modelled with stylised flowers and branches in relief, and "Janus Head" (see photo). Collectors should snap these up fast as prices for Salto's works have already increased five-fold in the last decade.

Polly Brock

**Axel Salto** (1889–1961), Janus head, stoneware. Decorated with Sung glaze. Signed Salto. Royal Copenhagen. Made in 1947. Unique piece. 38 x 48 cm. Estimate: DKK 400,000.

19 March

## Comte de Buffon...

Fifty years after Sacheverell Sitwell declared it "one of the most important of all bird books from the Collector's point of view", *L'Histoire Naturelle des Oiseaux* by Georges-Louis-Marie Leclerc, Comte de Buffon, remains as coveted as ever. A copy of this ornithological landmark published between 1770 and 1786 will go up for auction on 19 March at Stockholm Auktionsverk, where it is expected to fetch between SEK400,000 and 500,000. Collectors will also have the chance to bid for a copy of Jean de la Fontaine's *Fables choisies, mises en vers* with hand-coloured plates by the French engraver Cochin after the work of Jean-Baptiste Oudry (SEK600,000/800,000). The rarity of these plates leads the Swedish auction house to believe that this copy could have been owned by a prominent member of the court, or by the royal family itself.

Polly Brock

HD



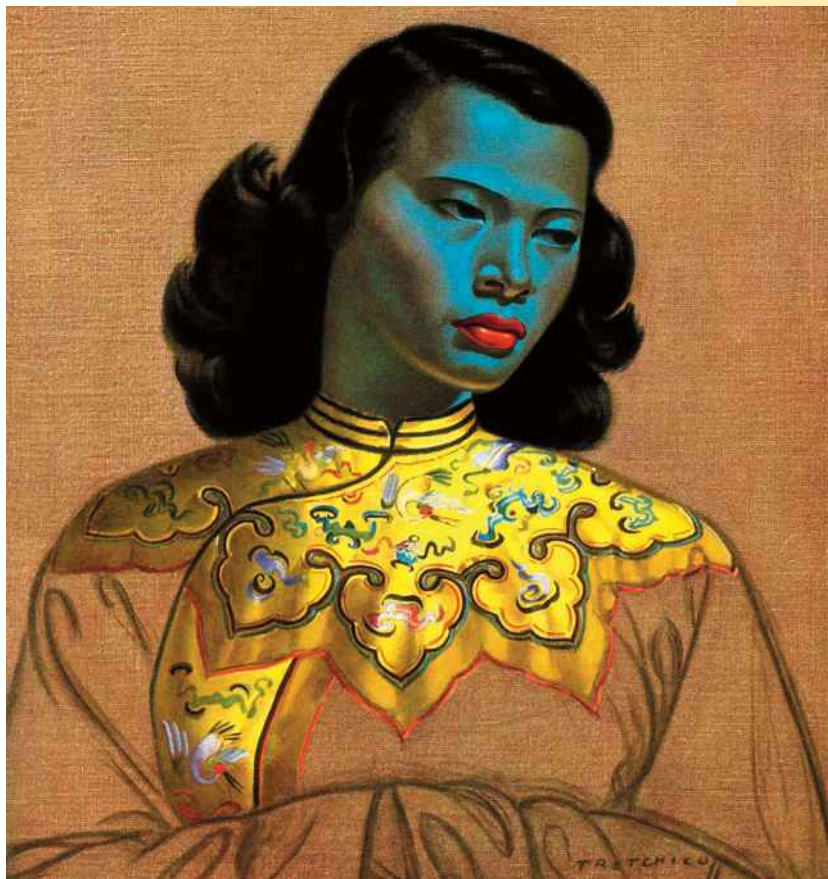
Jean de la Fontaine, after the work of Oudry, "Fables choisies, mises en vers." I-IV. Paris (published by Desaint, Saillant & Durand, printed by Charles-Antoine Jombert) 1755-59. 4 volumes. Estimate: SEK 600,000/800,000.

FABLES  
CHOISIES,  
MISES EN VERS  
PAR J. DE LA FONTAINE.  
TOME PREMIER.



A PARIS,  
DESAIN & SAILLANT, rue Saint Jean de Beauvais,  
DURAND, rue du Toit, en entrant par la rue S. Jacques.  
M. DCC. LV.  
à l'Imprimerie de CHARLES-ANTOINE JOMBERT.





## 20 March

### The famous Chinese Girl is up for sale

Leonardo da Vinci has his "Mona Lisa", Picasso his "Demoiselles" – and Vladimir Tretchikoff his "Chinese Girl". An image famous the world over, this icon of Asian beauty could sum up the entire work of the Russian painter alone. It is a genuine best-seller: Tretchikoff sold half a million large format reproductions of it. Bonhams will be dispersing the famous painting (£300,000 to £500,000) at its London sale on 20 March, dedicated to South African art. The British auction house tells us that the work was bought in Chicago during the Fifties by an American woman, Mignon Buhler, while the artist was visiting the US. After remaining in the same family ever since – and featuring in the Tretchikoff retrospective staged by the Iziko South African National Museum of Cape Town in 2011 – the work is now being sold by Mrs. Buhler's granddaughter. Boris Gorelik, the author of a biography of the painter due to come out shortly, has identified the model as Sing-Lee. The painter met her in Cape Town in 1946.

S. P.-D.



**Master of Frankfurt** (1460–c. 1533), "Allegory of Love", oil on panel  
24.8 x 128.3 cm. Estimate: CHF250,000/350,000.

HD

## 22 March

# Wolfgang Joop's collection of Old Master paintings

This month, Koller Zurich plays host to celebrated German fashion designer Wolfgang Joop's collection of Old Master paintings. Seventeen oil paintings from Joop's villa at Potsdam are to be auctioned. The highlight will undoubtedly be this "Allegory of Love", a panel by the Flemish painter known as the Master of Frankfurt. There has been much discussion over the identity of the artist, whose name derives from the fact that two of his most important works are located in Frankfurt. Some now believe him to be Hendrick van Wueluwe, and most agree that the artist in fact came from Antwerp. The painting in question shows an allegory of love set within a kind of Liebesgarten, a theme popular at the time, where women use snares to entrap men. The composition is divided by a stream, showing the winged, un-snared figures on the left gesturing towards those on the right, who have succumbed to love. In so doing they have lost not only their wings, but also themselves; their gazes and gestures are focused solely on the objects of their affection. Thirteen years ago, when it was sold at Christie's, it fetched £146,750. On 22 March, with the highest estimate of the collection (CHF250,000/350,000), it is sure to prove popular with Flemish art enthusiasts. Other desirable lots at the auction will include Jean-Baptiste Pater's captivatingly elegant "Fête Champêtre" (CHF80,000/120,000) and a selection of 17th century Dutch still lifes – not to be missed by collectors of the genre.

P. B.



## 24 March

### Owned by Pope Pius VII

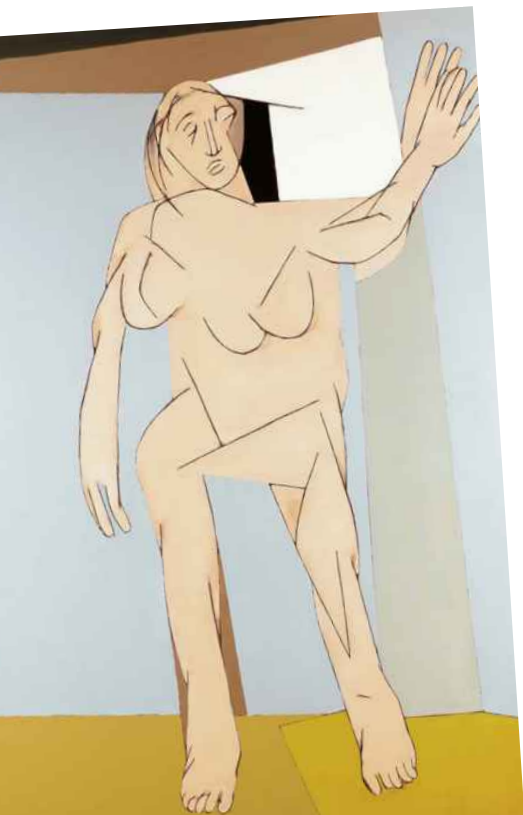
This Spanish cased flintlock gun will be the centrepiece in auction house San Giorgio's sale of antique arms and armour on 24 March. Dating back to around 1739, this fine weapon was owned by Pope Pius VII. The illustrious nature of its ownership is not surprising, given the quality of the decoration evident in the lock and mounts. Such finesse shows that the weapon was clearly owned by a royal: Charles IV of Spain, who later gave it to the Pope. Also worth noting is the signature on the barrel of the Spanish gunsmith Pedro Esteva; the lock has the signature of another Spanish gunsmith, DVLACHS (€42,000-50,000). This is not the only impressive former owner boasted by this auction; a ceremonial sword made for the royal family of Bourbon will also be up for sale. Polly Brock



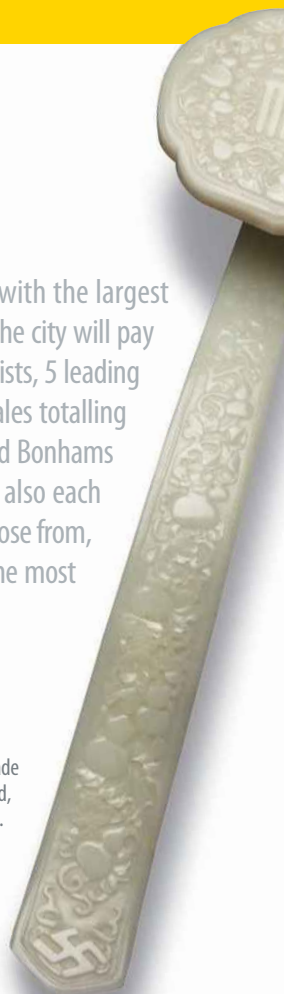


## Asia Week New York

Asia Week New York returns again this year, and promises even more delights with the largest number of galleries taking part since its foundation. Over the course of nine days, the city will pay tribute to Asian art, with the participation of no fewer than 43 international specialists, 5 leading auction houses and 17 museums and Asian cultural institutions. With last year's sales totalling just under \$200 M, this year is set to be a success too, with Sotheby's, Christie's and Bonhams hosting multiple auctions to celebrate the event. Doyle New York and iGavel will also each contribute a sale of assorted Asian artworks. With such an enormous selection to choose from, Asia Week New York is a key event for Asian art enthusiasts. Here is our guide to the most exciting and noteworthy sales of the week.



Ruyi Sceptre, white Jade  
Qianlong/Jiaqing period,  
1736-1820, 1.39 cm.  
Estimate: \$200,000-300,000.



### Amaya Collection

History will be made on 19 March with the auction of the Amaya Collection, as it becomes the first-ever Sotheby's evening sale of modern and contemporary Indian art. The sale, featuring 43 works from the Amrita Jhaveri collection estimated at a total of \$7M, is a testament to increasing market interest in modern Indian art. Highlights will include Tyeb Mehta's *Untitled* (oil on canvas \$800,000-1,200,000). In 2005, another of Mehta's paintings became the first contemporary Indian painting to breach the million-dollar-mark at its Christie's sale, so this work is sure to be popular with bidders.

## Joseph Lizzardo collection

What better way to bring in the Chinese New Year than with Christie's auction of the Lizzardo collection of fine jade carvings and works of art? 21 March sees the sale of over 100 pieces collected by Joseph Lizzardo, the former Chairman of the Board of the Meade Electric Company, whose passion for Chinese jade and hardstone carvings led him to found the Lizzardo Museum of Lapidary Art. This finely-carved white jade Ruyi sceptre, with its flowering gourd vine symbolising fertility, will be a particular high point of the sale (\$200,000-300,000).

## By Suzuki Masayoshi

On March 19, a Bonham's sale will focus on the cultural marriage of Japanese and Western art (very appropriate to its New York setting) that came about during the Meiji period in the late 19th century. This period of rich artistic creation will be represented in the auction by a variety of artistic media, including cloisonné enamels, lacquer works, bronzes and woodblock prints. Suzuki Masayoshi's large bronze incense burner was created in view of charming the budding Western market. Well over a hundred years later, it continues to appeal to collectors (\$35,000-45,000).



## Chinese scrolls from the 18th/19th century

Eclecticism will characterise Doyle New York's offering to New York Asia Week, on 18 March. Several Asian countries will be represented in the sale, with works ranging from the Neolithic period right through to the 20th century. This diversity is matched by the objects themselves. One of the most interesting lots will be a complete set of ten Chinese hanging scrolls from the 18th/19th century, featuring the tributes of 28 important Chinese political leaders and scholars (\$80,000-120,000). Collectors will also be able to bid for furniture, screens, scholar's objects, ivories, jade and much more.





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# AUCTION RESULTS

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# €27,6M

## Power and elegance

Two sales of collectors' and automobilia totalled the trifling sum of €27.6 M at the very moment the keenest fans of the speciality converged on Paris for the Rétromobile exhibition.

### Bentley, Bugatti, Mercedes-Benz

Forty-eight Motor Shows took place at the Grand Palais between 1901 and 1961. So on 7 February, Bonhams was touching base with history when it staged a sale totalling €13 M (80% by lot, 64.4% by value). Total estimates had been between €15 and €16 M. At €828,000,

the most expensive car did not reach its estimate: a 1929 Bentley 6½-Litre Speed Six tourer. It originally featured a saloon Gurney Nutting coachwork, but this was damaged during the Second World War, and it was rebodied as a tourer by Vanden Plas in around 1971. However, the chassis and engine numbers match. As we know, the legendary model initially designed to rival the New Phantom Rolls-Royce turned out to be ideal for competitions. A Bugatti that once belonged to Ettore Bugatti also remained below its estimate at €690,000. This was a 1938 type 57 C Special



**€828,000** 1929 Bentley 6½-Litre Speed Six Tourer  
Chassis no. BA2580,  
Engine no. BA2584



€1,461,800 Talbot Lago T 150 C, 1936, chassis no. 82930, inline 6-cylinder engine developing 170 hp at 4,700 rpm; max. speed: 210 kph.

Coupé, no longer with its original engine. In 1962, the Bugatti register published by HCG Conway indicated that "the vehicle has been considerably altered during its long career at the factory" (twenty years -Ed.). It has a type 101 compressor engine coupled to a Cotal gearbox. A majestic 1938 Mercedes-Benz 540 K cabriolet with coachwork by Vanden Plas went for €672,750. This has silver grey paintwork with a burgundy leather interior. Its first owner was the son of American press baron William Randolph Hearst.

### Talbot Lago, Duesenberg J, Bugatti: a winning combination

On 8 February, right in the middle of the Rétromobile show, the Artcurial-Briest-Poulain-F. Tajan auction house posted the highest total ever obtained for a collectors' automobile sale in France: €14,618,984 (90% by lot). At €1,461,800, a French collector carried off the star of the sale, the Talbot Lago T 150 C shown in the photo. This was used in competitions from 1936 to 1950. The original design of its coachwork was restored in 1983 by specialist Paul Grist, who based it on two types of racing 150 Cs then in England. Only six T 150 Cs were built, all belonging to the extremely restrained category of French cars produced in line with the 1936 Automobile Club de France regulations,

with the aim of winning back places in competitions from the German rivals. It is thought that fewer than twenty cars in this category still exist in a drivable original state. A well-deserved million-plus bid! An American car from the Roaring Twenties with coachwork by Walter M. Murphy in California went for €1,036,344. Beautifully maintained, in 1981 this had carried off the most prestigious prize a classic car can receive, the "Best in Show" at the Pebble Beach Concours d'Elégance. The Duesenberg J is an American legend, considered by enthusiasts as one of the fastest, most powerful and best-constructed cars of its time. Murphy produced around sixty roadsters with this model, considered must-haves. €586,112 acclaimed a 1935 Bugatti type 57 with cabriolet coachwork by Vanvooren in Courbevoie. The bodywork, chassis and engine are all original, and it has only had four owners. There was a lively battle for another Bugatti type 57, this time from the second series, which went for more than its estimate. €421,445 rewarded the first Type 57 C ever built, with a Ventoux body and an engine sporting the number "1C". In a more "celebrity" vein, we can just mention the €162,025 obtained by Alain Delon's 1987 Ferrari Testarossa, after an estimate of no more than €80,000... decidedly a gain in value thanks to the cinema!

Sylvain Alliod





# €63,806

## Silk relief

Proposed on 30 January at Drouot, this Kashan soof from around 1880 clearly aroused keen interest, because although the estimate was €20,000 to €30,000, bidders fought for it all the way to €63,806 (Cabinet V.A.E.P. Marie-Françoise Robert auction house). In silk rather than the wool used for everyday rugs, it also stands out for its relief decoration and some of its decorative motifs, like the medallions in the form of octopuses. Its main border has the same old gold background as the central section, while its colours echo those of ceramics (blue and yellow) in architecture and the flower beds of the ideal Persian garden. Kashan is nicknamed the "city of flowers" in Iran. Where carpets were concerned, it reached its peak during the Safavid period of the 16th and 17th centuries. The production of carpets came to a sudden end in 1722 with the Afghan invasion. It did not start up again until the end of the 19th century, when Kashan banked on the superior quality of the fibre used, the extremely dense knotting and of course, the beauty of the designs and colours. The carpet here bears witness to the total mastery of its craftsmen. S. A.

Kashan soof, c. 1880. Silk carpet woven in relief with an old gold background, plant decoration, and a main border echoing the central section. 320 x 214 cm.

# €198,000

## Congolese reliquary

African art created a surprise at this Dijon sale on 9 February (Hôtel des ventes Victor Hugo), with three Teke reliquaries collected in the 20th century between the wars, and religiously preserved in the same family. Now on the market for the first time, they smashed their estimates. The fetish here, announced at around €5,000, aroused the fervour of museums, collectors and the international trade alike. This is a protective figure representing a Bateke warrior, with a hollowed-out abdomen designed to hold magical protection known as "bonga", containing the powers conferred on the fetish by the ancestors. It protects against illness and misfortune, and favours hunting, trade and exchanges between ethnic groups. The statuette, similar to a model now in the Musée du Quai Branly, emanates a remarkably powerful force enhanced by the volume of the head and the full beard. With assets like this, the reliquary inspired a lively battle between the auction room and several telephone bidders. It was finally knocked down for €198,000 to a French buyer, who triumphed over the international trade.

Chantal Humbert



# €168,750

## A Saint-Aubin from the former Goncourt brothers' collection

Knocked down for €168,750 on 6 February at Drouot (Thierry Desbenoit & Associés), this 1764 pen and wash drawing by Augustin de Saint-Aubin featured in the dispersion of the celebrated Goncourt brothers' collection on 17 February 1897. Described as a self-portrait of the draughtsman, it fetched FF15,100 at the time (€56,560 at today's value), and Saint-Aubin was one of the artists who aroused the fiercest bidding. All in all, fourteen of his drawings were on offer during the three-day sale, which totalled FF980,924 (around €3,674,200 today). Edmond de Goncourt's wish was that "all the things of art that have been the joy of my life should not be relegated to the cold tomb of a museum and the mindless gaze of indifferent passers-by"... A hundred and sixteen years on, his Saint-Aubin continues to rouse passions!

Sylvain Alliod



HD



**€4,750** Robert Goossens for Chanel c. 1983  
Lavish necklace consisting of two rows of white baroque pearls holding a chased, pierced gilt metal medallion, ornamented with pâte de verre cabochons imitating sapphires, enhanced with paste imitating brilliants. Signed.



# €82,300

## Goossens, jeweller to French couturiers

You have to pay for elegance... As shown on 25 January at Drouot with the results (€82,300) achieved by the Paris auction house Gros & Delettrez for some haute couture jewellery whose value depends even more on the quality and originality of the design than on the preciousness of the materials. And where this little game is concerned, the creations of Robert Goossens turn out to be real winners. As you can see from the €22,500 obtained (for a high estimate of €250), by a piece of head jewellery of marine inspiration he dreamed up for Yves Saint Laurent between 1985 and 1989. At the second sale of the Pierre Bergé/Yves Saint Laurent collection in November 2009, a 1990 wheat ear brooch in gilt metal and paste had fetched €16,250. Goossens also created designs in more precious materials. On 18 February 2008, with Debureau Aponem at Drouot, a covered bowl in silver gilt, rock crystal and coral - a unique piece - shot up to €28,227 (see photo). Returning to in the famous Berger/Saint Laurent sale, a 1990 flaming heart frame dedicated to the couturier raised €12,500. This was in gilt bronze, coral and hardstone. In the sale here, the price of other creations produced for the couturier rocketed sky-high. €9,000 went to an open cuff bracelet of c. 1984 in pierced gilt metal decorated with metal and mother-of-pearl shells, highlighted with coral branches. This went with a pair of matching earrings. €7,250, an estimate multiplied by over ten, went to a demi-parure of c. 1980 in gilt metal from the "Homage to Braque" collection, including a brooch and earrings featuring doves. Goossens worked for other top couturiers, including one Coco Chanel... Created in around 1983, a necklace consisting of two rows of baroque pearls holding a gilt metal medalion, imitation sapphire pâte de verre and pendants went up to €4,750 (photo 145). Coco played a major role in the jeweller's career after he met Gabrielle Chanel in 1953.

The following year, he contributed to the creation of Mademoiselle's Byzantine style; in fact, she made him one of her accredited suppliers. Initially trained by his father, Goossens learned the art of jewellery in the workshops of the great Paris goldsmiths and jewellers where he was apprenticed. From 1948 onwards, he worked for Max Boinet, who created a number of models for top couturiers like Christian Dior and Elsa Schiaparelli. In 1950, Goossens began working directly with Balenciaga. Through Chanel, he developed collaborations with other leading names in fashion, notably the great Yves Saint Laurent. Indubitably, Robert Goossens can be proud to be known as "the jeweller of the French couturiers" - with the bids to prove it!

Sylvain Alliod

[www.goossens-paris.com](http://www.goossens-paris.com)



### Other prices

**€9,915** Robert Goossens - (Fifties), gold necklace /pendant consisting of six shells linked to two baroque volute branches, central gold mounting set with a rock crystal, four claws inlaid with amethysts, twelve oval-cut amethysts, finishing in a gold baroque pendant ornamented with a piece of emerald-cut smoked quartz. Model of a special commission for the Duchess of Windsor. Paris, 8 July 2010, Lombraill-Teuquum auction house.

**€3,250** Robert Goossens for Yves Saint Laurent, Haute couture, silvered metal necklace featuring branches of coral set with paste. Unsigned. Paris, 8 October 2012, Comette de Saint Cyr auction house.

**€930** Robert Goossens for Chanel, pendant necklace consisting of openwork gilt metal elements, unsigned, c.1960 (similar model in the Duchess of Windsor collection, Sotheby's 1997. Paris, 3 November 2011, Le Brech & Associés auction house.



€204,468

### In the footsteps of Caravaggio

On 10 February in Saint Cloud (Le Floc'h auction house), art lovers went wild over this 17th century painting by an Italian school, formerly attributed to Nicolas Régnier. No fewer than twenty telephone bidders set off in pursuit of this oil on copper, a "Portrait of a huntsman". Estimated at no more than €1,600, it was finally chased up to €204,468, despite a few chips and restorations. The subject betrays the influence of Caravaggio, and echoes many of his characteristics. For example, we find the master's taste for working class figures. Here this is by no means a gentleman hunting with hounds, but a humble man holding a dead fox by the neck. His evident surprise, bordering on apprehension, in having his bag discovered even suggests that he is a poacher... To accentuate the realism and dramatic tension of the subject, the Italian painter employs the chiaroscuro typical of Caravaggio, emphasising the contrasts with the bright colour of the shirt draped around the huntsman's torso: an aggressive red evoking the animal's death.

Sophie Reysat

€41,852

**Domínguez, Picasso-style**

HD

Proposed on 8 February at Drouot, this panel by Óscar Domínguez in the style of Picasso garnered €41,852 (Ader auction house). Painted in 1954, it echoes the Malaga-born artist's famous oil on canvas painting of 1921, "Musiciens aux masques", 203 x 188 cm, now in the Philadelphia Museum of Art. Both artists shared a passion for women and bull-fighting. During the war, the young painter produced works in the master's style to sell to the Germans. Picasso didn't hold it against him, as the money earned in this way swelled the coffers of the Resistance. Over the following years, Domínguez did pastiches of the two painters he admired, Picasso and Chirico, that were "too often too close", according to critic and poet Gérard Legrand. Here, enthusiasts didn't hold it against him...

S. A.

€21,080

**Tuscany, 7th century**

On 30 January at Drouot, this "a cassetta" frame in carved gilded wood obtained a bid higher than its estimate: €21,080 (Lasseron & Associés auction house). This "bordure", a French word meaning "border" used to describe frames in the 17th and 18th centuries, has a generous format and finely-worked decoration featuring both relief motifs and effects with matt and glossy gold. Balzac considered that frames had extraordinary powers, enabling any old daub to pass for a masterpiece... In his short story "Pierre Grassou", the dealer Magus, when presenting a picture by the young painter who gives his name to the novella, says, "I have placed it in a border so that it can be given to someone who thinks they know all about painting." The painting is sold for a price that remains secret, but enables Magus to say: "I reimbursed my purchase, and even made a little on top." Let's hope that this frame will serve as a setting for a painting with its own particular take on the "human comedy"...

Sylvain Alliod





€52,800

## Sarreguemines Art Nouveau period

Offered for sale on 10 February in Reims, these six panels from the Sarreguemines pottery works were clearly influenced by the decoration of Paul de Geiger's winter garden by Joseph Carl Paul Schuller. Signed with the monogram P.P.S., they were expected to make around €4,000 each. Their skilfully laid-out compositions reveal considerable chromatic qualities, making use of subtle shades. In the spirit of Art Nouveau, the landscapes depict naturalistic scenes, five of them inspired by Japanese prints. These well-preserved panels were finally carried off at double their estimate, €52,800, by a collector from Champagne after some lively bidding (Guizzetti-Collet auction house).

Chantal Humbert

# Record for Art Nouveau

## €6,660,713

On 16 February in Paris, Art Nouveau was decidedly in the limelight when the former Japanese Garden Museum collection was sold by American collector for a total of €6,660,713 (88.8% by lot, 90.3% by value) – or over €7 M, if we include the three Émile Gallé pieces bought by Reims City Hall just before the dispersion (Sotheby's). These originally adorned the dining room of Henri Vasnier, owner of the Pommery Champagne House in Reims. They consisted of a "Soir d'avril au vignoble" console table, a "Herbes potagères" table and a pair of chairs. This total put the sale in global first place in its category, Art Nouveau. René Lalique was the main victor, taking up five places in the top ten, mainly with jewellery. Estimated at no more than €300,000, a patinated bronze element from his "Femme ailée" balustrade, created for the Lalique stand in the Exposition Universelle of 1900, inspired a battle up to €1,240,750, and went to a foreign collector. This guardrail consisted of five elements, with each figure in a different pose. A world record was obtained by a piece of Lalique jewellery at €696,750, quadrupling its estimate: a "Papillons et chauves-souris" pocket watch from around 1899-1900, in gold, enamel and moonstones, with a butterfly decoration on the face and a swarm of bats on the back (*photo*). After a high estimate of €120,000, €312,750 went to a necklace of c. 1905, formed of a rod link chain in blue-green enamel, holding a rock crystal pendant engraved with a half-naked nymph in a blue-green enamel setting enhanced with small navette diamonds, and also containing a triangular diamond pendant. We leave Lalique for Majorelle, who garnered €330,750 (within the estimate) for an "orchid" desk of 1903, in carved mahogany, marquetry and gilt bronze, with two branches topped with glass lampshades by the Daum brothers forming lights. This was bought by a European collector. An imposing baby grand piano of 1903 by Majorelle and Victor Prouvé, "La Mort du cygne", swanned up to €300,750.

Sylvain Alliod

**€696,750** René Lalique (1860 - 1945), "Papillons et chauves-souris" enamel, moonstone and gold pocket watch, circa 1899-1900. Signed.



# €73,000

Rifles and shotguns by Holland & Holland grabbed the limelight on 17 February at Louviers (Jean-Emmanuel Prunier auction house). This pair of shotguns, estimated at around €20,000, attracted the keen attention of numerous European hunters. Offered in good condition, they illustrated all the expertise of the world-famous British gunsmith. A bastion of British chic, this company is to guns what Chanel is to fashion and Rolls Royce to cars. Harris John Holland, a tobacco dealer who loved clay pigeon shooting, founded it in 1835 under William IV. Rapidly rivalling Purdey and Lancaster, he took on his nephew Henry William Holland as partner, and the business became Holland & Holland. At the end of the 19th century, the firm made inventive experiments with the H & H ejector

gun, known as the Southgate system, which only needed two parts: a spring and the cock of the gun. Fifty-one patents were filed for this between 1851 and the mid-20th century, making Holland & Holland the finest of European hunting guns. The accredited supplier to the royal family, it specialised in high-end shotguns, highly sought after by seasoned hunters. For all these reasons, Holland & Holland is seen as a lifestyle associated with the British establishment. Its impeccably finished guns are genuine works of art, like the two here, which inspired a bidding war between the room and several telephone bidders. After a bitter tussle, they were borne off for largely triple their estimate - €73,000 - by a major French collector, who certainly gave them his best shot! **Chantal Humbert**





# Gunning for the British



Holland & Holland, pair of .20 calibre shotguns, with two 28 mm barrels.



PARIS FONTAINEBLEAU  
**Osenat**

Sunday 24th March  
THE COLLECTION OF  
PRINCE VICTOR NAPOLEON

*The Empire at Fontainebleau*

EXPERTS :

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ANNE LAMORT - ALAIN NICOLAS  
ROLAND DE L'ESPEE & MARIE DE LA CHEVARDIERE  
MANUELA FINAZ DE VILLAINÉ  
CONSULTANT : CHALENÇON EMPIRE

Baron Gérard (Rome, 1770 - Paris, 1837)  
*Jérôme Napoléon en grand costume de Roi de Westphalie*  
number 47 of the former imperial collections  
112 x 76 cm  
€150 000/180 000

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€18,125

## Inflated bids

Reverting to childhood and imagining yourself as Duke Fleed (Actarus to French audiences) on board his Grendizer (Goldorak) comes at a price: €18,125, registered on 18 February in Paris (Boisgirard-Antoini) during the "Génération jouets" (Toy generation) sale. The ship has the immense virtue of having come down to us intact, with not a single patch needed to repair "the wreckful siege of battering days". Made in France, it dates from 1978, the year when the cartoon series was first broadcast on French television. This was launched in its native country, Japan, in 1975. Produced by Toei Animation, and based on manga by Go Nagai, it was more successful in France than in the Land of the Rising Sun. It was the final part of a trilogy that started with two cult series, "Mazinger Z" and "Great Mazinger", belonging to the "mecha" (short for "mechanic") genre, featuring characters using "robot" armour. Grendizer was essentially created at the behest of the Japanese toy company Bandai, so that it could design spin-off products and explore a new field: extraterrestrial technologies. As we can see, French manufacturers also mined this rich seam...

Sylvain Alliod

Safa-Rio, France, 1978, inflatable Grendizer (Goldorak) ship. Screen-printed PVC with plastic rigging. 130 x 70 cm.





# Chinese Republic

## €74,998

Imperial Chinese porcelains have been throwing auction enthusiasts into a frenzy for years. But some time ago, works produced under the Republic of China also entered the picture, even without the rubber stamp of a precious imperial pedigree. Estimated at €200 and knocked down for €74,998 on 13 February at Drouot (Pierre Bergé auction house), this porcelain plaque by Wang Dafan bears witness to the new craze. The world record for this artist, CNY9.2 M (\$1.4 M; source: Artnet) was set at Poly by a large porcelain plaque depicting an offering being made to a group of dignitaries. For a vase, a record of CNY5.98 M (\$939,011) was achieved in June last year at the Beijing Council International Auction Co. by a 1928 square model decorated with figures in landscapes. Outside China, the highest price, £241,250 (\$384,400), went on 10 November 2011 (at Bonhams London) to a plaque from around 1930 (83 x 23 cm) showing Yin Shi and You Zuo awaiting the arrival of their teacher, Cheng Yi. After the end of the Qing dynasty, measures were taken to deal with the production crisis of Chinese ceramics, which were encountering strong competition from Japan with imports and from Europe with exports. Various reforms were introduced at the porcelain capital, Jingdezhen, including the development of private workshops specialising in artistic creation, as opposed to anonymous mass production. Taking up the fencai enamels of the Famille Rose, but treating them in a more lively manner, Wang Xiaotang and Pan Taoyu were the pioneers of this new style. Some of Pan Taoyu's students created the "Eight Friends of Zhushan" group, one of whom was Wang Dafan. He excelled in the representation of human figures. His masterful skill can be seen in the soft shades and expressive face of this immortal being offered a peony on a tray.

S. A.



**Wang Dafan** (1888 -1961), china  
porcelain plaque with enamel  
polychrome decoration. 42 x 25.5 cm.

# Celadon Jade

## €375,000

Dating from the Qianlong period, this vase in celadon jade with veins and russet inclusions collected €375,000 at its Drouot sale on 19 February (Renard auction house). A new victory for the stone that has always been popular in Asia and has a truly ancient success story; in China it was already the object of commercial exchanges in the Neolithic period. Jade is closely associated with power. A dictionary dating from the end of the Han dynasty, the 'Shuowen jiezi by Xu Shen' (lines 58-147), tells how at one point, the character 'yu', meaning jade, also meant 'sovereign'. In fact, the most beautiful varieties of jade, privileges of the powerful, have been associated with different rituals since very ancient times. The great Chinese thinker Confucius himself assigned correspondences between jade and fundamental moral virtues in his 'Book of Rites'. For example, 'Its perfect density and its extreme hardness represent the assurance of intelligence'. Concerned with legitimising the Qing dynasty's Manchu origins to the Chinese population, the Qianlong Emperor initiated a vast programme to recover the nation's history. The formal and archaic decorative vocabulary of this vase places it within this political period, and furthermore by its employment of a material more sought-after than gold. **Sylvain Alliod**

China, Qianlong period (1735-1796), quadrangular vase in celadon jade with veins and russet inclusions.  
28,5 x 14,5 x 5,5 cm.



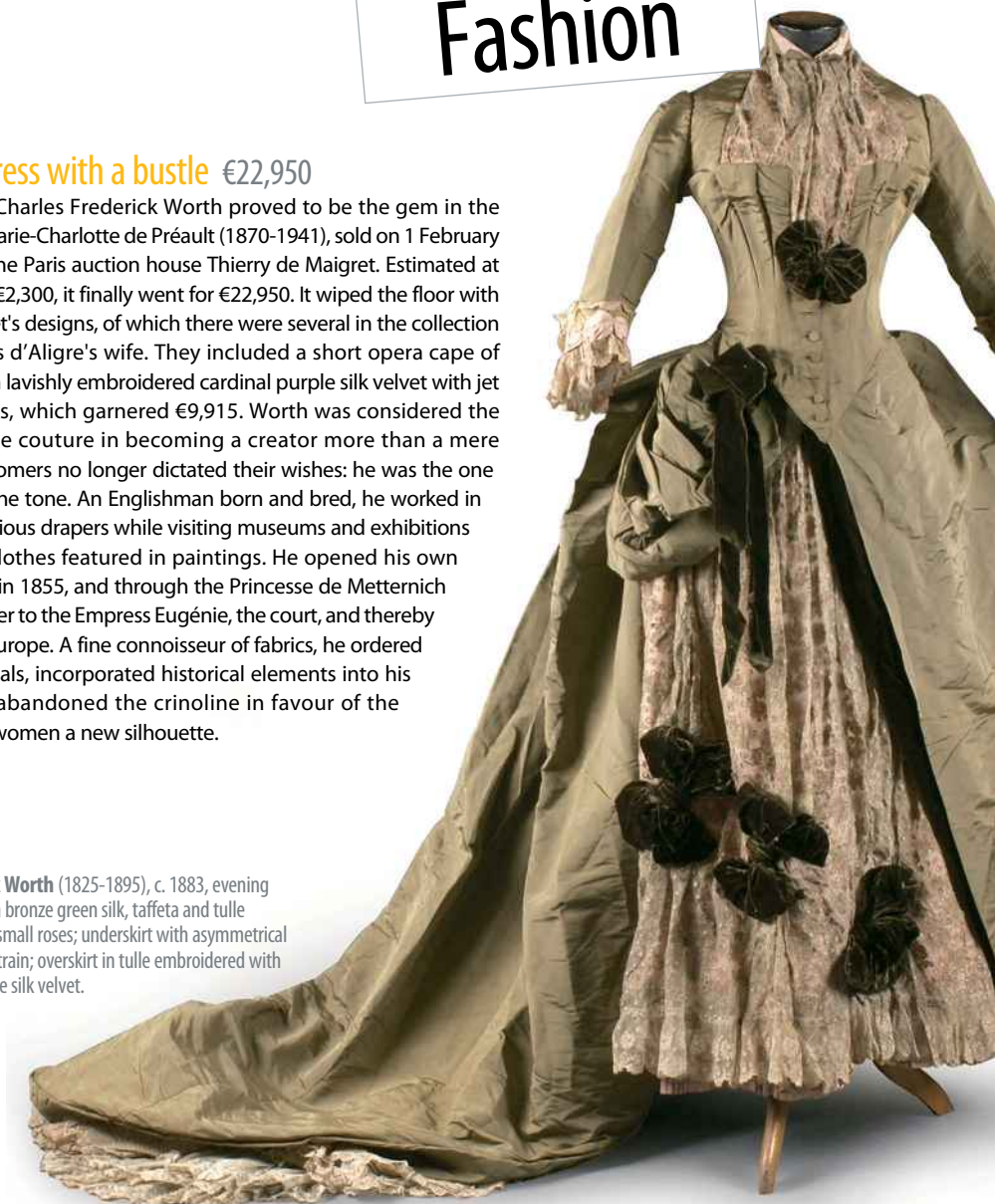
## SPECIALITY

## Fashion

**A Worth dress with a bustle €22,950**

This dress by Charles Frederick Worth proved to be the gem in the wardrobe of Marie-Charlotte de Préault (1870-1941), sold on 1 February at Drouot by the Paris auction house Thierry de Maigret. Estimated at no more than €2,300, it finally went for €22,950. It wiped the floor with Jacques Doucet's designs, of which there were several in the collection of the Marquis d'Aligre's wife. They included a short opera cape of around 1905 in lavishly embroidered cardinal purple silk velvet with jet bead pendants, which garnered €9,915. Worth was considered the father of haute couture in becoming a creator more than a mere designer. Customers no longer dictated their wishes: he was the one who now set the tone. An Englishman born and bred, he worked in London for various drapers while visiting museums and exhibitions to study the clothes featured in paintings. He opened his own fashion house in 1855, and through the Princesse de Metternich became supplier to the Empress Eugénie, the court, and thereby the whole of Europe. A fine connoisseur of fabrics, he ordered specific materials, incorporated historical elements into his designs, and abandoned the crinoline in favour of the bustle, giving women a new silhouette.

**Charles Frederick Worth** (1825-1895), c. 1883, evening dress with bustle in bronze green silk, taffeta and tulle embroidered with small roses; underskirt with asymmetrical pouf and flounced train; overskirt in tulle embroidered with bows; belt in bronze silk velvet.





HD

### Joséphine Baker at Bobino €12,056

The Casino de Paris and the music-hall in general were the focus of this Paris sale glittering with rhinestones and sequins (Arts Talents Enchères auction house). After two days of sales on 26 and 27 January, the total came to €380,730, after estimates ranging from €120,000 to €140,000. We start with a famous queen of the stage, Josephine Baker. A dress made by André Levasseur based on a design by Niki de Saint Phalle for her final show went up to €12,056. The front of this is decorated with feather ornaments and polychrome sequins. Bobino hosted this production celebrating 50 years of Baker's career. The first show was given on 8 April 1975, before an audience of celebrities. On 12 April, she died from a brain haemorrhage. This dress was bought by the British owner of a riad in Marrakech where the chorus girl captain had stayed during the Forties. We now turn to the Moulin Rouge and another star, Mistinguett. A stage dress by Gessmar from around 1920 stayed within its estimate at €10,150. Painted and embroidered with rhinestones, it sports a rich, stylised vegetal composition featuring the singer as an angel in the centre...





### Space man €40,611

For many years, women's fashion has accustomed us to rocketing prices for names or models that have marked the history of the speciality. For men, the scene used to be pretty quiet... But this was reckoning without that tireless trend-bucker, Pierre Cardin. Estimated at €800 at the Paris sale on 11 February, this futuristic outfit from around 1966-1968 finally garnered €40,611 (Cornette de Saint-Cyr auction house). Two other results for the couturier are worth mentioning: €9,400 for a black wool jersey suit with zip fastener from the "knitwear" collection of around 1968. It needed €7,080 to match it with a camel leather belt with a pewter buckle from around 1970. In the Sixties, when everything was permitted and fashion reflected the aspirations of the space-age, Pierre Cardin was one of its most zealous proponents. Hats off to some fine bids!

Pierre Cardin, c. 1966-1968, sleeveless jacket in petrol blue wool fabric emphasised with a belt in brown undressed leather; front-pleated trousers with zipped back pockets.

### Chanel outfit €231,152

On 18 and 19 February at Drouot, this Paris sale devoted solely to Chanel creations totalled €231,152 (Pierre Cornette de Saint Cyr auction house). 2.55 bags were particularly popular. €3,480 went to a "Mademoiselle" model (31 cm) in off-white quilted leather, with a black varnished clasp and double chain handle. At €3,350 the estimate was doubled for a decidedly breezy 2.55 (25 cm) in mainly pink bouclé tweed patchwork, with a gilt metal chain handle interlaced with red ribbon. A "Mademoiselle" 2.55 (24 cm) in imitation crocodile leather quilted mustard jersey went for €3,150, with a gilt metal chain handle stitched to a matching jersey tube, and a monogrammed yellow ottoman lining. A change of tone, at €2,500, with a bag from the 2010 "Cruise" collection: a trompe l'œil white cotton 2.55 woven into a beige string shopping bag with a double black plaited lambskin handle wound round with a small chain holding a large black and white metal Chanel monogram. This was a limited edition. Lastly, a Gabrielle Chanel rag doll from one of the company's shop window displays garnered €3,090. It was decked out in an ecru bouclé wool suit with red braiding, a hat sporting a camellia (the couturière's favourite flower), and a pearl necklace, earrings and brooch – in short, the whole Chanel outfit!

## Lucien Lelong €7,495

Perfect for a dramatic entrance down an imposing staircase, like the one in the smoking room on board the liner "Normandie", this dress by Lucien Lelong inspired a bid far higher than its high estimate of €1,800 on 6 February at Drouot (Coutau-Bégarie auction house). Its slender silhouette is typical of the French couturier, now somewhat forgotten as one of the top names between the wars. A society figure who married Nathalie Paley, the daughter of Grand Duke Paul of Russia, he rubbed shoulders with the entire artistic set of Paris, and had his salons designed in 1935 by Jean-Michel Frank. A genuine captain of industry, the vision he had of his profession was shaped by creative, commercial and industrial considerations. In 1925 he dreamed up the supple, modern and dynamic "kinetic" silhouette, launched highly successful fragrances, tried out new textiles like Rosalba and Phosphora crepe, together with viscose, and in 1934 – too early in the day – created ready-to-wear clothing in response to the economic crisis... Christian Dior, Pierre Balmain and Hubert de Givenchy spent time in his workshops. Lucien Lelong was President of the Chambre Syndicale de Haute Couture Parisienne from 1937 to 1947, and worked hard during the war to safeguard this typically French branch of industry. Sylvain Alliod

**Lucien Lelong**  
(1889-1958),  
evening dress in  
silk crepe.







**\$542,500** Antonio d'Ubertino Verdi, known as Bachiacca (Florence 1499-1572), "Portrait of a young lady holding a cat", oil on panel, 53.6 x 43.8 cm. 30 January, Christie's.

## Glowing success at New York Old Master sales

■ When works from the estate of a dealer are sold, it seems like an ultimate test: will the professional's choices be ratified by a new generation of collectors? With Giancarlo Baroni, probably because he was an enthusiastic art lover as well as a dealer, the answer was blindingly clear from the very first lot in the sale staged by Sotheby's on 29 and 30 January. A panel attributed to the studio of Verrocchio – "Madonna and Child" – went for \$866,500 (*see photo*), multiplying its low estimate by ten. The sale was a stunning success, despite (or maybe because of) the eclectic nature of this collection, where Eva Gonzales and Degas rubbed shoulders with Tiepolo and El Greco. But buyers could appreciate the consistent reasoning of a genuine art lover more concerned with the beauty of pictorial art than with glittering names. This produced some stunning results. For example "La Demoiselle d'honneur" by Eva Gonzalès soared up to \$2.54 M, smashing its estimate of

around \$500,000 and beating a record for the artist. All in all, the sale garnered \$13.85 M, compared with the \$10 M-odd initially predicted.

■ The lavish but restrained catalogue (only 50 lots, mainly paintings and majolica ware) of this Christie's sale on 30 January achieved a resounding success, despite a few unsold items, with a final total of \$42.64 M. The lion's share of this figure went to a handful of lots, obviously the most desirable in terms of quality and rarity. For example, a tondo by Fra Bartolomeo of a "Madonna and Child" with a landscape background sold for \$12.96 M, while the same subject, treated this time by Botticelli and including St John the Baptist, greatly exceeded its high estimate when it soared to \$10.44 M. (This panel is called the "Rockefeller Madonna" after the most illustrious of its various owners.) Meanwhile, on canvas this time, the third major work in the sale featured a profane subject: the

"Portrait of Jacopo Boncompagni" by Scipione Pulzone, known as Il Gaetano. This picture, highly influenced by Raphael, fetched \$7.58 M, tripling its estimate. The series of works fetching over a million dollars was rounded off by another "Madonna and Child", a panel by Lucas Cranach II knocked down for \$1.76 M. Also noteworthy was the \$854,500 garnered by a rarity, a woodcut by Titian of "The Submersion of Pharaoh's Army in the Red Sea": a huge image (112 x 221 cm) requiring twelve wood blocks to print it. The success of the sale inspired its promoters to announce the staging of a similar one next year.

■ The masters of the past are as popular as they have ever been, as witnessed at this Sotheby's sale on 31 January which totalled \$58.23 M, despite the failure to sell off flagship lots like "Portrait of Mariano Goya" by his grandfather Francisco: probably the victim of an over-ambitious estimate (\$6/8 M). Goya thus yielded centre stage to Pompeo Batoni, who picked a well-known subject, "Susanna and the Elders", for a commission from Count Harrach, whose descendents kept it in the family until 1991. The chaste Suzanne clearly left bidders no more indifferent than the old men, as she sold for \$11.39 M. A long way behind came two works in a very different spirit: "Heidelberg with a Rainbow" by J.M.W. Turner (\$4.56 M) and "Christ Blessing" by Hans Memling (\$4.11 M). A little way below, at \$3.83 M, came Fragonard's "Le Triomphe de l'Aurore sur la Nuit", a painting that had belonged to the Ephrussi, Sedelmeyer and Coty collections in turn, while a "Saint Ursula protecting the Eleven Thousand Virgins with her cloak" by the Master of the Legend of Saint Barbara went for \$3.05 M. As we can see, irrespective of period or school, Old Masters still have a speaking appeal to present-day art lovers...

■ At first glance, it seemed that this Christie's sale would come down to a duel between two ladies: the 4th Duchess of Marlborough by Gainsborough (pastel, 31 x 24 cm) against the Comtesse d'Agoult by Ingres (pencil with white gouache highlights, 48 x 39 cm). But this was not to reckon with Claude Lorrain, whose splendid "Paysage boisé" (from the former Gaines collection, dispersed by Sotheby's in 1986) multiplied

its estimate tenfold when it soared up to \$6.13 M. These fine ladies were thus overshadowed, but in the purest respect for the aristocratic pecking order, the Comtesse (\$1.93 M for this drawing, already sold in Paris in 1989 by Maitres Couturier and de Nicolay) bowed to the English Duchess (\$2.43 M). As can be imagined, these three bids accounted for a sizeable part of the final total for this sale: \$16.54 M. However, all the drawings worthy of interest were greeted with due enthusiasm, irrespective of school or period.

Xavier Narbaits



**\$842,500** Workshop of Andrea del Verrocchio (Florence 1435- Venice 1488), "The Madonna and Child resting at a parapet", tempera on panel, 61.3 x 44.5 cm. 29 and 30 January, Sotheby's.

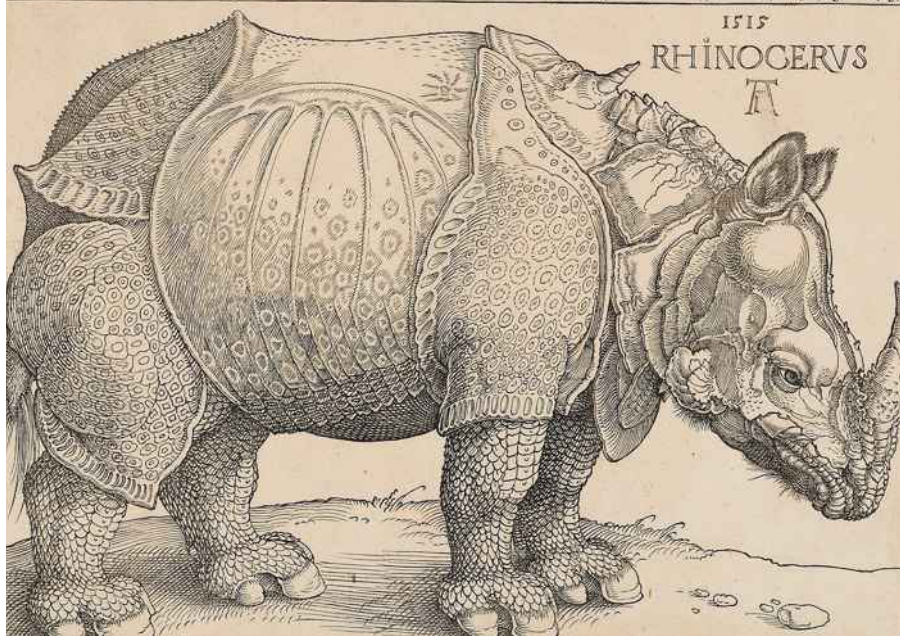
\$866,500

## A dear Rhinoceros...

Six million dollars for 62 prints was the final result for this sale staged on 29 January by Christie's. It consisted of one collection containing nothing but impressions, all by a single artist: Albert Dürer – a famous name in art history if ever there was one. In addition, several of them boasted illustrious provenances. Just as at the time when the animal arrived in Europe, the celebrated "Rhinoceros" (*illustrated*) aroused keen enthusiasm, finally going for \$866,500 – and multiplying the low estimate by eight! Dürer never actually saw one of these, but his representation, based on a sketch, was an inspiration to artists right up to the end of the 18th century. "Saint Eustache" went for \$722,500, while, "spotted" at the very instant of their temptation, "Adam and Eve" fired the bidding up to \$662,500. It is worth noting that some of the Master's prints are still affordable, as witness "Sol Lustitiae" (\$15,000) and "Christ on the Mount of Olives" (\$7,500).

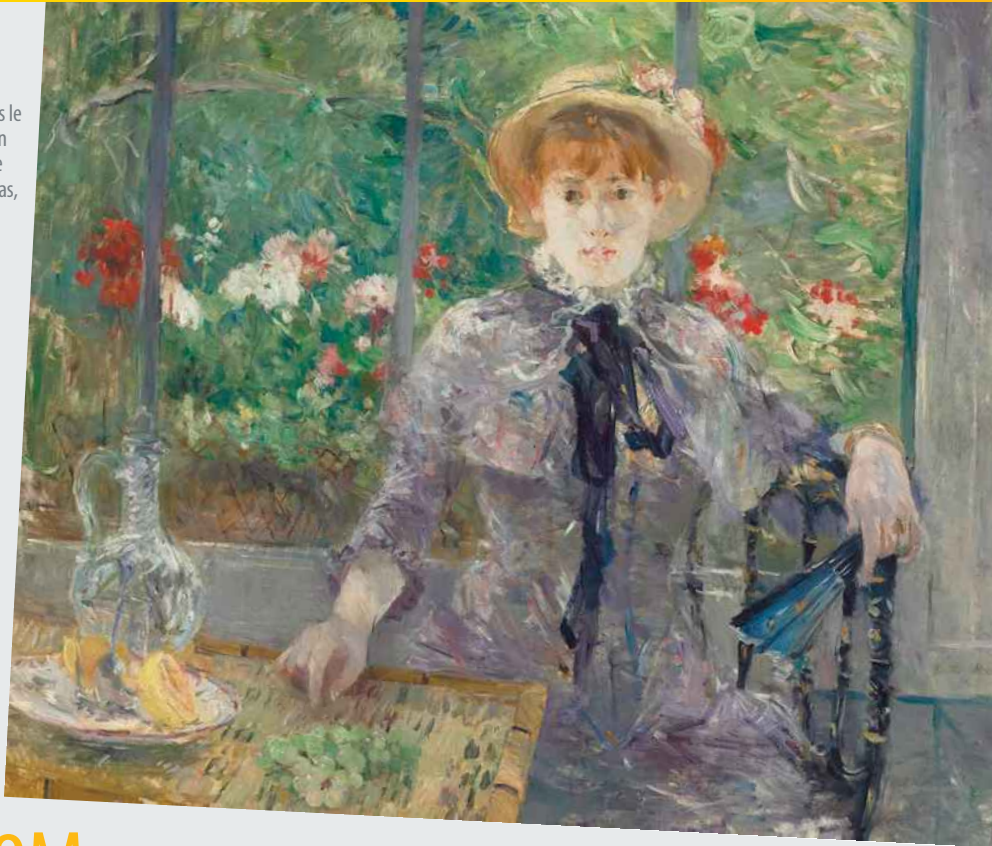
X. N.

ein rothe Kynde. Der selbände furcht es fallt vber/ dann wo es zu anhalten/ so laufft. Im das Thier mit dem kopff zwey hütten die foderen parrt/ und reißt den selbände wider am panch an  
i erwiegt. Im, das mag er sich mit errent. Dann das Thier ist als gewapont das Im der selbände nichtes fan tham. Sie sagen auch das der Rhynocerus Schindl, Straydig und Ruffig se





**Berthe Morisot**  
(1841-1895), "Après le déjeuner", painted in 1881, signed 'Berthe Morisot', oil on canvas, 81 x 100 cm.



# £6,98M

## Success for the girls

This was the best total – £136.46 M – ever obtained in a February auction! Christie's satisfaction is all the more understandable in that the lots offered on 6 February in London sold 89% by number and 94%, by value – ten of them for over £3 M, and 32 for over £1 M. The sale was one with a strong feminine influence in terms of both artist and subject. For example, the top bid (£26.92 M) went to Modigliani's elegant "Portrait of Jeanne Hébuterne in a large hat", a painting from 1919 whose first owners included Léopold Zborowski, the painter's friend and dealer, and Paul Guillaume, also a prime supporter of the Italian artist. Next, at £9.67 M, came Renoir's "L'Ombrelle" of 1878 in the purest Impressionistic vein, while a 1960 "Nu féminin accroupi" by Picasso inspired a battle up to £7.32 M. Shortly before, a superb Berthe Morisot from 1881 entitled "Après le déjeuner" set a new record for the artist (and for any painting by a woman) when it fetched £6.98 M, light years ahead of its estimate, £2M. We regretfully leave these feminine successes for two landscapes with similar dates and sizes: a 1909 "Vue de Murnau" by Kandinsky, and "Arbres à la maison bleue", painted three years earlier by Maurice de Vlaminck. They sold for £6.76 and £3.40 M respectively. Like these landscapes, "Le Plagiat", a Magritte from 1940 (now the joy of a collector), sold for a fine sum: £5.19 M. In fact, all the Surrealist works by the Belgian painter achieved excellent prices.

Xavier Narbaits



**Pablo Picasso** (1881 - 1973),  
"Femme assise près d'une  
fenêtre", oil on canvas, painted  
in Boisgeloup on 30th October  
1932, 146 x 114 cm.

# Picasso superstar

## £28,6M

This London sale on 5 February featured a large number of outstanding works, several with the added interest of having been off the market for many years. Hence some more than satisfying results, with an overall total of £121 M (Sotheby's). The clear winner in this "high mass" of modern art was Picasso, whose "Femme assise près d'une fenêtre", a large painting executed at Boisgeloup in 1932, sold for £28.6M. "Femme rêvant de l'évasion", a 1945 Miró in exactly the same format, went for £8.44 M, while a gouache by the same artist, "Le Fermier et son épouse", previously in Billy Wilder's collection, achieved £5.86 M. The latter was included in the catalogue of Surrealist works. It shared star billing with the "Portrait of Mrs Harrison Williams", a Dalí from 1943 which sold for £2.28 M, although hardly a flattering vision of his model, who was one of the most beautiful and elegant women of her time... The Impressionists posted some excellent results, particularly Monet and Degas. A somewhat mediocre "Nymphéas" by Monet went for £9 M, and his "Le Givre à Giverny", a painting from 1885, for £8.77 M. Meanwhile, two pastels by Degas, "Après le bain (femme s'essayant)" and "Danseuse rajustant son chausson", garnered £7.76 M and £4.52 M respectively. Also worth noting: Sisley's painting of a subject of local interest, "La Tamise avec Hampton Church", from the collection of the Earl of Jersey (one of the rare British collectors to have sought out Impressionists), which fetched £1.88 M.

Xavier Narbaits

HD



Set of twelve plates in Sèvres  
porcelain, c. 1794-1795.  
Divided into pairs.

# £108,580

## Sèvres with chinoiserie decoration

In 18th century Europe, the economic stakes represented by porcelain were so high that it was known as white gold. And in the 21st century it still has high potential value, as witness the £108,580 totalled on 12 February in Salisbury (Woolley & Wallis) by a set of twelve Sèvres plates with chinoiserie decoration dating from 1794/1795. In 1998, another set of twelve went for a mere £40,000. All of them came from the collections of Lord and Lady Fairhaven. The ones here were divided into pairs, selling for an average of £18,100 each. Americans were the main contenders, but two lots went to a French and a German buyer. The plates were produced when the French Revolution was in full swing, and seem to have been commissioned by a dealer working for the Russian market. Enthusiasts' appetites knew no bounds; they would even brave social and political upheavals to assuage their lust for white gold! The quality of the painted decoration and the skilful play of gold and platinum on a black background prove that despite the uncertain times, the former royal manufactory had lost nothing of its expertise. A feat – combined with a highly popular theme, China – that was duly appreciated by prospectors of white gold.

Sylvain Alliod





# MAGAZINE







## EVENT

## Marseille-Provence 2013

Here we are! Marseille, the European cultural capital of 2013 has kicked off its festivities. This large-scale event has been put together through the enthusiastic participation of ninety-seven communities, with highlights in Marseille, Aix-en-Provence, Aubagne, Arles and Martigues, to name but a few. After battling fiercely to be chosen, and sweeping away all doubts, Marseille is opening its arms (and its coasts...) to Euro-Mediterranean culture with three sections, marking a year of festivals, exhibitions and projects of every kind. From January to May, the spotlight will be on the rich mix of this world region. Then the summer gets going with "Le grand atelier du Midi", a flagship exhibition on the painters' Provence in its chapter devoted to open-air art. Autumn and winter will then focus on the land "with a thousand faces" that make up Marseille of young talents and a region at the leading edge of technology. The region has certainly pushed the boat out in terms of money and architects to reshape the face of the city: the Friche la Belle de Mai is getting a make-over with Matthieu Poitevin's and Pascal Raynaud's Tour Panorama; the Museum of European & Mediterranean Civilisations (MuCEM - le musée des Civilisations de l'Europe et de la Méditerranée) has been designed by Rudy Ricciotti, and the "Villa Méditerranée" by Stefano Boeri... not to mention the J1 Hangar on the quays of the port at La Joliette, the set-up of the Musée Regards de Provence in a former healthcare centre, and the renovation of many other museums. In short, Marseille-Provence 2013 (MP 2013), Europe's biggest worksite, is in the process of sloughing off a skin. For the time being, act I: the Friche la Belle de Mai is starting off an exciting year with an exhibition symbolising the city's spirit, "Ici, ailleurs" (Here, Elsewhere), bringing together thirty-nine Mediterranean artists around the themes of travel, exile, history, transmission and memory. The former Seita tobacco factory, which Matthieu Poitevin now sees as a "people's factory and a place for dissemination", is offering oriented works

The MuCEM (le musée des Civilisations de l'Europe et de la Méditerranée).





HD



© Lisa Riccotti

like Orlan's video installation "Repères(s) mutant(s)", based on the idea of the cultural mix, and Annette Messager's "La Mer échevelée" with boats caught up in waves of hair hiding "a world engulfed by our subconscious fears", to quote the exhibition's curator, Juliette Laffon. Also worth noting: the bronze sculpture "Shelter" by Israeli artist Sigalit Landau at the Belvédère, and at the Tour Panorama, a monumental iron chastity belt entitled "La liberté viendra" by the Lebanese/Egyptian artist Lara Baladi, evoking censure towards women and the Arab Spring. Marseille, the port with a thousand memories, explores its heritage through four exhibitions and three venues. "Méditerranéens" at J1, on the Boulevard du Littoral, takes a subtle look at great cities of the past and present. In "César et les secrets du Rhône" at the city's departmental archives, digs from the Rhône to Arles are revealed through a staging that alludes to the river. At La Vieille-Charité, Czech photographer Joseph Koudelka presents photos taken in nineteen

countries around the Mediterranean in "Vestiges, 1991-1992": photographs like paintings of ruins, with a pure, simple beauty that speaks for itself. Lastly, not far from the chapel, "Le trésor des Marseillais" (The treasure of Marseille)" from Delphi will appear in a sophisticated, cutting-edge staging. While for the moment we regret the absence of works in the streets and the lack of connection between various sites, Pavillon M – a nerve centre impossible to miss with its wooden architecture in the heart of the Vieux-Port – provides information on what to see in and around the city. It proposes exhibitions and a striking video on the city's development from its early beginnings to the present day. Between January and May, two towns, Aubagne and Aix-en-Provence, are also pulling out all the stops. Marcel Pagnol's Aubagne is hosting Palestinian artist Mona Hatoum in the renovated Chapelle des Pénitents Noirs, whose light-filled nave houses thirteen politically committed works expressing both force and refinement.

The MuCEM.



They include "Keffieh", a piece inspired by the Arab headscarf, embroidered with hair and mesh motifs, and "Present Tense", an installation of pearls embedded in blocks of Nablus soap, delineating the Oslo peace agreements between Israel and Palestine. A friend of the artist attended the opening: Leila Shahid, General Delegate for the Palestinian Authority with the European Union. She told us: "Contemporary art, at the heart of current debate, needs no passport. It is a medium for disseminating Palestinian culture. I shall be interested to see what effect an event like this produces." At Aix, works are exhibited outside, with "L'art à l'endroit" (Art Hits the Spot): a trial with three key stages. Yayoi Kusama's crazy polka dots climb the trees of the Cours Mirabeau; Rachel Feinstein's dismantled barouche, "Puritan's Delight", runs aground at the Rotonde fountain. All this has not been achieved without conflict in this middle-class city with its hundred and fifty listed monuments. "An ecological collective tried to remove

© Lisa Riccotti



Kalama's canvas sheets the very night they were installed. They said the staples were harming the trees. And I won't even start on about the other demonstrators," explained Thierry Roche, deputy director of MP 2013 at Aix. Meanwhile, at the Musée Granet, fourteen artists from southern France have been invited to produce works there, freely creating links between them, like a kind of Surrealist cadavre exquis. They include a piece by Cypriot artist Lia Laphiti, "Love Dinner": a gustatory, amorous fable featuring a table of women. As all the players acknowledge, this Dantean event will not solve any of Marseille's basic problems. It's a sizeable challenge: "Apart from the cultural aspect, there is an image to refurbish, without affecting the rebellious side so integral to the city's identity. There is also an economic challenge, with jobs into the bargain and ten million tourists expected in 2013, and lastly, the issue of coordinating territories for more effective sharing," says MP 2013 General Manager Jean-François Chougnat. Marseille, that great, proud metropolis of the people, needs to change its mentalities and those of others... and that's just what's happening: "In this land of settlement created layer by layer with foreign populations, all this has the merit of having developed in a totally natural way," says its Mayor, Jean-Claude Gaudin. To be continued!

Virginie Chuimer-Layen

For all information on Marseille-Provence 2013, European Capital of Culture: Pavillon M, Place Villeneuve-Bargemon, Marseille, 2nd arrondissement [www.pavillon-m.com](http://www.pavillon-m.com) and [www.mp2013.fr](http://www.mp2013.fr)

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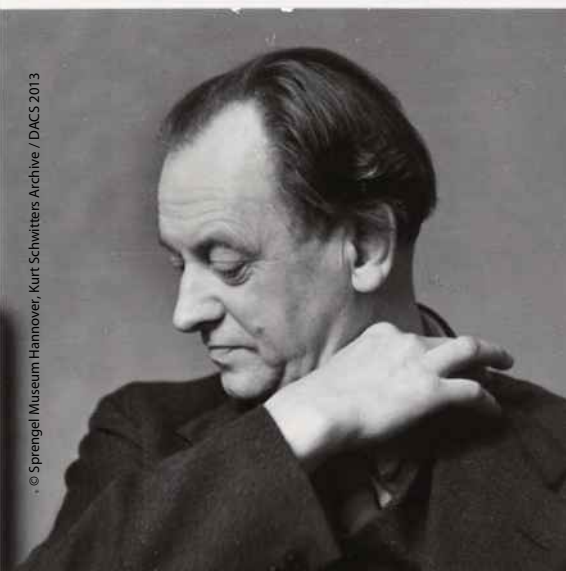
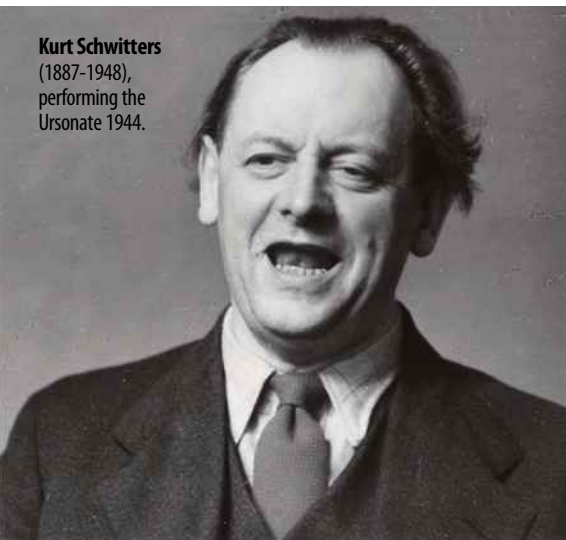




# INTERVIEW

## Face to face with **Kurt Schwitters**

**Kurt Schwitters**  
(1887-1948),  
performing the  
Ursonate 1944.



Autumn 1947, Little Langdale. A young man of 60 with dishevelled hair greets us in his English country house.

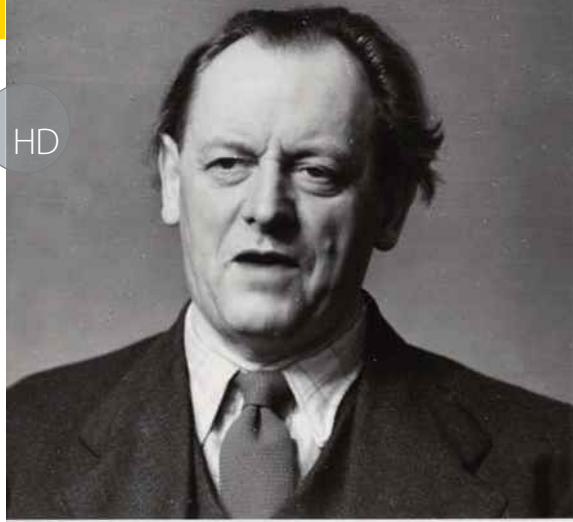
**La Gazette Drouot: So here he is, the man of thwarted destiny!**

**Kurt Schwitters:** (Laughing) My young friend, just like the whole of Europe - I deserve no credit! And yet, everything began well for me, with a spell at the Dresden Academy of Fine Arts in 1909. I was painting in a Post-Impressionist, naturalistic style. But actually I only really became alive to art because of the war! What would we have done - what would we have become if history had taken a different course? Oh, I don't consider that blood-bath as anything other than what it was. But we have to face the facts: without the horrors of the trenches, there would have been no Expressionism, no Surrealism, no Otto Dix, no Kurt Schwitters. We are wisps of straw in the vast field of humanity. And until 1914, you could say that we were still in the 19th century.

**And so you moved towards Expressionism after the war.**

Yes. But you know, I had always been a mystic; that's my Holbein side! I'm German, after all. And the Dada influence was nothing more than that, with absurdity on top. In Berlin I met Hans Arp and Raoul Hausmann, whose vision of the world really appealed to me. And that was when I began producing my collages, the Merzbilder. I picked up a whole pile of things in the street, in dustbins, in public gardens...In my mind, these

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Merz experiments were the origin of a new type of beauty.

**Your poems popularised the concept all over Germany.**

It's true, they enabled me to reach a far wider audience than art lovers alone. It became my crusade and my life philosophy. I wasn't afraid of appearing Narcissistic in being the only Merz artist; Malevich did just the same thing with his Suprematism!

**And why the name?**

I was at home, lying on my bed. There was a Kommerz bank in the building opposite. From my window, I could just see part of the sign: "merz" (*impish*). I'm pretty altruistic, you see: that way I spare any future art historian from having to delve into the subject!

**Your work contains a great many political allusions.**

I'm not a polemicist. Nor am I a satirist, like Grosz or Heartfield. The artist should be a spiritual guide, and make sacrifices for others. That's a fairly Romantic vision of it all, I agree, but it's a long way from the bourgeois, materialistic dialectics of Huelssenbeck [Swiss artist and writer, and a Dada theorist - Ed.]. Don't forget, I'm a painter. And so my artistic concerns are very real. If Dada had a certain importance in the history of art, mainly as the ante-chamber to Surrealism, you can't say that it was a visual revolution of the first order: the idea, the word, the rhetoric - yes; the visual, the pictorial - not enough.



Kurt Schwitters, "En Morn  
1947", collage.



© Centre Georges Pompidou, Musée National d'Art Moderne, Paris / DACS 2013



**And yet at that time, you were spoiled for choice!**

I have always thought so, and that's why I was very open to Russian Constructivism and De Stijl, which both contributed to the rapid development of the Bauhaus. I mentioned Malevich five minutes ago, but I was also close to El Lissitzky. Between 1923 and 1932, I published my famous magazine *Merz*. Constructivism was a key element in it, as were all the new ideas. Even my work in the Twenties gained in structure under all these influences. I came to think that every form was the fixed, instant image of a process.

**Meaning?**

*(Irritated)* I don't believe it - you really have to have everything explained to you! Well, then, when you have a system, you arrive at the fixation of an idea, just as the developer brings out a photograph on the paper. Do you see? Obviously not. This is the adman talking to you. In 1924, I founded my own advertising agency, the *Merz Werbezentrale*, which was very successful. It provided an opportunity to launch new forms and highly original typographies. I really loved that period - I travelled all over Europe, really enjoyed life, and made a lot of money while building up a solid reputation as a highly eccentric businessman.

**Yet another occasion to recycle your Merz!**

You know, my greatest success between the wars was the *Merzbau*, a building I was never able to finish, and which was destroyed during an air raid in 1943. *(Getting worked up)* That was my ultimate aspiration - a place that brought together the art and non-art of a totally *Merz* world! Max Ernst used to say that it was an enormous abstract grotto. In fact, it was an autobiographical building, linking places that were each more astonishing than the next. *(Looking at us with dismay)* You seem to be out of your depth again...

**And then what happened during the Thirties?**

That was the end of the prosperous years... With the arrival of Hitler, my links with international modernism were broken, and I had to get out. Obviously,

Germany didn't forget about me, and I had the honour of taking part in an exhibition of "degenerate art" in 1937. If the circumstances had been less tragic, I would have said that this was an extraordinary event, because it contained everything that was significant in German art.

**Where did you go during the war?**

First Norway, then England. I was interned on the Isle of Man, alongside a lot of German artists and intellectuals. I tried to immerse myself again in the golden years of the *Merz*, but to my amazement, I was considered a has-been, as the British say, by the younger generation. *(Sighing)* For them, I was a pathetic relic of a distant avant-garde with middle-class attitudes. When things settled down, I was able to move to London with my son. I haven't really moved much since then, and I do the portraits of a few upstarts to earn a living, as I did when I was younger. Destiny is a bit of a joker, don't you think? I continued with my collages, of course, incorporating advertisements from American newspapers. At the beginning of the year, the MoMA in New York remembered the old celebrity I had become, and commissioned an entire wall of relief collages: I'm in the middle of working on it (with a mischievous glance): it's called the *Merzbarn*!

**Once a Merz, always a Merz, obviously!**

As you say... On reflection, maybe it's my biggest mistake. Because I've gone too far, I don't think I'll ever be part of the pantheon of great artists, despite Dada and all the success I achieved during the Twenties. Do you know why I relegated myself to the margin, despite myself? Because in the end, I'm anything but a professional anti-establishment man...

Interview by Dimitri Joannidès

"Schwitters in Britain", Tate Britain, Millbank, London, UK -  
Until 12 May. [www.tatebritain.com](http://www.tatebritain.com)

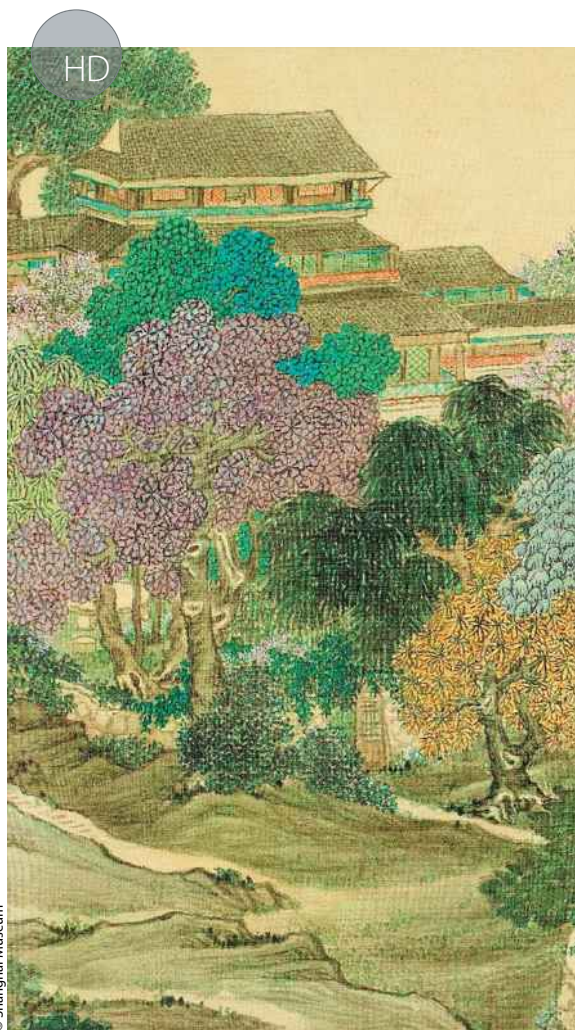


## EXHIBITIONS

**Paris Shanghai** on the road to modernity

The Shanghai Museum is lending a large selection of paintings and calligraphies to the Musée Cernuschi for an exhibition dedicated to the Shanghai School. This belonged to a very troubled period in Chinese history: the end of the Opium War. In 1842, the Treaty of Nanking gave Westerners access to ports like Canton and Shanghai. A number of artists, antique dealers and historians settled there, and their contact with a cosmopolitan society brought about a new interpretation of the Empire's cultural history, paving the way to modernity. Classical painting subtly changed through the use of various techniques like stamping, archaic calligraphy and seal engraving, and eventually new media like photography (which had many enthusiasts in Shanghai), all of which contributed ideas like relief, trompe-l'œil and a more powerful line, particularly evident in the work of Zhao Ziqian. This poet, calligrapher, seal engraver and flower painter followed a tradition going back to the Yuan dynasty, and passed down through the great Ming dynasty painter Shen Zhou, who favoured the use of brush and ink. The painters of the Shanghai School sought this powerful impulse while adopting the use of Western colours. One of its chief proponents was Ren Xiong (1823-1857), a member of the "Four Rens" family from Xiaoshan, a region south of Shanghai. The young Xiong studied the art of the portrait with a village teacher. But he rebelled against the orthodox rules of painting early on, and in 1846 left his native village for Hangzhou, where he met the collector Zhou Xian. He spent a number of years with him, copying the ancient

**Ren Xiong** (1823-1857), "La Chaumière du lac Fan" (detail),  
ink and colours on paper, 39.7 x 705.4 cm.



© Shanghai Museum

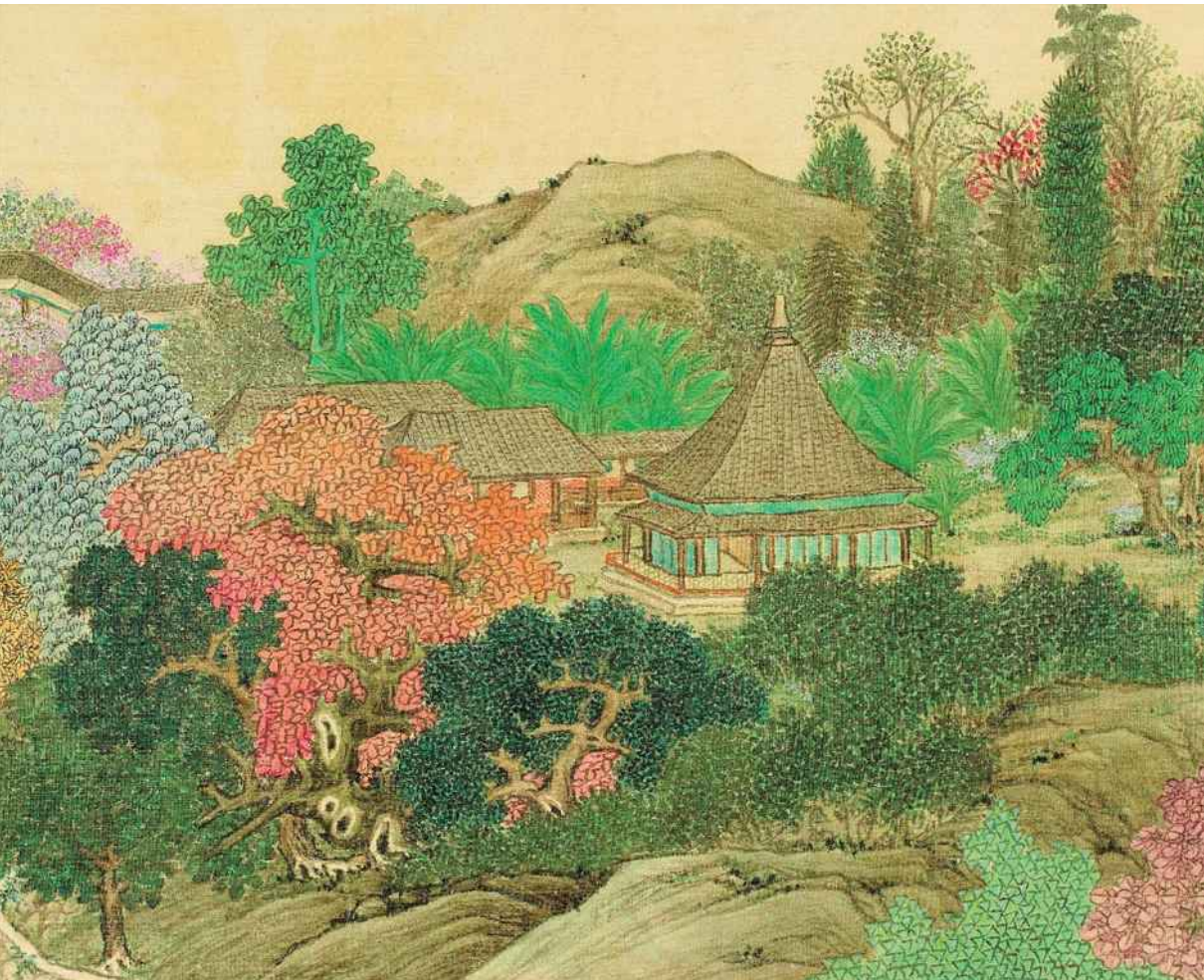


paintings collected by his friend. Strongly influenced by the highly varied works (official portraits, packs of cards and landscapes) of the late Ming painter Chen Hongshou, Ren Xiong employed a wide variety of painting styles. His "Self portrait", now in the Palace Museum in Beijing, is an unclassifiable work imbued with an extraordinary modernity, still very striking today. He illustrated the works of the poet Yao Xie, and produced albums of engravings, such as the "Histoires des chevaliers redresseurs de tort" ("Stories of knight errants"), and portraits of

scholars and immortals. Also attributed to him are several bird-and-flower paintings, and landscapes like the long roll of "La chaumière du lac Fan" ("The Thatched Pavilion of Fan Lake"). According to the exhibition's curator, Eric Lefèvre, "its palette makes it a turning point in the history of landscape".

Anne Foster

"Shanghai School (1840-1920). Paintings and calligraphies from the Shanghai Museum", 8 March to 30 June, Musée Cernuschi, Paris. [www.cernuschi.paris.fr/en](http://www.cernuschi.paris.fr/en)





# DISCOVERY

## The folly of **Mr. Loo**

When tourists come to admire the architectural follies of the Parc Monceau, a considerable surprise awaits them. A stone's throw away, in Rue de Courcelles, in the middle of all those typically Parisian Haussmann façades, rises a capricci straight out of a landscape by Li Cheng: an oxblood-red pagoda bearing witness to

the singular ambition of one man, an adventurer who came all the way from far-off China to make his fortune in Europe. Ching-Tsai Loo, who was really called Lu Huan Wen, arrived in Paris at the beginning of the 20th century without a penny to his name. Fifty years later, Loo was the head of an empire built upon the antique trade: a success that soon spread to New York and Beijing, though its cornerstone was always



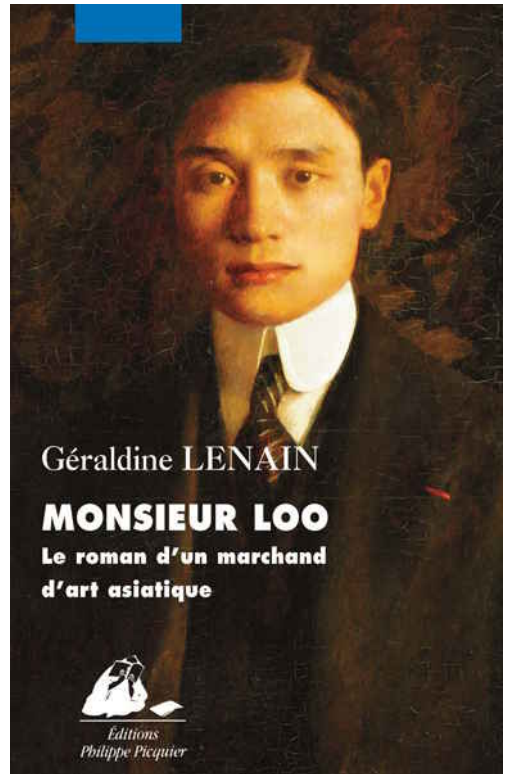
© Jacopo Brancati, Infine Arts

in Paris. Admired by some as an extraordinary dealer who saved many inestimable works from destruction, considered by others as a trafficker in antiques and even a plunderer of treasures, C.T. Loo played a key role in the dissemination of Chinese art to many major collections. The book by Géraldine Lenain, to be published in May by Philippe Picquier, pays tribute to the dealer in an uncompromising portrait that brings out all his ambivalence.

### A man with a network

Twenty years separated C.T. Loo's first sale in Paris in 1908 from the inauguration of the Pagoda, the dazzling symbol of his rise. Twenty long years, during which as a humble Chinaman from Lujiadou, he laboriously climbed the social ladder to finally rub shoulders with the wealthiest men of the time, like Rockefeller, Pillsbury, Morgan and Frick. For Loo, 1928 was decidedly the year of his apotheosis, when he was made a Chevalier of the Légion d'Honneur in recognition of his generous donations to French museums. To become the greatest dealer in Chinese art, he made full use of his network of contacts, and most of all his friendship with Zhang Jinjiang and the nationalists. This notably enabled him to have a huge number of objects shipped out of his country, despite the restrictive laws voted in during 1913 and 1914. But the dealer's genius did not only lie in that direction. He also anticipated the development of tastes, replacing the traditional Chinese porcelain of the 18th and 19th centuries with objects little-known until then, thus initiating new areas for collecting such as frescoes, sculptures and ancient bronzes. He was responsible for Dr. Gieseler's fabulous collection of archaic jades, donated to the Musée Guimet, and he was the one who sold Charles Lang Freer some exceptional Buddhist paintings, now adorning his museum in Washington. On top of that, Mr. Loo was never content to be just a middle-man, creaming off comfortable margins on the way: he provided his

The Pagode Paris, exterior with its typical Chinese red color and architectural features.



Cover of the book by Géraldine Lenain, "Monsieur Loo, le roman d'un marchand d'art asiatique" (*the story of an Asian art dealer*), to be published in late March by Philippe Picquier, 272 pages, €19.

objects with a history and a pedigree, calling on eminent figures – curators and specialists like Paul Pelliot and Alfred Salmony – and joining forces with them to write catalogues that are now considered genuine reference works. The dealer possessed not only an eye but also keen intelligence, and was quick to grasp the importance of the *mise-en-scène*: a vehicle for dreams...

### The exotic setting of the Loo collections

The Pagoda project was part of this commercial strategy. Although Paris ceased to be the centre of

the Chinese art trade when the First World War erupted, C.T. Loo, who had also successfully set up shop in the United States, chose the gallery in Rue de Courcelles as his epicentre. Europe still enjoyed a glittering cultural aura, and Paris even more so. So this is where he received his clientele – to dazzle them as his rival Yamanaka had done with his Japanese temple in the heart of New York. Loo sank a fortune into this project: over FF8 million, according to Géraldine Lenain – the equivalent of €4.5 million today. Using a Louis-Philippe mansion as a base, the architect Fernand Bloch installed imaginatively reworked Chinese-style decoration, including curved canopies with varnished tiles, elaborate balustrades and a portico carved with tigers and dragons. C.T. Loo spared no expense. On the ground floor, he designed a "knights' room" with caisson ceilings and friezes inspired by Han dynasty reliefs. On the first floor, he decked out the salons with 18th century lacquer panels made from Shanxi screens. And on the top floor, he hung the Indian gallery with luxurious wood panelling from a 19th century residence in Pondicherry. All these interior decorations are now listed as Historic Monuments. This astounding Pagoda provided an exotic setting for the collections of C.T. Loo, whose remarkable ascension was finally halted by the Chinese revolution. The arrival of the Communists destroyed the business of this remarkable dealer, who thus lost a crucial asset: his network. This fascinating emblem is what remains of his success. After Loo died in 1957, the Pagoda remained in the hands of his family until 2011, when after being sold and admirably restored, it recovered its former glory. The gallery, managed by Jacqueline Von Hammerstein, now houses the celebrated dealer's archives and library, and more than ever represents a corner of Paris that is forever China.

Stéphanie Perris-Delmas

The Pagoda, 48 Rue de Courcelles, Paris  
[www.pagodaparis.com](http://www.pagodaparis.com)



© Jacopo Brancati, In fine Arts

The panels from the red salon decorated in flowers and animals, made of Shanxi screens.



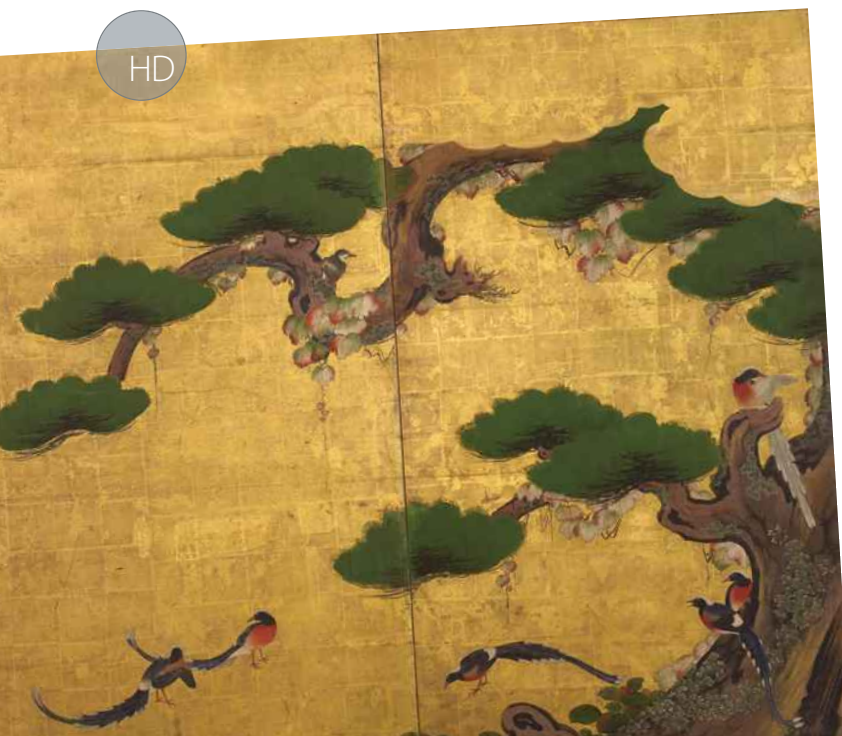


# ART FAIR

## Tefaf 2013 edition

Exhibitors from all over the world have been preparing for a year, and some for even longer. In this new edition of the prestigious Netherlands fair, several new countries have come to swell the ranks of the "regulars". This time around, there will be 265 of the most eminent art and antiques dealers from nineteen countries. The 2012 fair received more than 72,000 visitors, nearly half of them from outside the Netherlands. We predict that this figure will be even higher, once again confirming the success of this temporary museum.

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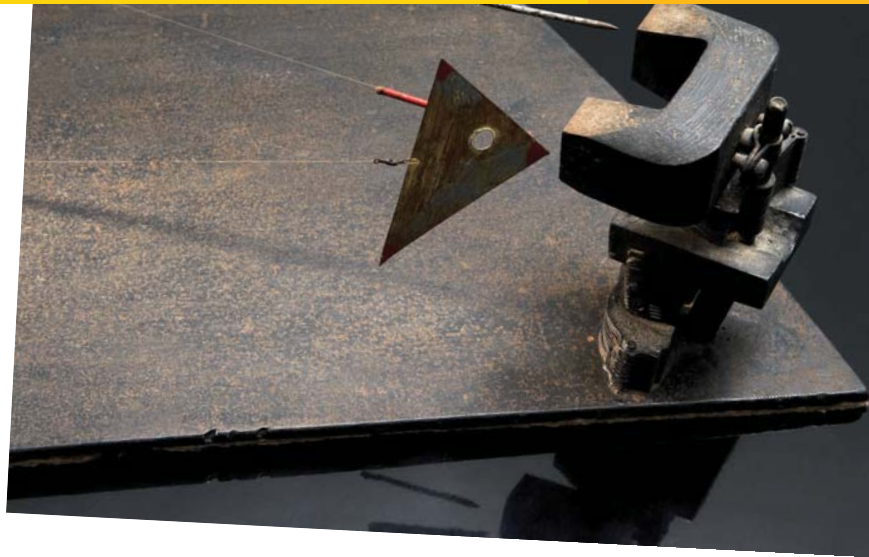


**Gregg Baker Asian Art** (stand 261)  
A two-fold paper screen, painted in ink and colour on a gold ground with sankocho (birds of paradise) and a gnarled matsu (pine tree) overgrown with tsuta (Virginia creeper), 163 x 190 cm. Japan, 17th century, Edo period



**Galerie Downtown****François Laffanour** (stand 605)

Vassilakis Takis (b.1925),  
 "Telesculpture", circa 1960, Iron,  
 nylon wire and magnet sculpture,  
 20,3 x 53,3 x 30,4 cm.

**Michele Beiny** (stand 272)

Salvador Dalí (1904-1989),  
 "Nude Ascending a Staircase,  
 Homage to Marcel  
 Duchamp", Cast bronze,  
 H.128 cm, 1974.

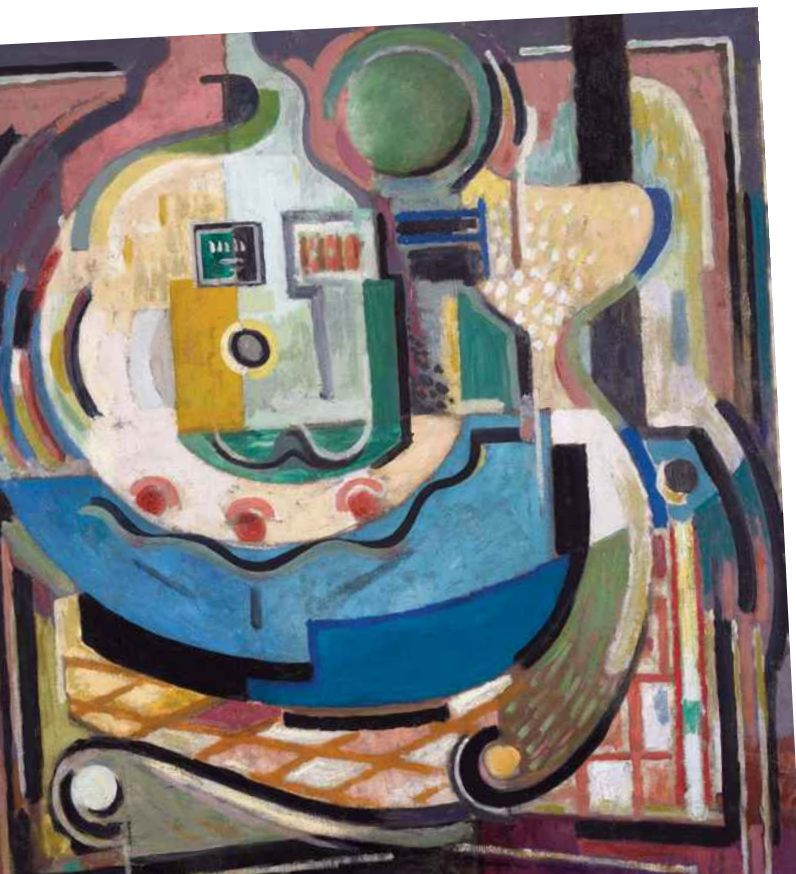
**Brimo de Laroussilhe**  
(stand 204)

Plaque from an altar front depicting an apostle,  
 Copper champlévé,  
 engraved, enameled and  
 gilded. The appliqué figure  
 in repoussé copper,  
 engraved, chiseled and  
 gilded, with enameled  
 pearls. 30.1 x 12.2 cm,  
 figure 26.6 cm, Limoges,  
 circa 1240-1250.





**Carlo Giuliano**, Historical Revival bangle bracelet, Carlo Giuliano. Bangle bracelet in yellow gold with gold wire and enamel detailing and set with five graduating rosette motifs set with diamonds, rubies, sapphires and seed pearls, Carlo Giuliano, London circa 1880



**Waterhouse & Dodd**  
(stand 355)  
Albert Gleizes (Paris  
1881-1953 Avignon),  
"Composition", oil on  
canvas, 104 x 91 cm,  
Signed and dated, 1915.



**Galerie Canesso** (stand 346)  
 Francesco Furini (1603-1646),  
 "Samson and Delilah", oil on  
 canvas, 111.5 x 140.8 cm.



**Lucas Ratton** (stand A)  
 LUBA fetish, Wood and beads,  
 26 cm, Congo, 19th century.



Tefaf, Maastricht Exhibition and Congress Centre - Forum 100,  
 Maastricht, Pays-Bas, [www.tefaf.com](http://www.tefaf.com) - Du 15 au 24 mars, tous les jours  
 de 11 h à 19 h, sauf le 24 mars jusqu'à 18 h. [www.tefaf.com](http://www.tefaf.com)



**Cahn International AG** (stand 420)  
 A Black-figure Eye-cup (Type A), Attributed to  
 the Nikosthenic Workshop Clay, Diam. 27 cm,  
 Attic, ca. 530-520 B.C.



## EXHIBITIONS

**Fashion in Europe** history in its own fashion

Fashion, like painting, reflects the world. The industrious development of skills merges with a history of people, where forms often illustrate the societies that invent them.

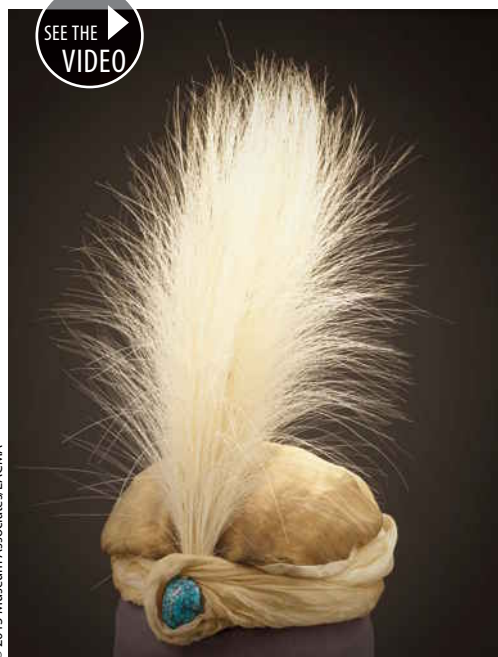
Through a sensual relationship between fabrics and movement, the couturier's eye captures lifestyles in a silhouette. He proposes them, fixes their ephemeral contours, and delineates their impression. Like a painter, he illustrates their spirit, too, and lays down the colours of a particular time. The garment, a

fragile everyday item and the sociological and aesthetic witness of an epoch, becomes the expression of a civilisation. The LACMA (Los Angeles County Museum of Art) understood this a long time ago, and has been adding historical clothing to its collections since 1915, even before its first paintings. And now, after a stopover in Berlin, the institution is presenting a collection of remarkable outfits and accessories built up over fifty years by two antique dealers and collectors of ancient fabrics: Martin Kamer from London, and Wolfgang Ruf from Switzerland.

**Reality transcended**

A circuit like a long, winding ribbon, dreamed up by stage designer Frédéric Beauclair, gradually unfolds the development of silhouettes. In simple, almost invisible display cases, these set up a comparison and a dialogue, like a conversation between models of all ages, which the visitor is invited to join in. Displayed with skilfully reflected viewpoints, we see around a hundred pieces plucked from two centuries of design between 1700 and 1915. Like a family tree, this journey through time reveals the association between forms, from late Louis XIV sack-back gowns with their scalloped ruffle sleeves to the fluid, slender forms of Paul Poiret worn up to the middle of the First World War. Like an immobile fashion show, this scholarly and even elitist panorama, though it may lack solid, explicit points of reference, reveals the predominance of French fashion in Europe through

Turban, Paul Poiret, worn by Denise Poiret for the "Thousand and second night" party, 1911.



SEE THE  
VIDEO



Redingote dress,  
silk and cotton, c.1790 .



© 2013 Museum Associates/LACMA

Suit, Spain, c. 1785, wool cloth, figured silk velvet, cotton serge background.



© 2013 Museum Associates/LACMA and tricorne, Europe or United States, c. 1870, beaver, bequeathed by Mrs Alice F. Schott M. 67.8.204

sensitive and eloquent touches. It also emphasises, notably in the 19th century, the incursion of a less cumbersome, more practical English fashion suited to an increasingly faster pace of life and the activities of a well-to-do population. In France, England, the Netherlands and the Iberian peninsula, the West recounts its conquests, divisions, advances and upheavals through its clothes. A cotton muslin dress from 1855 with airy flounces evokes the contribution of the Old World colonies. Colbert, as far back as the 17th century, analysed it all in visionary terms: "Fashions are to France what the mines of Peru are to Spain". As a melting pot of inventions and as a meeting point of influences, fashion also became the expression of Europe's fascination with an idealised East, as witness the chinoiseries of a full sack-back gown embroidered with pagodas and imaginary figures, and a close-fitting Banyan (man's dressing gown) in damasked silk – all imbuing the 18th century with a highly exotic freshness.

### Clothing time

Clothing is a summary of custom and history that expresses the aspirations and innovations of a period in its own particular way. For example, during the slow wind-down of Louis XIV's reign, imagery reflecting the glory of the Sun King disappeared, giving way to a new taste and ornamental style that permeated the following century. The waistcoats of the aristocracy blossomed with colours; outfits sprouted rich decoration. An aesthetic based on the mix, drawing on both fantasy and reality, impregnated the structure, materials and patterns of silhouettes. Their narrative power became the spokesman and emblem of a changing society. To quote fashion historian Kimberly Chrisman-Campbell: "Fashions reflected the social history of a world transformed by revolution and industrialisation: a world clinging to an idealised past while opening out to modern technology." Because, marked by so many influences, clothing tells us a great deal. When a "polonaise" dress was delineated in three parts with its mantle, it was in fact referring to the first partition of Poland into three states, Austria, Prussia and Russia, in 1722. Later, during the Revolution, the waistcoat was just as expressive. Like a gauge of opinion, it might refer

to a fable, a play, a military episode or a country scene, transmitting symbols and messages. It might also sport a saying embroidered under the pockets, like "L'habit ne fait pas le moine" (clothes don't make the man) or "Honni soit qui mal y pense" (evil be to him who evil thinks). As the subliminal judgement of its owner, the former maxim indicated his approval of the dissolution of the Church, while the latter advocated a constitutional monarchy, like the British system – which, incidentally, contained the Order of the Garter. And to those who knew how to read it, a pattern could represent codes, symbols or secrets embodying history in general or a seasonal chronicle.

### Fashion, modernism and modernity

Literally and figuratively embracing the movements of people and their times, fashion in every epoch focuses on one part of the body – for example by changing the position of the waist or the garment length (for women), or the colour (for men). In the 19th century, when the world was rapidly becoming modernised and the industrial revolution was mechanising techniques and processes, the feminine silhouette changed dramatically, its aesthetic canons constantly to-ing and fro-ing between nostalgic inspiration and practical innovation. Forms were sculpted by the cut, stitching, padding and relief of materials. The silhouette became wider, then narrower, then filled out before finally escaping from its shackles. So, while women of the First Empire abandoned their hoop petticoats for the fluid lines of Antiquity, the Romantic generation had to force themselves into an "hour-glass" silhouette created through voluminous sleeves, bell-shaped skirts and a close-fitting waist accentuated by the corset. The crinoline in turn finally narrowed down in favour of the relative comfort of the bustle – and then Pre-Raphaelite painters, with their liking for the Middle Ages, introduced a lighter, more flowing and graceful look again. In discovering shared leisure activities – bathing and sports like lawn tennis, croquet and riding – men and women continued to seek new freedom in clothing, motivated by the desire to move. Haute couture fitted women's bodies closely, and its label appeared under Frederick Worth in 1858. His follower Paul Poiret finally

abandoned the corset, flinging the gates of Paris wide open to the East, the "Thousand and One Nights" and the Ballets Russes, which all influenced his lines. For their part, the Callot sisters attempted to introduce trousers into the female wardrobe with their celebrated "pyjamas". The 20th century established them for all time. A supple, slender modernity began to imbue looks: signs of a budding freedom. Did the First World War put an end to all this? Not really: in 1915, Gabrielle Chanel opened her very first couture company in Biarritz. The invention of fashions is perhaps due to a subtle, historical combination of art, techniques, ideas and a heightened awareness of our times. **Christophe Averty**

"Fashioning fashion: two centuries of European fashion, 1700-1915", Musée des Arts Décoratifs, 107, Rue de Rivoli, Paris. Until 14 April. Catalogue: €55. [www.lesartsdecoratifs.fr](http://www.lesartsdecoratifs.fr)

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Views of the exhibition.



© Musée des Arts Décoratifs



# DECIPHERING

## Daum a hymn to Nature

With the arrival of the industrial era in the 19th century, urban development ran riot, driving populations together in chaotic suburbs where machines churned away endlessly, and factory chimneys rose up against the skies, obscuring them with billows of smoke. Banished from the world of men, beauty took refuge in nature. And that was where it now had to be sought out. And so well-to-do households sprouted winter gardens, where every care was lavished on the plants, while public glasshouses provided a home for exotic specimens, to the delight of visitors. The Nancy botanical garden, which inherited a plant collection at the end of the 17th century, was the pride of the city, famous for its horticulture all over the world. The work of its director, Dominique Alexandre Godron, who taught Émile Gallé, largely inspired the artist's plant collections. And this was the start of something new: from then on, flowers would blossom on glass. The capital of Lorraine provided particularly fertile soil for a naturalistic movement, but this movement was already taking hold throughout the country. Saturated with the aesthetic of the Ancien Régime, the subject of extravagant pastiche in the first half of the 19th century, the high priests of Art Nouveau took exactly the opposite stance, where nature bent rigorously constructed lines, the East became a new yardstick, and symbolism opened the way to another reality. The decorative arts plunged into the gulf of non-conformism – no doubt too enthusiastically, as "overkill" always lurks behind any stylistic excess... And Art Nouveau succumbed to it in a few years. However, numerous achievements bear witness to the marvels of inventiveness and technical

sophistication deployed by the innovative aesthetic, whose apogee was celebrated in the Exposition Universelle of 1900. A year later, in support of this dynamic movement, Émile Gallé instigated an alliance between professionals: the Ecole de Nancy, where science, industry and marketing (far ahead of its time) married well with the arts. The Daum brothers – Auguste the lawyer and Antonin the engineer – were part of this venture. Antonin, completely enchanted by Gallé's works, which he discovered in the Exposition Universelle of 1889, decided to broadly disseminate the naturalistic style through his own creations. In the glassworks bought by their father in 1878, the two brothers began to redirect production towards a more artistic expression, through a decoration workshop they opened in 1891. Aided by the latest discoveries in chemistry, colour was introduced into designs, and the factory rapidly became the leading edge of technical innovation in glass. The sector was all the more flourishing at the time in that decorative objects, flaunted as a gauge of social success, had the wind in their sails. Apart from businessmen, Daum's aim was to attract a broader clientele of art lovers through a large quantity of high quality art glass objects. No fewer than three hundred workers laboured to this end between 1900 and 1914. The company held a large number of exhibitions to present its most outstanding creations and advertise its innovations. These were regularly acclaimed with awards, for the brothers stopped at nothing to prove their virtuosity, combining techniques to transform glass and model it in the image of nature, the supreme yardstick for Art Nouveau. Illusionism reached its height with a vase produced in 1905 in the form of a marrow with a

twisting stalk, where the marbling left by vitrified powders even evoked the vegetable's sojourn in the garden soil. Some three thousand models were produced between 1891 and 1914 by a highly inventive team. Henri Bergé, who joined them in 1895, was in charge of naturalistic decoration designs until the Twenties. Daum enclosed miniature gardens in glass, like microcosms on the scale of insects. **Sophie Reysat**

HD

**€20,376** Nancy Daum, "hanap orchis mouches et abeille" ("orchid, fly and bee hanap") model vase mounted on a round base, heat-applied with multi-layered glass, acid-etched signature, "Daum Nancy", under the base, c. 1900, 22 x 22 cm. Paris, Drouot, 3 April 2012. Aguttes auction house. M. Plaisance.



Before being re-cut with the wheel, this spider's web was delineated in acid, like the rest of the orchid, leaf and bee decoration. This technique, which appeared in 1892, enabled the glass to be dug out chemically down to the layer corresponding to the colour chosen for the motif. Tar was applied to the parts requiring protection from the hydrofluoric acid used to bring out the designs in the reserve. This method was rapid, and had the advantage that it could be used for mass-production.



Rustic or exotic, flowers were very much in vogue, especially orchids. However, at the beginning of the century, critics began pointing out the risks of too close an imitation of nature based on botanic illustrations. In their view, it limited the ornamental quality of objects, where a freer type of inspiration would have been even more decorative. Things did not change in this respect, and Art Nouveau was eventually denigrated for its triviality less than ten years after its apotheosis.

Wheel engraving is delicate work performed by hand, reserved for the most prestigious pieces, or to perfect a decoration already delineated by acid etching. The wheel hammers the surfaces, refining them by wearing them away. The wheels, made of copper or lead, come in varying diameters enabling extremely precise work. They are covered in grinding paste, and eat through the coloured layers, using the cameo method, employed in the glyptic arts since Antiquity.







Although officially described as "hanap", a term originally designating a mediaeval drinking vessel usually made of silver, this glass piece is in fact only very loosely based on its ancestor. Its slender extremity evokes a spout capable of pouring out a liquid, but there is something organic about the undulations of the glass, which seem to melt under the effect of heat. Liberated from the constraints of the object and aesthetic dictates, the material takes on a life of its own.



The secret of the decorative effect of Art Nouveau glass pieces lay in the use of multi-layered glass. This also made it possible to superimpose layers of glass enamelled in different colours, with various degrees of transparency, and to enclose tinted powders between them. Wheel or acid etching was then employed to reveal these solid colours and delineate a decoration. The cloudy-effect, brown- mottled orange-yellow of this vase thus serves as a background to the patterns created by the green, black, red and pink shades revealed.

