

LA GAZETTE DROUOT

INTERNATIONAL



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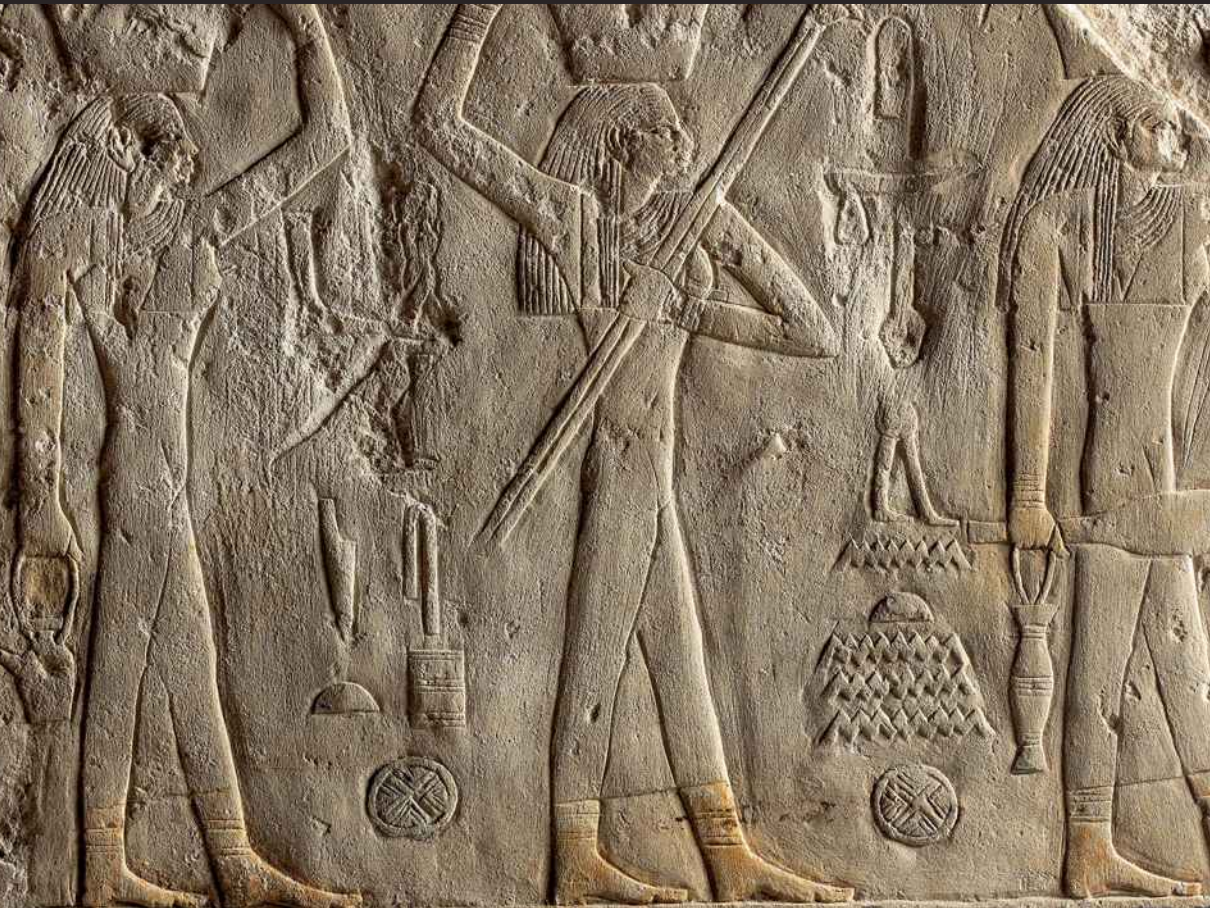
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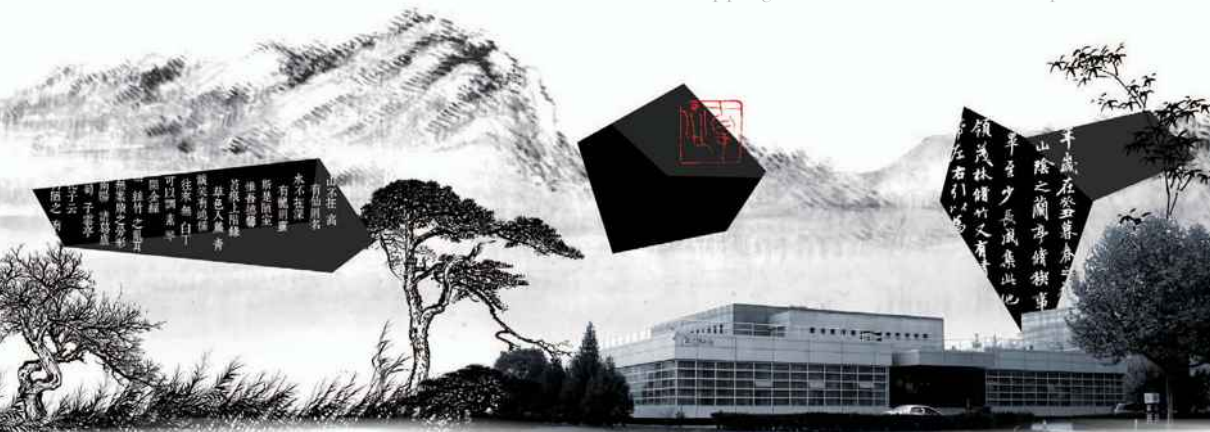


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UPCOMING AUCTIONS

UPCOMING AUCTIONS THE MAGAZINE

12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇集了系列亚洲古玩珍品，其中包括一卷康熙年间的御制鎏金无量寿佛像和一幅1765年乾隆时期的御制千手观音唐卡(左图)。这两件重要藏品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，按估价从高到低将看到张大千1929年的竹石图、黄宾虹的一幅山水和其中一幅齐白石于1948年作的山水画(估价35 000至45 000欧元)。值得一提的是，黄宾虹对中国传统绘画在现代的复苏起到了重要作用。



拍卖行将在德意志拍卖中心。这只御制鎏金佛像就是其注有“大清乾隆年制”字样。瓶身的纹饰图案引人注目。精湛的工中国艺术的瑰宝。估价30 000-40 000



12月17日 玉如意

如意如意，如人心意。如意自古便具有强烈的象征意义。祈福、长寿、吉祥。如意在古代是一种具有所有这些吉祥寓意的物件。那柄作为礼仪用品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。遇上这柄清代如意以青绿状玉制成，是苏富比去年《Tape》12月17日巴黎拍卖会的的一件拍品(估价30 000-50 000欧元)。当日拍卖会上还有两只乾隆年间御制鎏金掐丝珐琅花卉灵芝纹四方瓶(估价30 000-40 000欧元)和一幅双面山水白玉镇屏(估价8 000-12 000欧元)。

12月19日 来自中国北方

苏富比亚洲艺术部将在巴黎举行10周年庆典。佳士得挑选了一批珍品上拍，其中包括一对乾隆年制仿古铜彩釉瓷瓶(估价10万-15万欧元)。本次拍卖上拍的另一件古玩瑰宝是四上这尊19世纪铜鎏金佛像(估价20万-40万欧元)。观音作为佛教菩萨之最早源于印度，传入中国后备受尊崇，成为最流行的神佛形象之一。在中国可以找到众多神态生动自然的观音等像，体现了宋朝艺匠们在人文主义方面的早期探索。在19-14世纪间，观音的形象和传说在中国北方迅速流行开来。

Sybilian Perle-Delmas



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ACROSS THE ORIENT



Important fragment of the torso of a General of the Delta, gouverneur of de Upper Egypt named Psamtik. Greywacke.
Egypt, 30th dynasty, 4th century BC. H. 63 cm
Remained in Private French collection since 1906.

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Authorised auctioneers : Isabelle Boisgirard et Pierre-Dominique Antonini - N° agrément 2001-022

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Recent bids have included a large number of world records, not only for Old Masters (dominated by Jacobus Vrel), but also for contemporary artists like Adami – not to mention drawing, a distinctly French speciality!

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In two decades, Bill Pallot, the most talked-about antique dealer in the media, has built up a collection that may be highly disparate at first glance, but is truly fascinating. We explore this cabinet of curiosities.



16 UPCOMING

This chest from the Edo period, which once belonged to Cardinal Mazarin, will be one of the highlights of the sales in France this spring, together with one of the rare nudes painted by Nicolas de Staël, a portrait from Fayum and a terracotta from the Italian Renaissance. Worth noting: Paris sales dedicated to 20th century decorative arts.





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Marcel By. Behind this recently-formed design production company we find Stephan Lanez, a designer with the robust temperament of an entrepreneur passionate about know-how and stories.

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Faced with natural disasters and the changes of an ailing world, a number of artists are reacting and making proposals. Focus.



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The famous Meiyintang collection of ritual Chinese bronzes is on show for the first time. . . It can be seen at the Musée des Arts Asiatiques Guimet in Paris until 10 June.

146 TRENDS

From Eden to Japan, Hispano-Moresque and Anglo-Chinese gardens, landscape gardening has always been an essential attribute of power.



EDITORIAL



OR

Stéphanie Perris-Delmas
EDITORIAL MANAGER

For this spring issue, we've decided to talk about the weather... beyond any meteorological considerations of course, even if we Parisians have to admit that we are more than glad to see the sun again! A positive shower of records has rained down on the art market over the past few weeks. For Paris alone, numerous specialties registered bids of over a million, first and foremost Old Masters, dominated by the figures of Jacobus Vrel and Charles le Brun. The latest analyses of the Chinese market, somewhat on the gloomy side, led us to fear a drop in prices. But far from it: there is no depression for ceramics, bronzes or textiles from the Middle Kingdom. Lastly, we note that the volume of sales for drawings, the Parisian speciality of the month, has hardly changed at all, an upward price curve has been noticed for 19th century works. So these are our news for the last few days. Forecasts, meanwhile, look pretty sunny judging by the May programme, which includes a Japanese lacquer chest that once belonged to Mazarin, a painting by Nicolas de Staël and a terracotta from the Renaissance. Once again, in contrast to many other sectors, the barometer for art and the art market is set fair!

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NEWS IN BRIEF

Darkness to Light

Seeing contemporary art in a different light and exhibiting it in a singular manner: that's the idea behind "Chambre à Part", initiated by art consultant Laurence Dreyfus. The next exhibition will be taking over the resident doctor's house in the Tower of London from 13 to 23 May, in association with the British collector, Karen Marr. Works by artists including Boltanski, Sugimoto and Neu (the photo shows a smoke-blackened crystal glass from his 2007 series of 23 pieces) will be illustrating symbolic themes inherent to the place: light and darkness, life and death, good and evil.



Courtesy of Patrick Neu and Laurence Dreyfus, LDAC, Paris.



New Director of the Louvre

After months of suspense, the Musée du Louvre now knows the identity of its new Chairman and Director: an archaeologist of 49, formerly in charge of the museum's Department of Greek, Etruscan and Roman Antiquities. Jean-Luc Martinez now takes over from Henri Loyrette the head of one of the world's most prestigious museums.

Jean-Luc Martinez (c) Musée du Louvre 2013/Antoine Mongodin



Madonna sells a work from her collection

We all know the singer Madonna, but her passion for art is less familiar. The star, who owns a large collection of paintings, is selling a picture by Fernand Léger, "Three Women", estimated at \$5/7M. The proceeds will go to the Ray of Light Foundation, which provides educational opportunities to young girls. Madonna bought it in 1990 at Sotheby's New York, at the Helen & William Mazer Foundation sale, for \$3.4 M (hammer price).

Sharpen those eyes!

Drouot Formation is offering an introduction to contemporary design, its history and its value on the market as one of its short courses: 14 May to 25 June in Paris. www.drouot-formation.com

W

The Manets of Orsay in Venice

The Musée d'Orsay is presenting its masterpieces in the world's major cities. After the China Art Museum of Shanghai, which exhibited a selection of Impressionists until 28 February and attracted 150,000 visitors, it is Venice's turn. The Serenissima is paying tribute to Edouard Manet in an exhibition of 80 works lent by not only the Paris museum, but also several others, including the Metropolitan Museum of New York, the Courtauld Institute of London and the Art Institute of Chicago. www.palazzoducale.visitmuve.it

W

Zao Wou-ki dies

The painter Zao Wou-ki has died at the age of 93, in Switzerland. Born in China, he left Beijing after the Second World War to live in Paris, where he joined the Lyrical Abstraction trend, whose proponents included Mathieu, Riopelle and Soulages. In the market, the artist's works fetch record prices in Hong Kong: a 1968 painting obtained HKD68,980,000 on 3 October 2011 (Sotheby's).



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lower left
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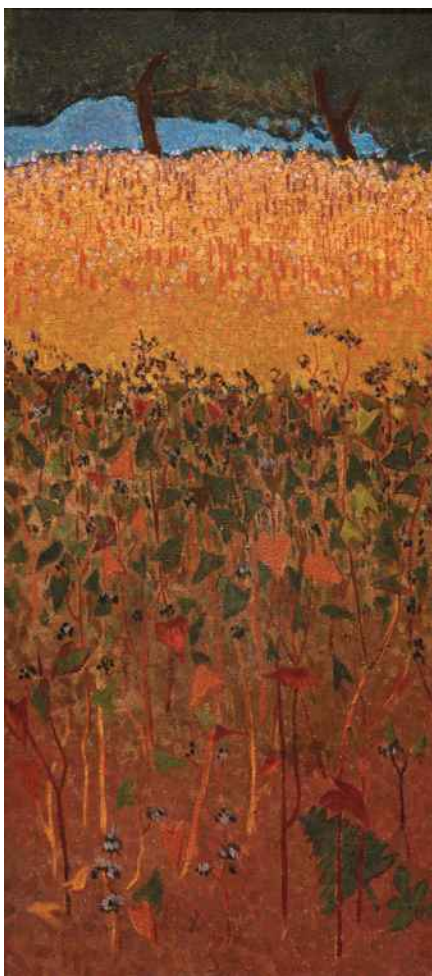
UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

CALENDAR

France



4 May

Sérusier in the fields

Paul Sérusier studied at the Académie Julian from 1885, and met Paul Gauguin through Émile Bernard when staying at Pont-Aven in 1888. In one lesson, Gauguin encouraged him to use paints straight from the tube so as to keep his colours lively and escape the imitative constraints of painting. In this painting from a Brittany collection, to be sold on 4 May in Brest (Thierry-Lannon & Associés), we can see how far the artist's technique already prefigures Symbolism and even Abstraction, and appreciate his shaded colours and the impressive verticality he expresses. Sérusier returned to Paris and took part in group exhibitions, including the first by the Nabis at the Galerie Barc de Boutteville in 1891. This post-Impressionist avant-garde movement, of which he is considered one of the chief proponents, arose in reaction to academic painting. Sérusier then undertook several journeys between 1895 and 1904 with his friend Maurice Denis, during which he discovered the German and Italian Primitives. The picture here of "Le Champ de blé d'or et de sarrasin" (field of golden wheat and buckwheat) (€150,000/200,000) dates from those years; Marcel Guicheteau, the author of a catalogue raisonné of the artist, places it in around 1900. Here Sérusier has moved away from the aesthetic of the Sacred Measures to more closely explore the style of the "Bois d'Amour", which celebrated pure painting...

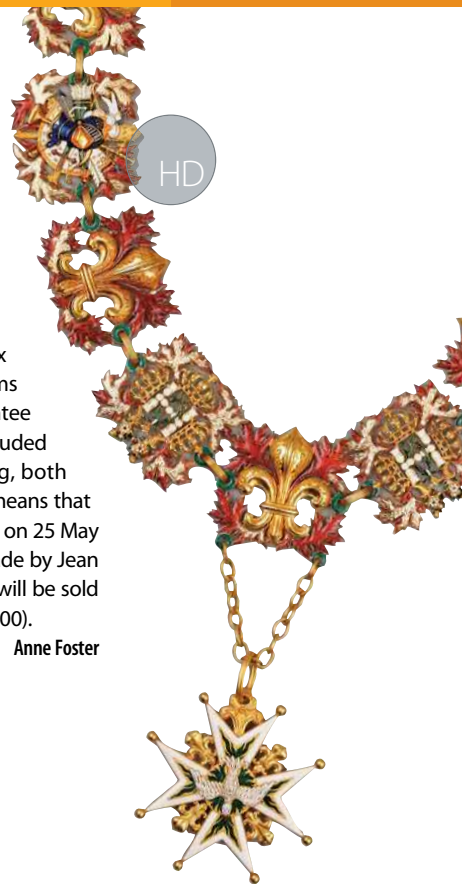
Alexandre T. Analis

22 May

Order of the Holy Spirit

The order founded in 1578 owes its name to Pentecost, the day on which Henri III was born, and on which his coronation took place as King of Poland, and then of France. It was awarded to a member of the Catholic hereditary nobility, the "Sons of France" being admitted in the order of their birth. This collar comes in a case bearing two red wax armorial seals. Although they are not very clear, the Peer of France's arms from the House of Montmorency can be made out. The silver guarantee mark is the one used between 1818 and 1838. In 1830, the order included two Montmorencys: the Duc de Laval and the Duc de Luxembourg, both appointed in 1820. As the latter's collar is in a private collection, this means that the one here belonged to the Duc de Laval, to whom it was presented on 25 May 1828 at a ceremony celebrated in the Chapelle des Tuileries. It was made by Jean Charles Cahier, silversmith to the king and successor to Biennais, and will be sold on 22 May by the Paris auction house Beaussant-Lefèvre (€40,000/60,000).

Anne Foster



24 May

Niccolò Amati, violin from c. 1650

For its first sale of musical instruments since 1998, the Paris auction house Tajan is being decidedly bold. Firstly in placing a son of Euterpe, the young musician Gauthier Borsarello, at the head of its new department: an appointment that made quite a splash in the Paris milieu. Secondly because for this first sale, it is offering a violin by Niccolò Amati: a real "must" in this field. Born into a celebrated family of stringed-instrument makers in Cremona, the capital of modern stringed-instrument making, Niccolò was considered one of its most eminent representatives. He survived the terrible plague that decimated the city in 1630, and eclipsed all his rivals. Future great names of the speciality trained in his workshop, like Antonio Stradivari. Niccolò Amati's instruments are sought for both their rarity and the quality of their sound: hence the estimate of €400,000/450,000 for the violin up for sale on 24 May...

Stéphanie Perris-Delmas



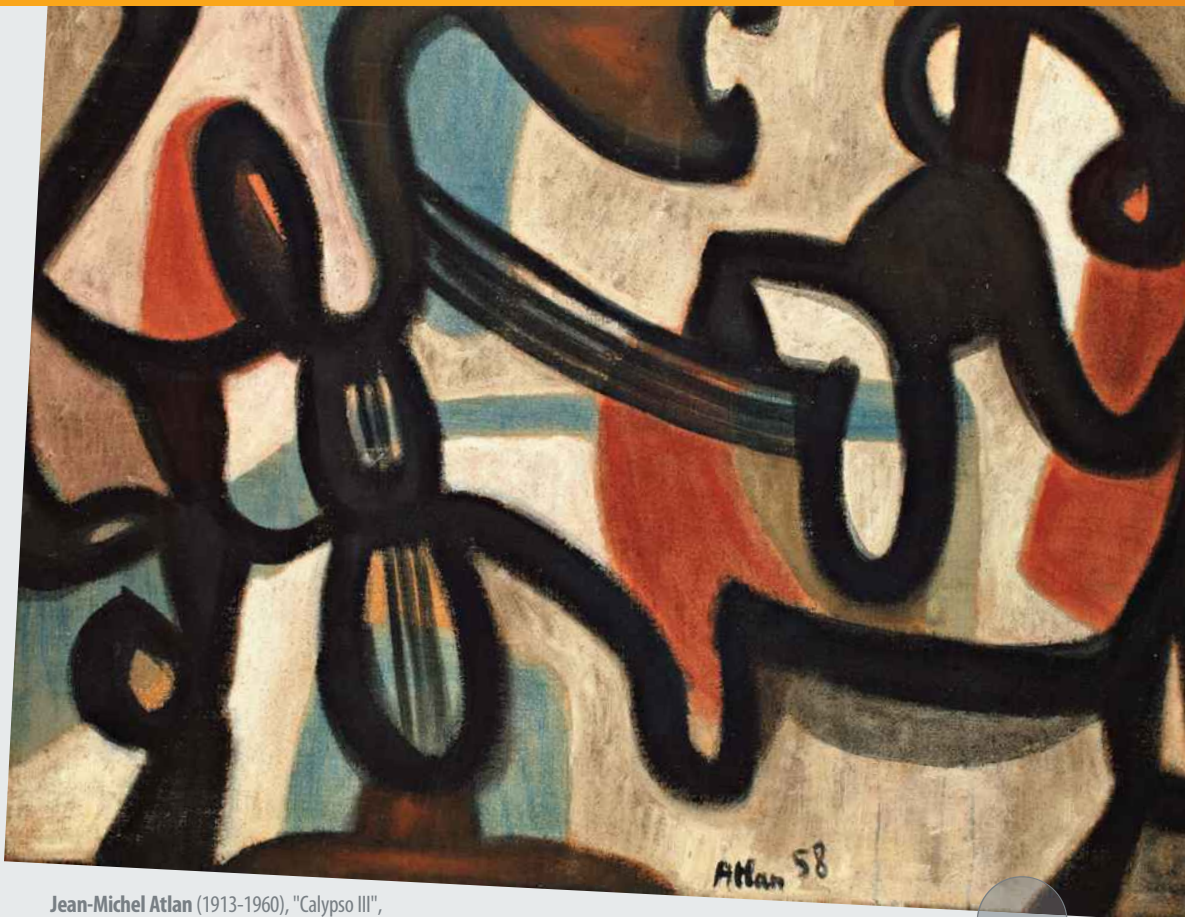
Portrait of Jean-Michel Atlan.

DR

27 May

For Jean-Michel Atlan, the Fifties were the years of recognition. Several exhibitions of the time brought the painter international fame, notably the one staged in November 1956 at the Bing gallery in Paris: a resounding success. That year, a work by the artist even made the cover of the highly popular magazine *Elle*, which devoted an article to "Painters of today". Atlan was the "in" artist, the one sought by institutions and collectors like Gertrude Stein, one of the first to collect him, together with Cecil Beaton, Jean Paulhan, Elie de Rothschild and Helena Rubinstein... This decade of maturity, when Atlan succeeded in expressing the magic of rhythm, is the focal point of an auction entirely dedicated to the painter's work on 27 May in Paris (Rieunier & Associés). The twenty-two works on offer (with prices ranging from €30,000 to €300,000) come from the collection of Camille Atlan, the artist's sister, and her stage designer husband Jacques Polieri. The estate went to Camille in 2004 after the death of Denise Atlan, the artist's great love. The "acceptance in lieu" of 2006 enriched the Musée National d'Art Moderne Centre Pompidou in Paris with eight paintings and fourteen drawings by the artist, considered a major and singular figure of the Paris school. Originally from Constantine, Jean Michel Atlan moved to the French capital to study Philosophy at the Sorbonne. When he was imprisoned in 1942 for an act of resistance, he produced his first pictorial experiments, laying the foundations of work that was neither abstract nor figurative, but powerfully expressive, and which made play with dark graphics, as here in "Calypso III" of 1958. This painting, contemporary with "Kahena" in the Centre Pompidou (the first picture bought by the museum), is a flagship work emblematic of these years of maturity, where Atlan's painting expresses a sacred choreography. It was part of the famous exhibition dedicated to him by the Paris museum in 1963, three years after his death.

Stéphanie Perris-Delmas



Jean-Michel Atlan (1913-1960), "Calypso III",
canvas signed and dated, 114 x 146 cm.
Estimate: €200,000/300,000.

HD

Atlan, the nature years



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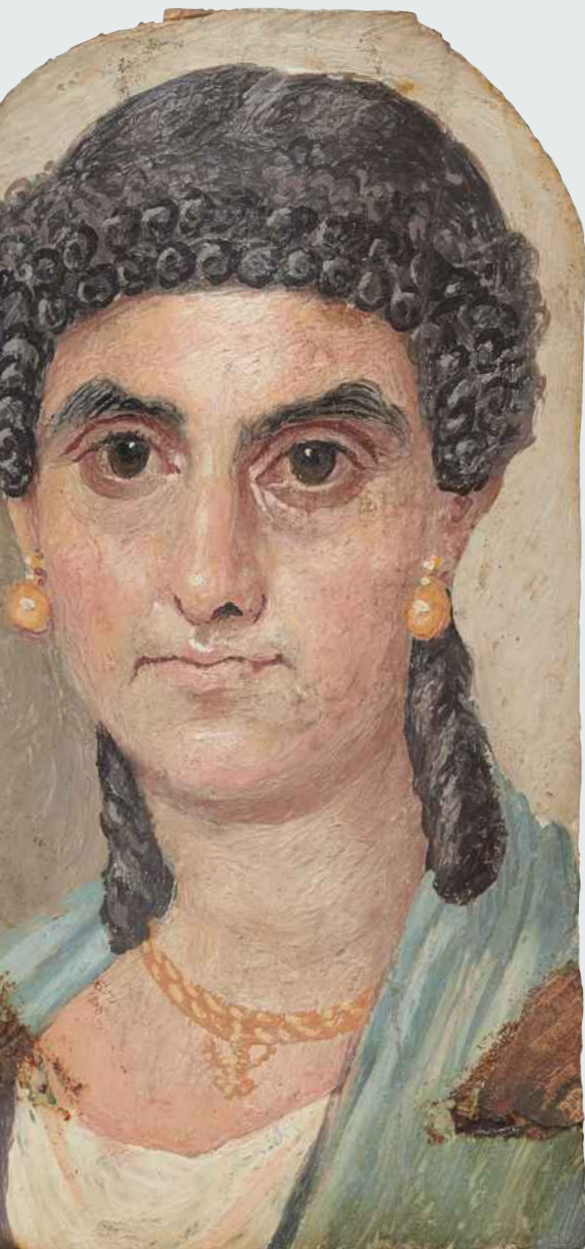
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A portrait for the hereafter

29 May

Decked out for Eternity, this woman dressed herself in her finest array for the final journey to the life beyond: a delicate pendant in the form of a winged figure on a twisted chain, and two earrings with mother-of-pearl highlights. Her black hair is styled in a double row of curls with two braids, echoing hair fashions under Agrippina the Younger, the mother of Nero (54 - 68 AD). Like many Romans who lived in Egypt after the Battle of Actium, this woman adopted local funerary customs and had herself buried in the Egyptian manner – meaning that she was embalmed. Her encaustic portrait thus adorned her mummy, fixed to it with narrow bands. A large number of these portraits were dug up in the region of Fayum, a leafy oasis not far from the Nile, which gave its name to these celebrated portraits, examples of which are found in all the major Egyptian collections. A thousand have been listed. In 1888, Flinders Petrie discovered around 150 at the site of Hawara. Several others were also unearthed at Memphis and Thebes. These works, which have strong similarities with portraits found in Pompeii, were produced by Greek or Roman artists with various talents, hence the more or less stereotyped quality of some likenesses. Here the painter has admirably captured the spirit of his subject, and produced a highly individualised portrait of the young woman. According to Klaus Parlasca, the author of several books and articles on the Fayum portraits, this is "one of the best of its genre", hence its estimate at the archaeology sale of the Pierre Bergé auction house on 29 May. In June 2007, a portrait of a man sold by the Albright-Knox Art Gallery fetched nearly a million dollars (Sotheby's).

Stéphanie Perris-Delmas



Thin wood panel with rounded top painted in encaustic.
Traces of bands on the base. Egypt, Roman period, 1st century,
Reign of Nero, 54 - 68 AD. H. 38 x 22.3 cm. Estimate: €800,000.

31 May

The King of Prussia's Japanese table settings

These two exquisite plates are part of the Japanese service commissioned from the famous Meissen factory by Frederick II, King of Prussia. With over 200 pieces, including no fewer than ninety-six dinner plates and seventy-two dessert plates, this was intended for the Chinese pavilion at Sanssouci, Frederick the Great's summer palace in Potsdam. The royal commission issued in 1762 was extremely precise; the monarch even supplied the head modeller Joachim Kaendler with a plate model in silver, and chose a fantastical, exotic bestiary for the whole set. The result was undeniably fresh and charming, and exemplary of the excellent porcelain produced by Meissen: the only factory at the time to rival the "white gold" imported from China. Also admirable is the choice of yellow for the borders - the colour of China's emperors. Estimated at €5,000/8,000 for the one with a hare motif, with the factory's trademark of two crossed swords, and €4,000/6,000 for the other (with a fantastical bird), these two pieces will be up for sale at the Piasa auction house's antique ceramics sale on 31 May. S.P.-D.



HD



The face of the Italian Renaissance

31 May

Sales of estates sometime throw up a few surprises, like this one in terracotta, discovered in a Paris apartment in the chic 16th arrondissement. Everything in this powerful work, to be sold on 31 May in Paris (Claude Aguttes), points towards Italy, and more specifically Florence, city of the arts during the Renaissance. At that time, Florence ruled the roost and was home to the leading artists of the day. One of them, a native of the region, directed a flourishing studio. His name was Andrea del Verrocchio, and he was the pupil and successor of the great Donatello. Verrocchio, too, worked for the illustrious Medici family, embodying the perfect image of the Renaissance artist who excelled in sculpture, painting and even architecture. His workshop teemed with new talent as promising as one Leonardo da Vinci. That alone would have made Verrocchio famous... The head here provides numerous parallels with works by the master: the Cabinet Dillée, the expert for the sale, compares the treatment of the eyes with that of the bust of Giuliano de' Medici now in the National Gallery of Arts in Washington, and the head of Christ in the Hermitage, Saint Petersburg. We could also cite the bust of a warrior now in the Bargello in Florence. The artist has lavished great care on the portrait here, capturing not only his subject's physical features but also his proud and haughty character. And yet it is hard to see the hand of the master in this remarkable effigy. We know that Verrocchio, who ran a large studio, would hand over many projects to his pupils: not only Leonardo da Vinci and Perugino, but also Lorenzo di Credi and Agnolo di Polo. These artists were influenced by his style and adopted a number of his particularities, like the figura serpentinata. Here the position of the head, turned to the side, unquestionably reflects the sculptor's formal world. Might it be the head of a horseman, in the line of his remarkable Bartolomeo Colleoni? The only certainty is the power and beauty of this piece of sculpture, which a thermoluminescence test has dated to between 1480 and 1520.

Stéphanie Perris-Delmas

Head of a man, terracotta, studio of Verrocchio or one of his followers, c. 1480-1520, 37 x 28 cm.
Estimate: €200,000/300,000.

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HÔTEL DES VENTES D'AVIGNON
PATRICK ARMENGAU *Auctioneer*

OLD MASTER PAINTING

Saturday 8 June at 2:15 pm



Jan BRUEGHEL II (Anvers, 1601-1678) and Joos de Momper II (Anvers 1564-1635)
Scène de rue au bord de la rivière. Pannel transposed on canvas, 70 x 107 cm. Restorations

EXPERT Chantal MAUDUIT - Cabinet TURQUIN - Tel. + 33 1 47 03 48 78 - eric.turquin@turquin.fr

EXHIBITION Thursday 6 June from 2 pm to 6 pm, Friday 7 June from 10 am to 12 pm and from 2 pm to 6 pm, as well as the morning of the day of the sale from 9 am to 11 am.

CATALOGUE AND INFORMATION available at www.avignon-encheres.com

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We thank Dr. Klaus Ertz who after examination of the painting confirmed its attribution to Jan Brueghel the Younger and Joos de Momper the Younger and dated it around 1627. A certificate dated 15 March 2013 will be given to the buyer.

Painting available for viewing at the expert's until 4 June 2013

3 June

A nude by Nicolas de Staël



HD

1953 was a particularly fertile year for Nicolas de Staël, whose output in this period alone was no fewer than three hundred works. Twelve months in this artist's short career were equivalent to years of reflection for others, so staggering was the painter's progress at the time. As though he sensed his tragic end, Nicolas de Staël explored painting indefatigably, seeking out new paths that avoided excessively sterile rifts with figurative abstraction. The artist had already been moving in this direction for a year, with the famous series of Musicians, Still Lifes and above all Nudes, which seem like landscapes of flesh, to use Michel Peppiatt's apt formula. Dating from 1953, the painting here is one of those extraordinary nudes painted by the artist mainly in the last three years of his life: the troubled and troubling period of his impossible love for Jeanne Mathieu. Having come to work in the light of Provence, the painter met this "woman-flower" that year. She would lead him to his death, but also to the very peak of his achievement. Bought from the Galerie Jacques Dubourg, this painting featured in the first retrospective devoted to the artist by the Palais de Tokyo in Paris a year after his death in 1956. It has been shown in the most important exhibitions on the painter, including the one in 2003 at the Centre Pompidou. Its sale on 3 June already promises to be one of the main events of the Paris season. As we remember, in 2011 the Artcurial auction house registered a world record (€7 M) for a work by the artist dating from 1954, "Nu couché", which already showed the woman he loved...

At this Paris sale of contemporary art, three other works will be sharing the spotlight, including a painting from 1985 by Jean-Michel Basquiat, "Heaven": a tribute to the musician Charlie Parker, which comes from a private Italian collection (€2-2.5M). This paint on acrylic was the cover picture for the exhibition staged in 2003 at the Fondation Dina Vierny-Musée Maillol in Paris. Lovers of American painting could also go for a 1962 composition by Cy Twombly. Last but not least, a large format by Keith Haring of 1983 (€900,000/1.2M) is also for sale. This featured in the 2008 retrospective on the artist at the Musée d'Art Contemporain in Lyon. A fine opportunity to acquire a work by an artist who is being celebrated by the Musée d'Art Moderne de la Ville de Paris until 18 August this year. **Stéphanie Perris-Delmas**



Nicolas de Staël (1914-1955),
"Nu Debout", 1953, oil on
canvas, stamp of the studio on
the back, on the lower bottom
left: "Staël"; painted in
Provence, 146 x 89 cm.
Estimate: €4/5M.



Kashan tile from the first quarter of the 13th century, 25 x 39 cm. Estimate: €8,000/12,000.

HD

3 June The Orient in Paris

For its sale of Orientalist works and art from the Orient, the Paris auction house Millon & Associés is providing a choice selection of some 200 Islamic objets d'art and a hundred-odd paintings, including two by José Cruz Herrera. These pictures feature the Spanish artist's favourite themes: Morocco and women. Be prepared to pay €70,000/80,000 to obtain one of these paintings. Connoisseurs will also linger over a Constantinople hammam scene by the Italian painter Amadeo Preziosi. A pretext to show naked women (who incidentally occupy the foreground of the composition), this watercolour drawing (€35,000/40,000) is a faithful image of the fantasy Orient popular with the artist's clientele. Preziosi lived much of his life in Constantinople, where he died. He excelled in drawing, particularly watercolour: a technique he used to depict delicate landscapes of the Bosphorus. However, the star of this first section is a painting by Arthur Ferraris (1846-1936), exhibited in the Salon of 1892. Its theme is one the artist loved: the streets of Cairo (€400,000/500,000). With the section devoted to the arts of Islam, connoisseurs will be eyeing two Iznik tiles from the Murad III period with a rich decoration of carnations, wild roses and tulips, of the sort that made this little Anatolian town famous. The Metropolitan Museum in New York and the Louvre in Paris each have a similar panel. The two here are estimated at €40,000/50,000. With ceramics, we can also mention this Kashan tile dating from the first quarter of the 13th century. The Kufic inscription "Bismillah al-rahmān al-r..." means "In the name of compassionate and merciful God..." A tile marking the beginning of a frieze, it once decorated an ancient mosque. The expert skill evident in this piece links it with the tomb of Kumm (1206) and a mausoleum in Mashhad (1215), cited by Oliver Watson. The workshops in Kashan, an Iranian city famous for the excellence of its ceramics with their metallic lustre glaze, produced highly refined shaped pieces and tiles used as architectural finishings. This know-how is attributed to the craftsmen of Fatimid Egypt who came to Iran. The tile also has a fine pedigree, as it comes from the former collection of Hakky-Bey, an Egyptian notable close to the royal family. This collection was dispersed successfully in March 1906 at the Hôtel Drouot.

S. P.-D.



A Saint John from Burgundy

7 June

Here is a discovery that ought to delight mediaevalists. The Virgin of Flavigny-sur-Ozerain (France), forsaken for many a year, has found her St John again – on paper, at least. John himself, after a sojourn in the private collection of an old family of Edinburgh antique dealers, is to be sold on 7 June in Paris by Piasa. The auction house is hardly a beginner in terms of mediaeval sculpture. In 2011, it sold a 15th century apostle making its first appearance at auction, which probably came from the Cistercian abbey at Theuley (like a Saint Stephen now in the Musée du Louvre), for the tidy sum of €250,855. But we return to the St John here, described by sale expert Laurence Fligny as the matching piece to the Virgin in Saint-Genest Church in Flavigny-sur-Ozerain, and the work of the great Claus de Werve or his workshop. The sculptor had been called in to work on the tomb of Philip the Bold by his uncle, Claus Sluter, then working in Dijon for the Dukes of Burgundy. Claus de Werve carved most of the weeping figures, admirable for their expressiveness and modelling. His master, Sluter, also included him in the project for the celebrated Well of Moses. Claus de Werve in turn became sculptor to Duke John the Fearless. Although lacking its original polychromy, this St John evinces all the artist's expressive power, inherited from Sluter, whose influence is evident in the treatment of the drapes (simultaneously heavy and graceful), and the face with its high cheekbones and curling hair.

Stéphanie Perris-Delmas

Burgundy, workshop of Claus de Werve (1396-1439), originally part of a Calvary group including the Virgin, now in the church of Saint-Genest in Flavigny-sur-Ozerain (Côte d'Or), first third of the 15th century, H. 68,3 cm. Estimate: €80,000/100,000.



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Horseman in bronze with a patina
Northern Italy, probably Padua.
First half of the 16th century

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PUBLIC EXHIBITIONS :
Tuesday 4 June from 11 am to 6 pm
Wednesday 5 June from 11 am to 12 pm

HD

Jan Brueghel II (1601-1678)
 and **Joos de Momper II (1564-1635)**,
 "Street scene by the river", panel transferred
 onto canvas, 70 x 107 cm.
 Estimate: €150,000/200,000.



8 June

A painting for four hands

This charming Antwerp landscape mingles the art of both Jan Brueghel II and Joos de Momper: two artists active in the prosperous Flanders city at the beginning of the 17th century. Brueghel took over his father's studio, and continued with his celebrated compositions, as well as the collaborations he had established with other artists. The Velvet Brueghel had produced a large number of paintings with his landscapist friend Joos de Momper. To meet the demands of a bourgeois clientele avid for painting, the Flemish artists joined forces to make the most of their respective specialities, Brueghel doing the figures and De Momper the scenery. Father and son thus worked in turn on many compositions with the landscapist. This one is similar to a painting now in the Raleigh Museum in North Carolina. The specialist Klaus Ertz, confirming the attribution to Brueghel the Younger, dates the work more precisely to 1627. This street scene on the banks of a river takes up a favourite principle of Flemish artists: the diagonal road, whose winding form creates an illusion of depth, as do the colours. These are darker and warmer in the foreground, shading to cooler blues and greens in the background. This composition has many more figures than the painting in the American museum, which dates from around 1626. The painting here, which has been in a collection in Provence for two generations (former collection of Baron Jules de Guerne), has an attractive format, and will be the star in a Avignon sale (Patrick Armengau), also offering a wide selection of regional furniture, together with 19th century paintings and bibelots. **Stéphanie Perris-Delmas**

MILLON

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PARIS - HOTEL DROUOT - ROOM 3

9, rue Drouot - 75009 Paris
Saturday 25 May from 11 a.m. to 6 p.m.
Monday 27 May from 11 a.m. to midday
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The 25th sale at the château de Cheverny



9 June

This 25th vintage promises to be an excellent cru! For this anniversary cuvée of sales at Cheverny, the Rouillacs, father and son, have brought together some top quality pieces aimed at an international public of major collectors. At the same time as a more classic programme with paintings by Gustave Loiseau (Paysage de l'Eure, €70,000), Camille Corot (Paysage Côtier, €25,000) and Emile Bernard (Baigneuses, €60,000), the auction house spiced up its catalogue

with some extremely rare works like this painting of the Holy Family and the Trinity. Rare, you say? Well, photography does not do justice to this type of work. Go up close to it and you will see that instead of traditional paint, the artist has used feathers to delineate his composition, make effects with light and shade and suggest volumes. These mosaics of feathers (taken from exotic birds) were produced after the Spanish conquest by local artists, the "Amantacas", using ances-



Japanese cedar chest with gold lacquer decoration on a black background. Probably studio of Koami in Kyoto. Japan, beginning of the Edo period c. 1640. 63.5 x 144.5 x 73 cm. Estimate: €200,000.

tral Aztec techniques under the supervision of Catholics. Intended for an elite, the purpose of these sacred images was to spread the Christian faith. Only around a hundred specimens are found in the world's museums. Of the four now in France, the oldest, at the Musée des Jacobins in Auch, dates from 1539. It shows the mass of Saint Gregory. Meanwhile the picture here stages a subject not often found: the Holy Family, probably inspired by an engraving by the Baroque painter Gregorio Bausa. We now leave the Americas for a property in the Oise region, in France. La Thébaïde, as it is known, houses the largest collection of sculptures by Art Deco master Alfred Janniot. As well as the façades of the Palais de Tokyo and the Palais des Colonies in Paris, the artist created the one of the Rockefeller Center in New York. After winning the Prix de Rome, he left the capital during the Second World War and took refuge with his friend Ducos. In 1940-1942, echoing the tradition of the French-style garden dotted with ornamental statues, he dreamed up a sculptural programme giving pride of place to nude figures, including the Three Graces (€10,000 to 100,000 for each sculpture).

We now set off for Japan, with this sumptuous cedar wood chest with lacquer decoration on a black background: the star of this springtime event. Without being bombastic or going over the top, we can say that this nagabitsu (long clothes chest) is a particularly fine example of Japanese lacquer, combining all the main techniques in a single object: maki-e, kirikane and hanagai... The refined decoration and high-quality execution place the chest alongside pieces designed for the marriage trousseaus of the Japanese elite, notably the one made for the betrothal of the Princess Chiyohime, daughter of the shogun Tokugawa Iemitsu. Now in the Tokugawa Museum in Nagoya, the 75 pieces in this trousseau were made between 1637 and 1639 in the workshop of Nagashige, one of the Kōami family of lacquerers, active in Kyoto. The chest here is also inspired by the famous Tale of Genji, a celebrated novel written in the 11th century by Murasaki-Shikibu, who lived at the imperial court during the Heian period. It also features several scenes from the Tale of the Soga Brothers, a folk story from the Edo period based on a real event, written by an anonymous



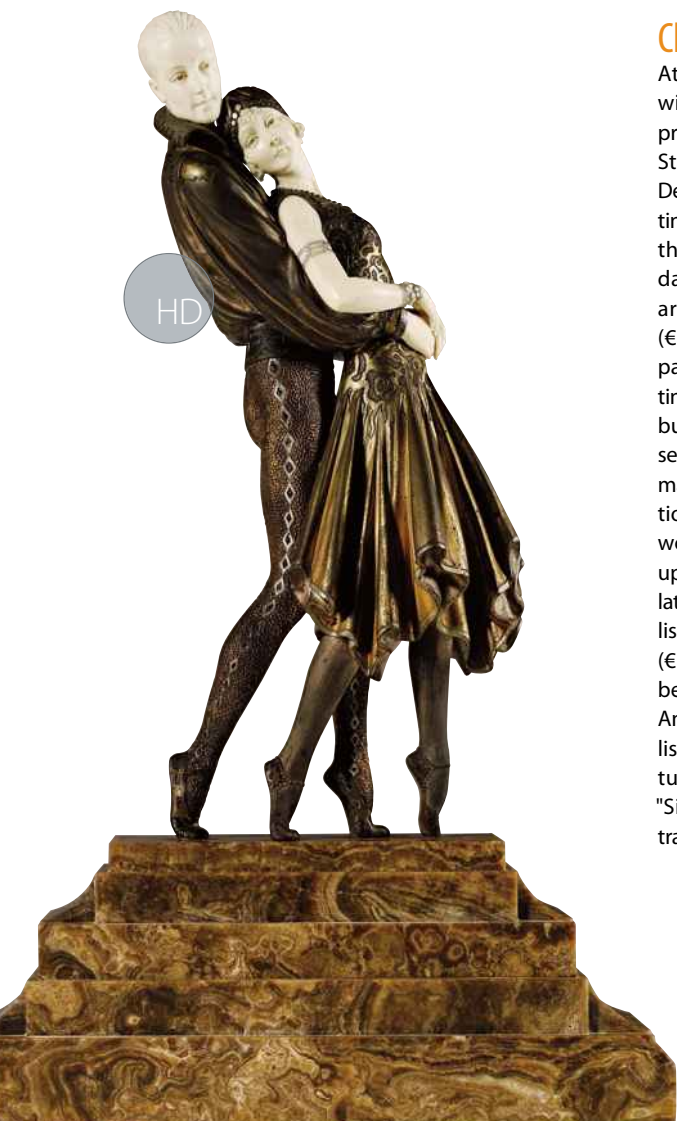
Holy Family and Holy Trinity. Feathers on amate paper, Mexico, 16th/17th century. 33 x 26 cm (some damage). Estimate: €200,000.

author in the 14th century. Lastly, this chest, like the smaller version now in the Victoria & Albert Museum in London, vaunts a splendid pedigree lovingly detailed by the auction house. It belonged to Cardinal Jules Mazarin, who bought it in Amsterdam in 1658. At the time, Japan had prohibited the export of major lacquer pieces for 17 years. But as luxury objects, they were sold for spanking profits by the Dutch East India Company. After the Cardinal's death, this chest went to one of his nieces, probably Hortense Mancini, then entered the collection of the poet Thomas Beckford, and later that of the Duke of Hamilton (the V & A acquired its own example at the Hamilton sale in 1882), before being bought in 1916 by Sir Clifford Cory. It resurfaced in the collections of Dr. Zaniewski in London, and left England in the 1970s for the Loire Valley in France, not far from the Château de Cheverny... to which all roads lead in the end!

Stéphanie Perris-Delmas

SPECIALITY

20th century **Decorative arts and design**



Chiparus, Ponti and Adnet 22 May

At its dispersion of pieces from several collections within and outside France, Sotheby's Paris will be providing plenty of variety, from Carriès to Sottsass. Star pieces of the day will include seven works by Demeter Chiparus, well-known for his chryselephantine statuettes, which he began exhibiting in 1914 at the Salon des Artistes Français. Society thrilled to dance in the Roaring Twenties, and this was the artist's favourite subject, as witness "Tango" (€80,000/120,000). The dancer entwined with his partner might be none other than Rudolph Valentino... Gio Ponti, the brilliant all-rounder who contributed to the revival of Italian design, will be represented by eleven ceramics from the Thirties, emblematic of the Neo-classical style born of his collaboration with ceramist Richard Ginori. Jacques Adnet's work is retraced through twelve items of furniture upholstered in galuchat, parchment or leather. The latter, dyed black and emphasised with brass, embellishes a commode created between 1950 and 1960 (€10,000/15,000). There will be a decided contrast between a reconstituted stone bench attributed to Antoni Gaudí (€100,000/150,000) and the functionalism of Royère, Perriand and Prouvé. Nor will sculpture be forgotten, with François-Xavier Lalanne's "Singes attentifs" keeping their simian eyes firmly trained on Rembrandt Bugatti's sitting Jaguar...



Scandinavian 27 May

A Nordic breeze will be wafting through the Paris Rive Gauche when the Piasa auction house invites Scandinavian design lovers to its new premises in Rue du Bac. Here they will discover lighting by Patrick Nordstrøm, Hans Agne Jakobsson, Ateljé Lyktan, Pierre Forsell, Paavo Tynell and key designer Poul Henningsen, whose double-spiral wall light entered the Centre Pompidou in 2007. His "Artichoke" suspension in copper-plated steel of c. 1970, emblematic of his work on the reflection of light, is sure to whet appetites (€4,500/6,000). In the second part of the sale, the programme will be exploring the influence of the Scandinavian style on American and Brazilian functionalist design between the Forties and Sixties. Eyes are bound to linger on the particularly refined lines of a desk by Peder Moos from around 1947 (€120,000/150,000).

Art Deco 23 May

The Tajan auction house is putting the spotlight on Art Deco, with the Thirties and Forties particularly well-represented in its selection. Tables by Jean Dunand, chandeliers by Jean Desprès, a suite by Printz and several pieces by André Arbus are on the menu at this Paris sale. The champion of French tradition, whose work was acclaimed at the Exhibition of 1937, appreciated sober and elegant lines. Light colours are marvellously suited to this streamlined aesthetic, illustrated by a pair of round occasional tables in ivory-lacquered wood (€40,000/60,000), and a desk and commode covered in delicate parchment set off by ivory handles, expected to fetch around €25,000 and €50,000 respectively (the photo shows the low commode). After the decorative arts of the 20th century, enthusiasts may well be noting a "design and architecture" sale on 6 June in their diaries.



HD

From Perriand to Arad 21 May

At 8.00 pm, the auction house Artcurial is offering iconic works by designers including Gino Sarfatti and Serge Mouille for lighting, Harry Bertoia for sculpture, and Alvar Aalto and Georges Nakashima for furnishing objects. And just as they should be, key figures in 20th century furniture will also be present, like Jean Prouvé, Pierre Jeanneret, Le Corbusier and Charlotte Perriand. Perriand will be represented by a double-sided bookcase called "Maison du Mexique" designed in 1952, manufactured by Les Ateliers Jean Prouvé and expected to fetch around €70,000. For the same amount, you could go for the sculptural chaise longue "After Spring" by Ron Arad (1992), whose mirror-finish steel emphasises the pure curves typical of the artist's style.



Place of honour for Rateau 23 May

The famous interior designer Armand Albert Rateau will be creating a buzz when Christie's disperses some remarkable pieces of furniture designed in 1920-1921 for the bedroom, boudoir and bathroom for the Duchess of Alba's Madrid apartments in the Palacio de Liria. At the time, the set made for the bathroom – reproduced by the artist for the 1925 International Exhibition of Modern Decorative and Industrial Arts – caused quite a stir. Today, a couch, a dressing table a swan neck sofa, a pair of lamps and a low table with birds are heading for the auction room, with prices ranging from €200,000 to €2,000,000. Here we see the bronze dressing table with its grey marble top (€600,000/800,000), emblematic of the sophisticated, poetic style Rateau developed after discovering the frescoes of Pompeii and the bronze furniture in Naples Museum. Another collection, Alain Braunstein's, will provide a chance to buy pieces by Eugène Printz, Jan and Joel Martel and Gustave Miklos, while the sale's non-specialist section will be offering works by Dunand, Ruhlmann, Royère, Prouvé and Lalanne.



Charity sale 23 May

Enthusiasts will be going to the RBC Design Centre of Montpellier for design, of course, but also for a good cause, because this sale, led by Maître Stéphane Aubert, auctioneer for Artcurial, is being staged for the benefit of two associations: VE La Coupe, which works for disadvantaged children, and AMPA, which carries out research work on Alzheimer's disease. The programme includes creations by 37 artists, designers and architects, revisiting and diverting Jean Nouvel's MIA armchair, manufactured by EMU. This chair was created for the restaurant of the Design Centre, a complex dedicated to contemporary lifestyle, which the architect also designed the structure for the design distributor RDC Mobilier, co-organiser of this charity sale.

Sophie Reysat

22 & 23 May 2013

2-days sale

Drouot, Paris, room 4 from 2pm

RUSSIAN ART – FABERGÉ

Icons, Silver, Enamels, Jewels, Paintings
Including the collection of Mrs. X



1



2



3



4

1. Important silver kovch
of Art Nouveau style, with an enamel plaque after a painting by Makovsky
by **CHERYARTOV** Igor, Moscow, 84, 1908-1917
H. 35,5 cm – L. 33 cm – Weight : 2640 g

2. Important silver soup tureen
Wedding present for tsar Nicholas II
by **GRATCHEV**, Moscow, 84, before 1899
H. 40 cm – L. 51 cm – D. 34 cm – Weight : 7 kg

3. Silver-gilt cigar box isba-shaped
by **KHLEBNIKOV**, Moscow, 84, 1875
H. 15 cm – L. 16 cm – D. 12,5 cm – Weight 1659 g

4. Silver-gilt tankard
With a view of the Kremlin in Moscow
by **KHLEBNIKOV**, Moscow, 84, 1875
H. 24 cm – Diam. 17 cm – Weight 1488 g

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Alfred Janniot



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the present day,
from the property
« la Thébaïde ».*

*« The Three Graces »
in a set of sculptures
in park, works
of Janniot.*

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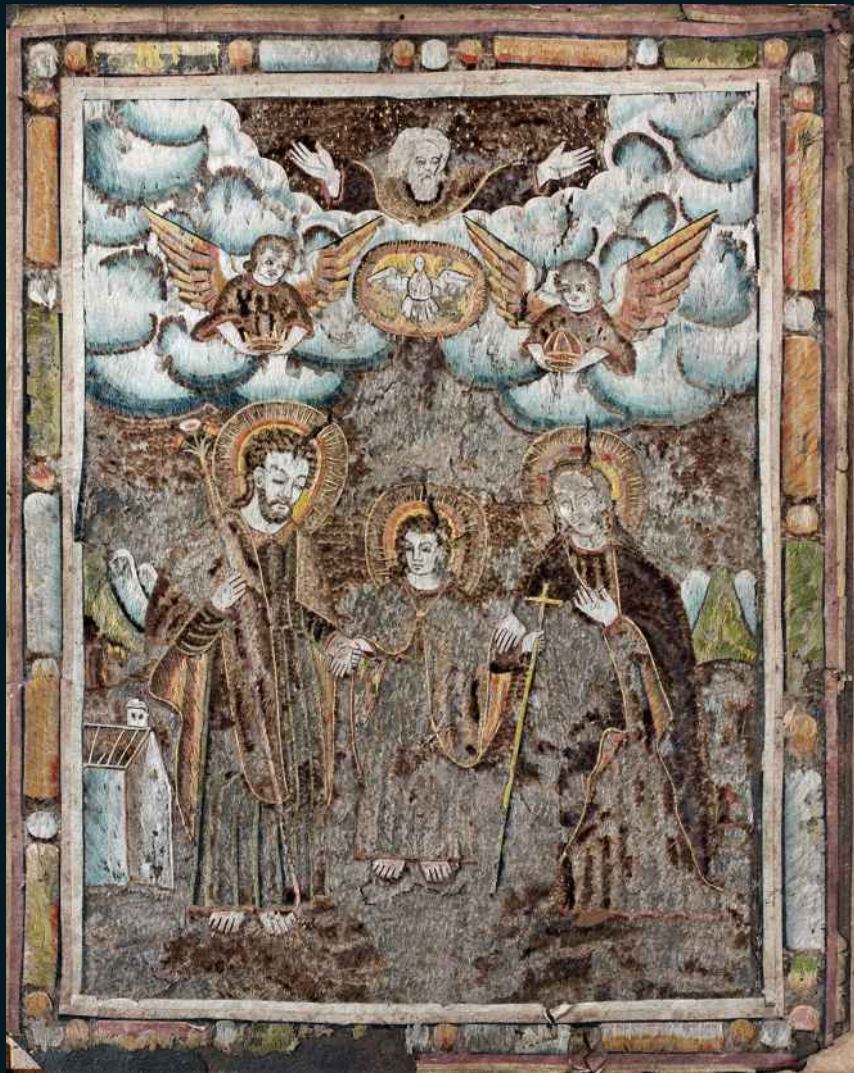
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Extremely rare « Feather Painting », Holy Family, Mexico, 16th-17th century.

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Auctions held at the Château de
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Sunday 9 and Monday 10 June 2013



The large gold lacquered chest of Cardinal Mazarin. Japan, around 1640.

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CALENDAR

International

2 May

Furnishings for a London residence

Acquired during the Eighties, the furnishings of this elegant London house (to be sold on 2 May at Christie's in London) are full of contrasting colours and styles. The paradoxical result is that the whole thing seems both totally international and extremely British. From a remarkable Louis XVI clock in bronze enriched with rhinestones (£20,000/40,000) to a German commode inlaid with ivory (c. 1730, £30,000/50,000), and from a Spanish Ferdinand VII wardrobe (£30,000/50,000 for this item, which belonged to the king himself) to a Piedmontese armchair in gilded wood (c. 1740, £6,000/9,000 and the same estimate for a pair of matching chairs), and from a Russian chandelier from the former Thyssen collection (£30,000/50,000) to a Dutch commode in marquetry (c. 1770, £10,000/15,000), not forgetting a George II giltwood mirror, circa 1755 (£40,000/60,000), everything emanates an opulence that transcends European borders. Yet the provenances of many lots – Sir Michael Sobell, Sir Philip Shelbourne and residences such as North Mymms Park and West Dean (the property of Edward James) – bear witness to a totally insular snobbery. In the end, though fascinating, the international note is relatively negligible: this residence couldn't be anything but English!

Xavier Narbaitz



HD

Complete set of Umayyad Reform Coinage, with one of the finest known examples of the 77h Dinar, and 56 Gold Dinars struck between the years 77h and 132h. Estimate: £400,000 – 500,000.

9 May

Islamic coins

This month, Baldwin's of London is presenting a sale of the Horus collection of Islamic coins. To be sold in its entirety, this magnificent collection contains 1,193 coins. Amongst the lots, a complete set of Umayyad Reform coinage will attract the attention of the discerning bidder. Dating from between 77h and 132h, Baldwin's believes these coins were struck at the seat of the caliphate in Damascus. Included in this impressive lot is an outstanding 77h Dinar. In this year, the Caliph 'Abd al-Malik introduced a wholly Islamic gold Dinar featuring legends from the Qur'an. It set a pattern that was followed for centuries to come. This lot, then, is valued highly, with an estimate of £400,000-500,000. The Horus collection will be sold in London on 9 May as part of a three-day auction at Baldwin's.

Polly Brock

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ALFRED SISLEY (Paris 1839-1899 Moret-sur-Loing), La berge à Saint-Mammès. Signed "Sisley" and dated "(18)84" lower right. Oil on canvas, 42,3 x 59,4 cm. Estimate: CHF 1'600'000/2'400'000 resp. EUR 1'333'000/2'000'000.

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ALBERTO GIACOMETTI Buste de Caroline

1961. On the back signed „Alberto Giacometti“
and numbered „3/6“. Bronze, 48 x 27 x 18 cm
CHF 3.000.000/5.000.000
USD 2.300.000/5.300.000

Provenance:

Pierre Matisse Gallery, New York
Jeffrey Loria & Co., New York
Weintraub Gallery, New York (1968)
Ira Oppenheimer, New York (1968)
Weintraub Gallery, New York
Sotheby's, New York, Auction 8 Nov 1995, Cat.no. 86
Swiss private collection

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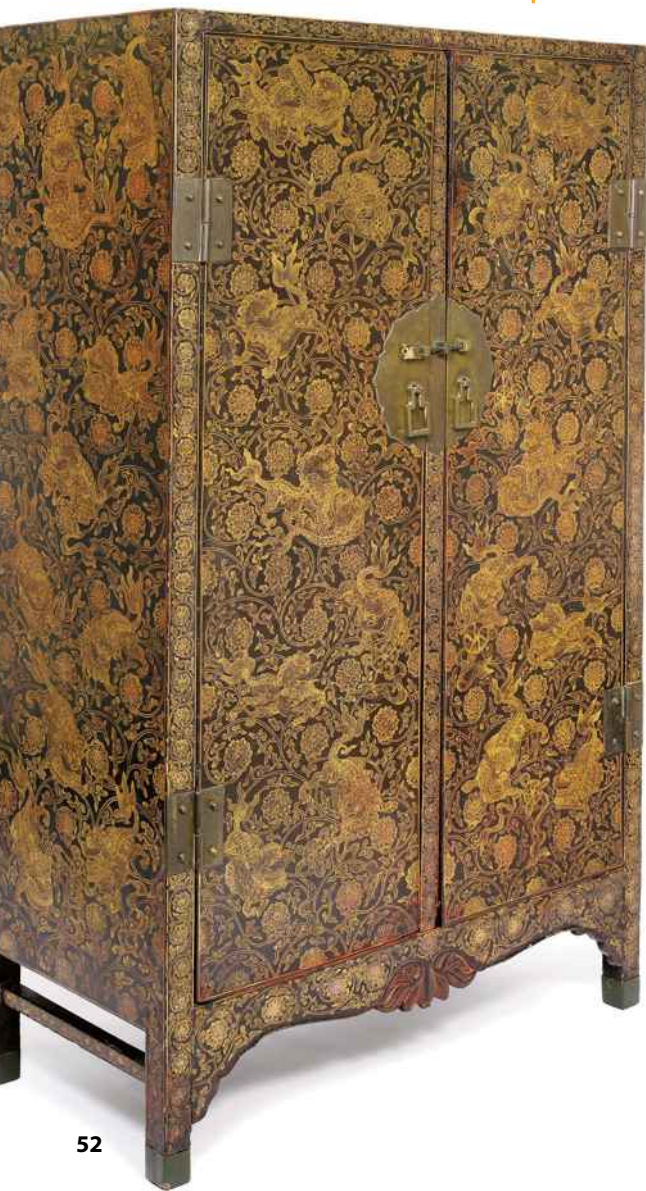
Imperial Wanli Lacquer Cabinet

10 May

This stunning piece of furniture is to be one of many exceptional lots up for sale at Nagel in Stuttgart this month. Amongst the Chinese art available, this Imperial Wanli Lacquer cabinet, estimated at €800,000-1,200,000, will be one of the undeniable highlights. With its design of Buddhist-style lions chasing balls of brocade on the front and an exquisite representation of mynah birds in a prunus tree on the back, it is likely to tempt several bidders. Bought from Sotheby's in 1984 and published in Michel Beurdeley's *Chinese Furniture* (1979), this cabinet was one of a pair, the other having been sold at Sotheby's in 2009. Similar examples can also be found in the Musée Guimet in Paris and the Philadelphia Museum of Art. The fact that this cabinet bears the six-character mark of the Wanli reign shows what an important piece it is. The cabinet's intricate decoration and meticulous rendering make it fit for the chambers of an Emperor. Nagel will be presenting a total of some 2,400 objects over three days of sales devoted exclusively to Asian art, with a work by Zhang Daqian (€700,000-900,000) and a striking Chinese archaic tripod bronze food vessel from the Shang dynasty (€150,000-200,000) amongst the works on offer.

Polly Brock

Imperial gold painted lacquer cabinet, China, six-character mark, Wanli period, 178 x 101 x 52 cm.
Estimate: €800,000-1,200,000.





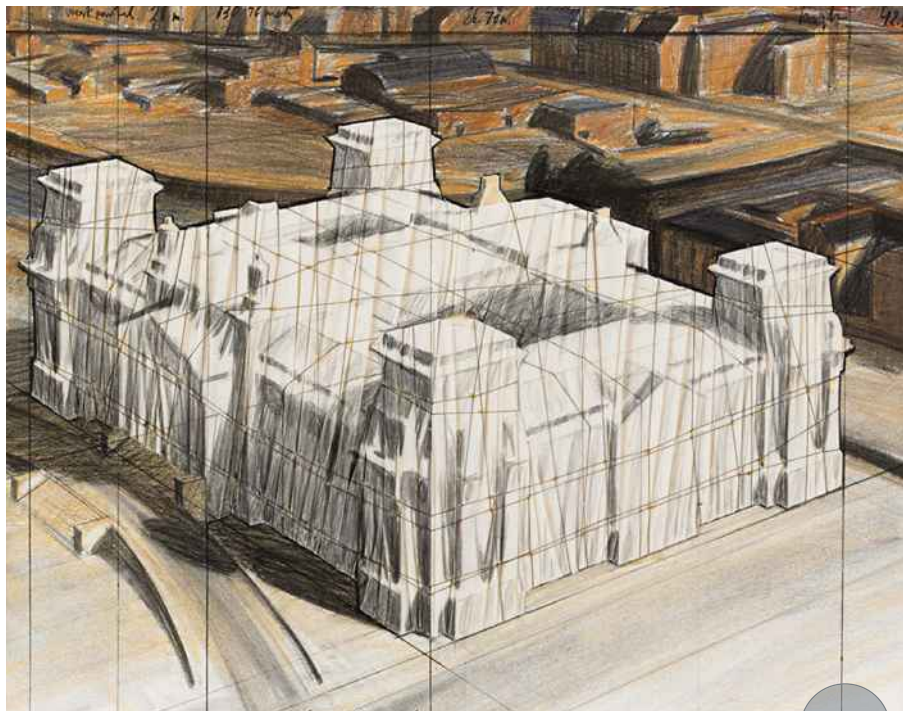
11 May

An appetiser by Willem van Aelst

On 11 May, at its sale of Old Masters and 19th century paintings in Cologne, the Lempertz auction house is producing a particularly mouth-watering sales catalogue. It includes this still life by Willem van Aelst, delectable not so much for the choice of victuals represented as for the masterly rendering of the materials, subtle in every respect. Here we can admire the reflection in the nautilus, the transparency of the glass bowl and the different textures of the fish. Willem van Aelst was the great specialist in the genre during the Golden Age of Dutch painting, and introduced asymmetry into composition. He served as court painter to Ferdinand II de' Medici during his stay in Florence. His still-lives with their theatrical, eminently decorative layout brought him considerable success, and today his work is found in leading museums from the Louvre to the Getty. To obtain this one, dated 1678, you will need €250,000/300,000: the high end of the average price for a work by the artist. His main rivals that day will be Anton Mozart and his "Tower of Babel (same estimate) and Jan van Goyen with "A Castle on Rocks" (€140,000/160,000). May the best man win!

Stéphanie Perris-Delmas





HD

15 May

Well wrapped...

For its contemporary art sale in Stockholm, the Auktionsverk auction house is offering an eclectic programme featuring works by Tom Wesselmann (Open Ended Nude Drawing Edition #3, €24,000/30,000), David LaChapelle (Negative Currency: 50 Yuan used as Negative, €42,000/48,000), Cindy Sherman (Untitled Film Still #24, 1978, €60,000/72,000) and Christo. The latter is represented through one of his flagship works: the wrapped Reichstag, which took 24 years of preparation (1971 to 1995). After the celebrated Pont Neuf in Paris, the Bulgarian-born sculptor and his wife Jeanne-Claude tackled the German parliament, a fine Neo-Classical building built at the end of the 19th century. After a chaotic history, the building, set on fire by the Nazis in 1933, then taken over by the Soviets in 1945, became a work of art for 15 days, completely covered by 100,000 sq. m. of silvery polypropylene fabric. The artist's favourite drapery motif thus provided a multitude of effects, depending on the wind and the light. A temporary work like all Christo's creations, the wrapping of the Reichstag lives on through the drawings for the project, like this one dated 1980, which you can buy for €66,000/72,000.

Stéphanie Perris-Delmas

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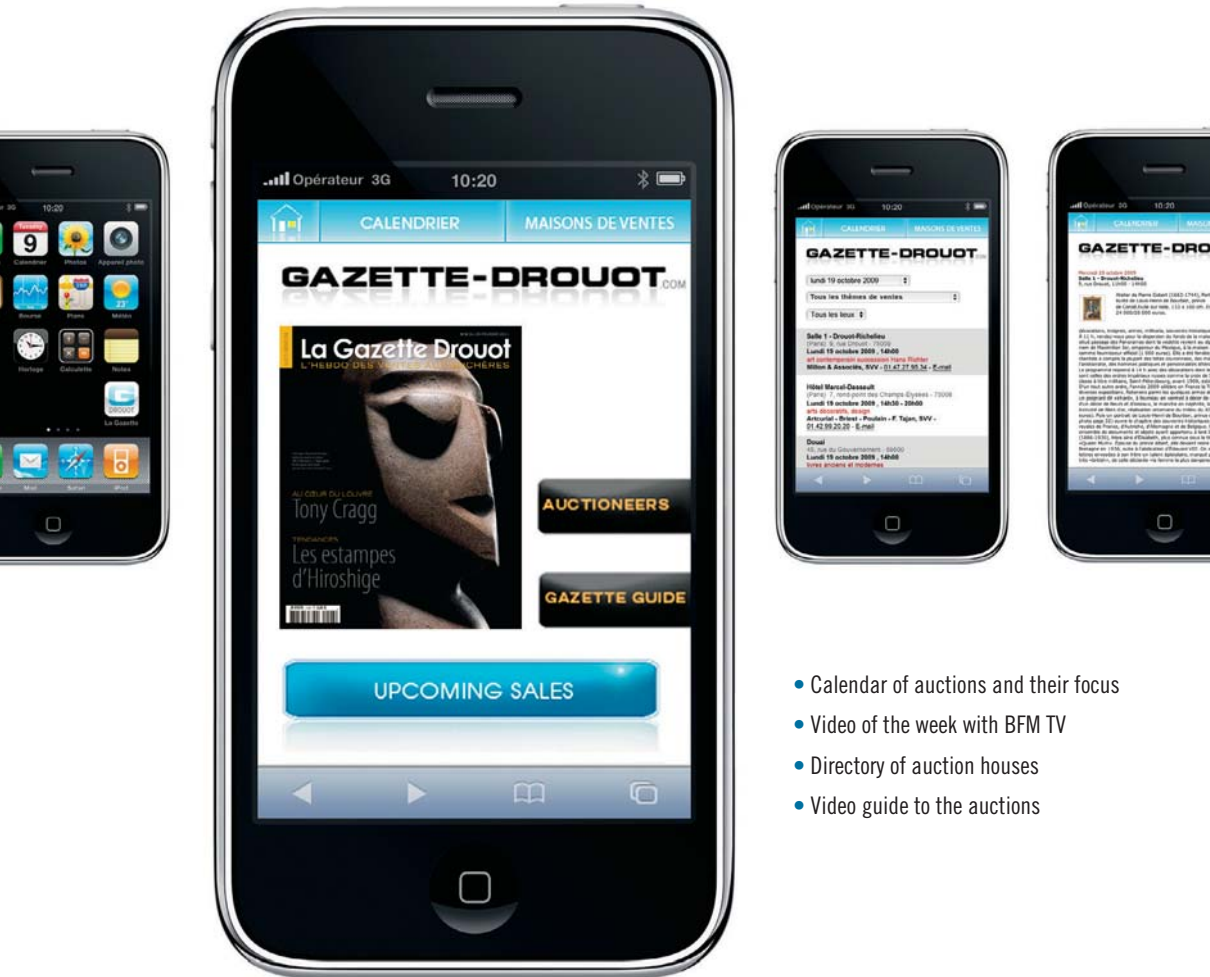


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An overview of Chinese art

16 May

There are more than 400 lots in this major London sale on 16 May (Bonhams). Here we shall group them into three categories, according to the number of objects on offer: ceramics, jades and snuffboxes. The porcelains, which alone represent more than half the sale, are subdivided into three groups. Firstly, the monochrome pieces, with a yellow Jiajing bowl from the former Wannieck collection (£8,000/12,000), a pair of oxblood glazed bowls (Yongzheng, £50,000/80,000), a tea dust glazed vase (Qianlong, £40,000/70 000) and, in Blanc de Chine, a large statuette of Guanyin (17th century, £20,000/30,000). Also worth noting: a fine moonlight glaze vase, which belonged to Edward Lascelles (1764-1814) and was part of the famous Harewood House collections (Qianlong, £12,000/15,000). There is also a large selection of blue and white porcelain including a large Yongzheng bowl (£80,000/120,000) and a Qianlong jar (£70,000/100,000). Meanwhile, the polychrome pieces include a brush pot and a large famille verte rouleau vase from the Kangxi period (£35,000/45,000 and 40,000/50,000), and some Daoguang vases featuring a decoration of children with a turquoise background (£150/180,000 and £200/250,000). The jades are also of great interest, and come in all the shades possible with this stone: celadon for a Qianlong bowl and perfume burner (€80,000/120,000 each), spinach green for a 9th century brush pot (£12,000/15,000), or chicken bone for a Ming dragon (£20,000/30,000). Sometimes the sculptor also exploits the veins of a block of stone to create some amazing objects, like two ducks from the former Rothschild collections, one celadon, the other grey (Kangxi, £15,000/20,000). The snuffboxes, many of which come from the Ko collection (dispersed by Christie's in 1971) are sometimes in jade as well, like an 18th century globular model (£10,000/15,000). As well as these objects, the sale also has other fascinating items, including some modern paintings by Qi Baishi ("Catfish", £10/15,000) and above all some fine works by Lin Fengmian, with a particularly impressive "Opera scene" (£80,000/100,000). Noteworthy among the objets d'art: an 18th century bronze representing Avalokitesvara (£80,000/120,000), a Qianlong pair of cranes and a perfume burner in cloisonné enamel (£80,000/120,000 each), not to mention textiles and items of furniture. The whole collection is a positive overview of Chinese art...

Xavier Narbaits

A famille rose turquoise-ground vase with boys, 19.1 cm
Estimate: £200,000 - 250,000.

Zeng Fanzhi 'Mask Series'

24 May

Zeng Fanzhi played a starring role in Poly Auctions's Hong Kong April sales, achieving the highest price in the Chinese Modern and Contemporary Art sale with his painting "Mao's Song Poem of Snow, No. 2" which sold for HKD17,250,000. This month, his success is set to continue with the sale of a painting from his famous 'Mask Series'. This artistic period, which began in the early 1990s, was influenced by Zeng's move to Beijing. The loneliness he experienced and the social facades adopted by the people he encountered inspired the artist to paint these raw, disquieting images. Zeng uses the metaphor of the mask to express the difference between reality and appearance, exposing the social conformity he encountered as a disguise. In this painting (€1,000,000-1,200,000) to be auctioned by Lempertz on 24 May, the vacant gaze and gaping mouth of the mask are crude imitations of authentic emotions, while the suit and cigar are symbols of the Western consumerism that had begun to dominate Beijing society. Another of Zeng's paintings from the 'Mask Series' currently holds the record for his most expensive work: it was sold for HKD75,367,500 by Christie's in 2008 (source: Artnet), so this will be an important date in the calendar for Chinese contemporary art fans.

Polly Brock



Zeng Fanzhi, "Untitled". From the 'Mask' series. 2000, oil on canvas, 199 x 70 cm. Estimate: €1M – 1,2M.

HD



"Liber chronicarum" Hartmann Schedel. First edition. Complete, well-preserved copy in contemporary Koberger colouring. Two double-page woodcut maps and more than 1,800 woodcuts in the text (some rep.) by M. Wohlgemuth and W. Pleydenwurff as well as painted red and blue lombards. 18th century calf with gilt spine. 326 leaves. Estimate: €100,000.

28 May

Liber chronicarum book

The Hartmann Schedel's 'Liber Chronicarum' book dating from 1493 is an important piece of cartographical history. A copy of the first Latin edition of this treasure will be on offer in Hamburg at the Ketterer Kunst auction house this month, estimated at €100,000. The 1,809 woodcuts that fill the pages include some of the first realistic representations of major cities such as Vienna, Munich and Augsburg. A copy of the first German edition caused quite a stir among bidders before eventually being knocked down for €260,000 at its sale in 2010. An "Atlas Minor" from 1609 by Gerardus Mercator offers an interesting addition to the traditional atlas (€14,000); as well as maps of several continents the book also features a fascinating map of paradise. The Hamburg sale on 27 and 28 May will present a wealth of other books, including a Vorseterman Bible estimated at €25,000.

P. B.



Don't miss...

HD

May promises an array of interesting international sales to satisfy all tastes. Bidders may feel inspired by the current Louvre exhibition of German art to acquire a piece of German Romanticism for themselves. The Cologne-based auction house Van Ham will be selling a range of art on 17 May, including a work by Freidrich Nerly (€70,000-100,000). For design enthusiasts, Wright in Chicago will be hosting an auction of Scandinavian design on 16 May, including an elegant Marianne Richter carpet valued at \$30,000-40,000. The Belgian auction house Horta will present a selection of works by the Belgian symbolist Jean Delville, whose work is currently featuring in 'The Angel of the Odd' exhibition at the Musée d'Orsay in Paris. Among the works on sale on 27 and 28 May will be the oil on canvas "Le Paradis terrestre", estimated at €12,000-15,000.

P. B.

Russian Art

5 June

The celebrated Russian landscape painter Ivan Shishkin believed that the forest was "a basic element of the universe, along with the sea and the sky." This belief in its elemental nature inspired the artist to focus many of his paintings on the great Russian forests. Hailed by fellow Russian artist and contemporary Ivan Kramskoi as "a whole school in one man", Shishkin painted with a minute delicacy and attention to detail that set him apart from other painters. He often worked en plein air, and his paintings reflect a sensitive and absorptive immersion in nature. Yet the artist's success was not confined to his native Russia; he has featured in many international exhibitions and his works are now found in important galleries across the globe. On 5 June, his painting 'Twilight' will be the star of the show at a MacDougall's sale in London. To be held as part of Russian Art Week, the sale will present the work during a day of auctions featuring Russian art, works on paper and icons. Shishkin's international prominence has led to some notable results at auction: his painting 'The Forest Clearing' holds the record for his most expensive work at USD 3,177,000 (source: Artnet). So this sale looks set to inspire some impressive bids.

Polly Brock

Ivan Shishkin, "Twilight", 1896. Estimate: £1.2-1.8M.



»The Pascalines (or: »Arithmatiques) – Original Calculating Machine by Blaise Pascal, 1642
The first ingenious numerical wheel-calculator with ability to »carry over«, by the famous French mathematician and philosopher. Only 20 machines were ever built, of which just 9 are known today – all (except this one) in national museums! – A true milestone in »Computer History!«
(Estimate: € 80.000 – 150.000 / US\$ 100.000 – 200.000)



The »MIT S Altair 8800B«, 1975
Early home computer kit.
(Estimate: € 3.000 – 5.000 / US\$ 4.000 – 6.000)

The »Scelbi 8H«, 1973
World's first home computer kit, made by Nat Wadsworth. Just 3 working models are known to exist worldwide.
(Estimate: € 15.000 – 20.000 / US\$ 20.000 – 30.000)



Busicom 141-PF, 1971
Designed with sensationally 1st »Intel 4004« micro-processor (1st CPU »ever!«, in white ceramic finish with gold application) – Extremely rare!
(Estimate: € 8.000 – 12.000 / US\$ 10.000 – 15.000)



»The Enigmas«, 1944
Legendary German cipher machine of W.W.II.
(Estimate: € 15.000 – 25.000 / US\$ 20.000 – 32.000)



»Marchande de Masques« Musical Automaton by Gustave Vichy, c. 1890
In superb original condition.
(Estimate: € 42.000 – 48.000 / US\$ 55.000 – 62.000)



»The Telegraphones«, 1909
World's first recording and reproducing machine for magnetic disks by »American Telegraphone Company, Wheeling, WV«, which was founded 1903 by ingenious inventor Valdemar Poulsen. – All today's magnetic recording systems like credit cards, harddisks, automated magnetic strips, etc. are possible through Poulsen's invention only – This is the only machine known to exist!
(Estimate: € 15.000 – 25.000 / US\$ 20.000 – 30.000)



Disc Musical Box »Chordephon Mod. 63«, c. 1908
Extremely rare!
(Estimate: € 10.000– 15.000 / US\$ 13.000– 20.000)

Early 19th Century Austrian »Barrel Flute Clock«
With 2 barrels of 8 airs each.
(Estimate: € 4.000 – 7.000 / US\$ 5.500 – 9.000)



American Car Front »Buck Eight«, 1959
(Estimate: € 900 – 1.500 / US\$ 1.200 – 2.000)

Live-Stream Locomotive, Gauge II
(Please see mobile for size comparison – Estimate: € 2.000 – 3.000 / US\$ 2.600 – 4.000)



Icom Motor Scooter »Rumi Sciatolotto«, 1953
(Estimate: € 4.000 – 5.000 / US\$ 5.500 – 6.500)

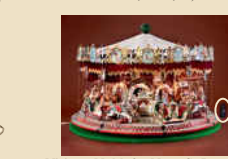


American Motorbike »Hawatha«, c. 1950
66cc 2-cyl.-engine. – Extremely rare in Europe!
(Estimate: € 2.000 – 4.000 / US\$ 2.700 – 5.500)



Tin Toy Coach by Büchner, c. 1875
(Estimate: € 1.800 – 3.000 / US\$ 2.500 – 4.000)

Miniature »Ferris Wheels«
(Estimate: € 800 – 1.200 / US\$ 1.100 – 1.600)



Miniature Model of a »Merry-Go-Round«
(Please see mobile for size comparison – Estimate: € 800 – 1.200 / US\$ 1.100 – 1.600)

The »Apple – Lisa 1«, 1982
World's 1st personal computer with mouse operation. – Extremely rare!
(Estimate: € 15.000 – 30.000 / US\$ 20.000 – 40.000)



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(Estimate: € 10.000 – 15.000 / US\$ 13.000 – 20.000)



The »Ford«, 1895
Extremely rare American front-stroke typewriter
(Estimate: € 10.000 – 15.000 / US\$ 13.000 – 20.000)



Rare French Musical Automaton Picture Clock by »Tharin à Paris, c. 1850
109 x 85 cm / 43 x 33 1/2 in. Multifunctional movements and scenery. Extremely rare! – Superb condition.
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»Banjo Player« Musical Automaton by Gustave Vichy, c. 1890
(Estimate: € 10.000 – 15.000 / US\$ 13.000 – 20.000)



»Artiste« – Musical Automaton by Michel Bertrand, 1982
With 15 individual movements!
(Estimate: € 12.000 – 18.000 / US\$ 15.000 – 23.500)



Demonstration Model of a James Watt-»Type Beam Steam Engine by Eugene Bourdon, Paris, c. 1850
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»Buddha Phonograph Artistiques«, Original by »Arton-Andia«, c. 1924
(Estimate: € 5.000 – 7.000 / US\$ 6.500 – 9.000)



»French Lantern Clock«, Dated 1771
Signed: François Jannet
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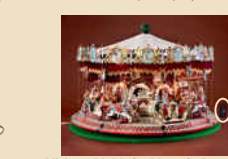
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Andy Warhol, *Mao*, color screenprint, 1972. Estimate \$30,000 to \$50,000.

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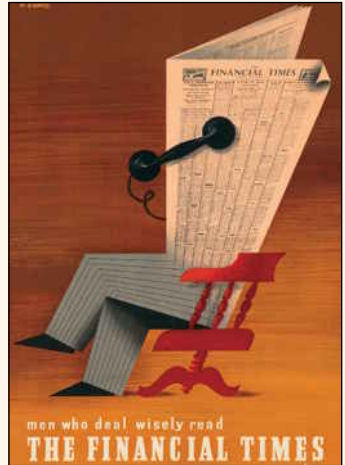




Adolphe Mouron Cassandre, *Normandie*, 1953.
Estimate \$12,000 to \$18,000.



Theyre Lee-Elliott, *British Airways / Paris & Scandinavia*, 1938. Estimate \$800 to \$1,200.



Abram Games, *Men Who Deal Wisely Read the Financial Times Every Day*, 1952. Estimate \$1,500 to \$2,000.



Pierre Segogne, *Figures de Cire*, circa 1924.
Estimate \$2,500 to \$3,500.



Kurt Schwitters and Theo van Doesburg, *Kleine Dada Soirée*, 1923. Estimate \$20,000 to \$30,000.



Xanti Schawinsky, *1934 • XII / SI*, 1934.
Estimate \$2,000 to \$3,000.

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HD

Balthasar Van der Ast (1593-1657),
 "Still life with fruits bowl, flowers vases...", uncradled
 oak panel, 43 x 69 cm.

€240,000

Still life by Balthasar Van der Ast

This spectacular panel, surrounded by a magnificent Louis XIII frame, provides a fine lesson in pure painting, with a poetic touch due to the artist's virtuosity. Its creator, Balthasar Van der Ast, was one of the most brilliant pupils of Ambrosius Bosschaert the Elder, a masterly painter of still lifes. The skilfully laid-out composition, clean, precise technique and firm drawing of volumes betray the master's influence. On the other hand, the rare pictorial refinement and soft yet lively colours evince the distinctive style of Van der Ast. The viewer's gaze is irresistibly drawn by the strange arrangement of the items – flowers, fruits, shells, a lizard and a Wanli porcelain bowl. This still life, authenticated by Fred Meijer, is similar to the compositions Balthasar Van der Ast painted in around 1625. At this period, he was influenced by Roelandt Savery, who peopled his paintings with lizards and shells. In the foreground, Balthasar Van der Ast prominently places parrot tulips, symbols of transience. Introduced to Holland in around 1560, these were vastly admired until the first third of the 17th century, and their bulbs, especially those of the variegated varieties, sold for considerable sums, up to thousands of florins: the price of a masterpiece by Titian at the time. This delectable and decorative symphony, estimated at €100,000, also led to many covetous looks, and a battle between museums, collectors and the international trade. Knocked down for €240,000 on 18 March at Roubaix (May & Associés), it finally went to the collection of a foreign buyer.

Chantal Humbert

Old Masters and a flowery spring

€497,500

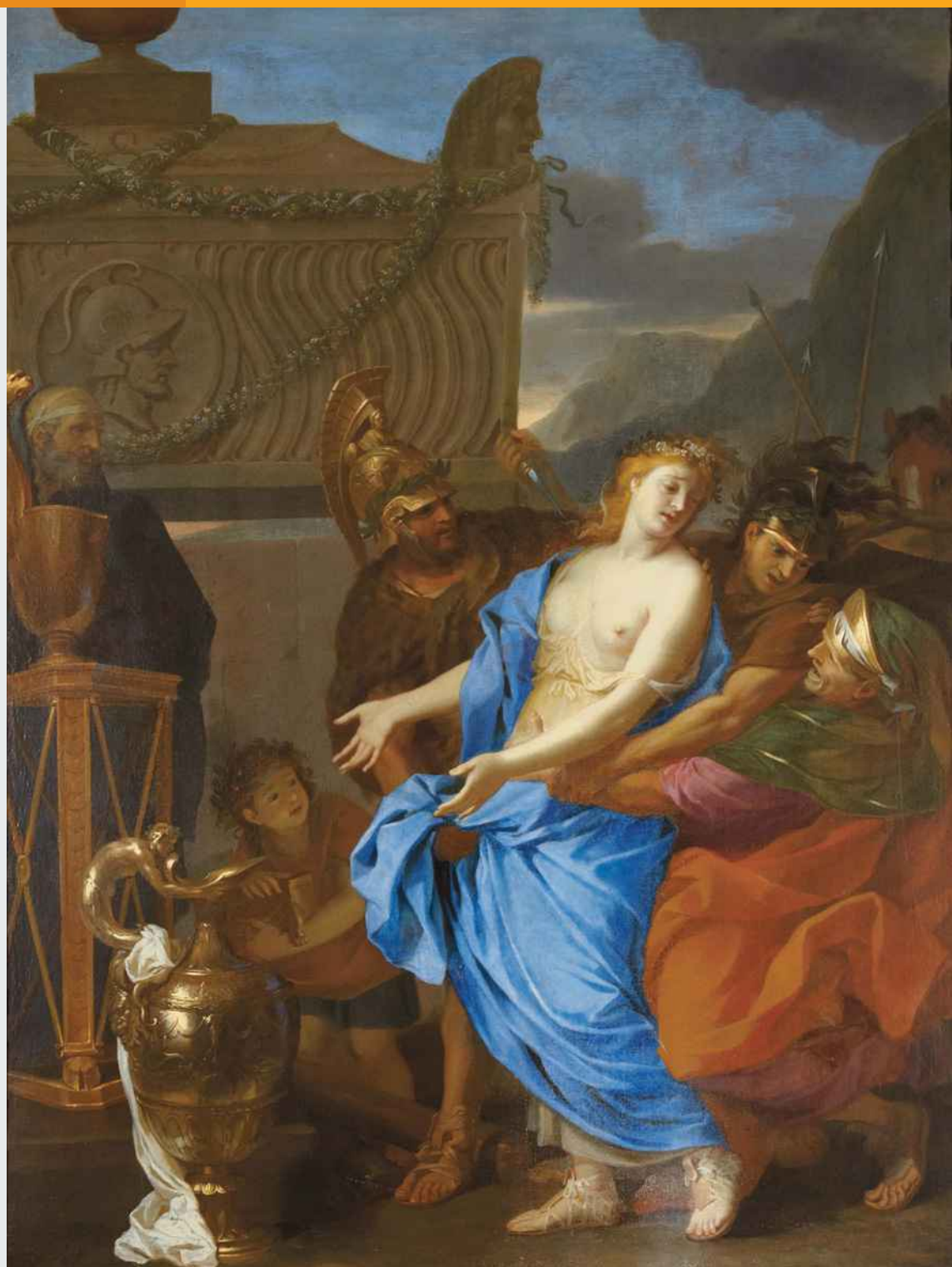
Old Masters and 19th century paintings, aided by a few sculptures, raised a total of €3.2 M (63% by lot; 78% by value) on 10 April in Paris (Artcurial), and garnered four six-figure bids. A woman painter dominated the proceedings: €497,500 went to this oil on canvas painted by Rachel Ruysch when she was 76 – as she herself indicated. This result gained third place in the artist's world performance, and set a French record. As the daughter of a botanist, Rachel Ruysch creates an extremely decorative composition in this painting of 1739, containing no fewer than 28 different species of flower, duly identified in the catalogue, together with seven species of insect (52 x 41.5 cm). At €398,338, the estimate was exceeded for an oil on canvas by Jacob Van Ruisdael, "Waterfall in a landscape with two fishermen" (68 x 52 cm), which had remained in the same family for 80 years. This was painted in the 1670s, a period when the artist favoured a vertical format. The foreground is taken up by waves rushing between the rocks, as in his "Waterfall in a rocky landscape" of c. 1660-1670, now in the National Gallery, London.

Sylvain Alliod

Rachel Ruysch (1664-1750), "Vase of flowers on an entablature with nest and insects", 1739, oil on canvas, 52 x 41.5 cm.



HD



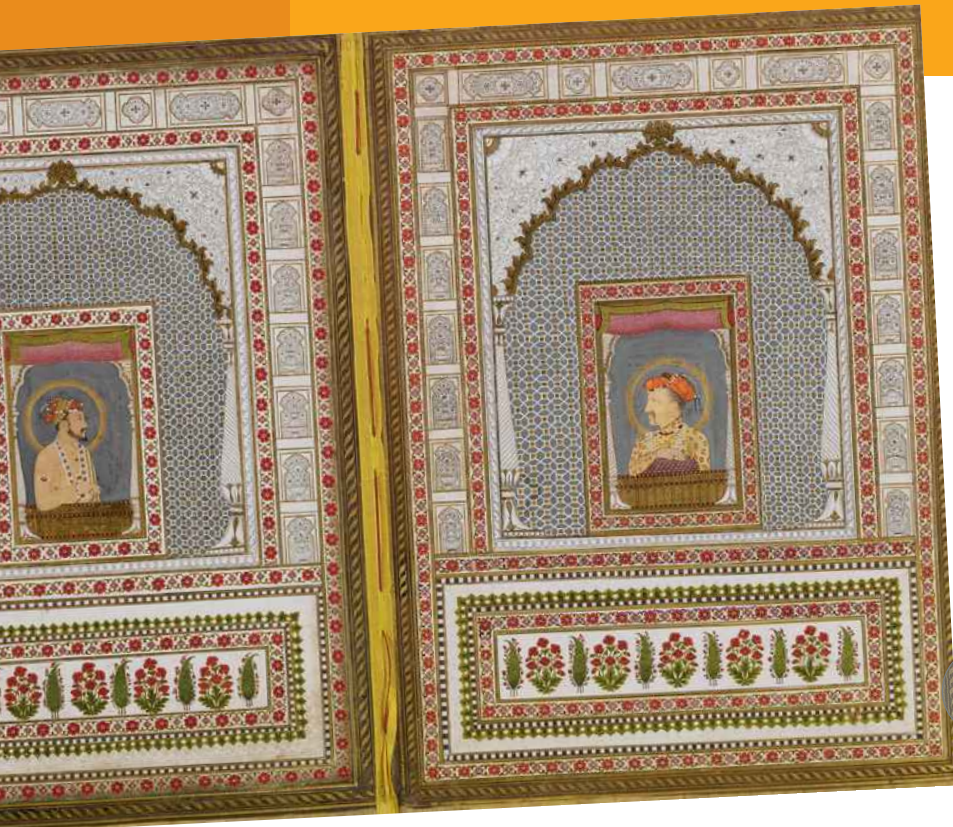
A purchase by the Metropolitan Museum of Art

€1,441,500

The Old Masters dispersed in the early evening of 15 April in Paris totalled €5,117,200 (62% by lot; 84% by value: Christie's France). Twenty-one five-figure bids rang out, nine with six figures, and one of over a million. The latter, €1,441,500, went to an oil on canvas by Charles Le Brun of 1647, "Le Sacrifice de Polyxène". The painting had been rediscovered in the Coco Chanel suite of the Paris Ritz by the celebrated luxury hotel's artistic consultant, Joseph Friedman and his colleague Wanda Tymowska. It was bought by the Metropolitan Museum of Art (New York) at a record price for the artist: a noble action, as it was sold for the benefit of the Dodi al-Fayed International Charitable Foundation. When Charles Le Brun painted the picture, the future director of interior decoration at Versailles had just returned from a three-year stay in Rome. The subject is taken from Homer's tale of the Trojan War. Two other world records were posted: the first at €313,500 for Louis-Jean-François Lagrenée, with a pair of paintings (215 x 148 cm) from 1758, "La Sagesse de Scipion à l'égard des femmes Hergètes" and "La Contenance de Scipion". The second record, €169,500, went to Martin Drolling with a painting of 1796, "La Leçon de musique" (50.3 x 61 cm). A European collector pushed a picture of 1709 by François de Troy up to €577,500: "Portrait de la famille Davène de Fontaine" (137.5 x 165 cm). This was completely new to the sale room, having remained in the family of the person who commissioned it since 1709. Lastly, at €481,500, the estimate was doubled for an oil on copper by Jan Breughel the Younger, "Noah's Ark" (69.5 x 87 cm), which came from the Denise Lévy collection.

Sylvain Alliod

Charles Le Brun (Paris 1619-1690), "Le Sacrifice de Polyxène",
initialled and dated 'C.L.B.F./1647', oil on canvas, 179 x 131 cm.



Mughal India, 17th century. "Muraqqa" album of thirty miniatures in gouache, full page or framed by borders, bound in brown leather, 34 x 25 cm.

HD

€571,500 For the Louvre

No fewer than five bidders clashed on 11 April, pushing this precious 18th century Mughal album up to €571,500, after a high estimate of €100,000 (Artcurial). Unfortunately for them, but happily for the national collections, it was finally pre-empted by the Musée du Louvre. The term "muraqqa" designated an anthology containing Islamic miniatures and calligraphies, generally from different sources: a type of book much sought-after by enthusiasts of Islam from the 16th century onwards. This album belonged to James Forbes (1749-1819), a writer employed by the British East India Company, who spent seventeen years in India from 1765, and was one of the first Europeans to draw the Taj Mahal, in 1781. He returned to England in 1784, and published his four-volume "Oriental Memoirs". The Forbes album seems to have been compiled at the same period as the thirty miniatures it contains, and was thus contemporary with its owner's stay in India during the 1770s, under the reign of Emperor Alam II. The paintings were probably produced in the studios of Murshidabad or Oudh. One of the miniatures shows the Queen of England, Anne of Denmark (1574-1619), the wife of James I. A 17th century Mughal portrait of her is now in the collections of the Musée Guimet, in Paris.

Sylvain Alliod

€4,485,066

Kimiyo estate, 4th sale

On 26 and 27 March, the Kimiyo Foujita estate continued its progress, garnering no less than €4,485,066 for this fourth section staged by the Paris auction house Cornette de Saint Cyr. This sum brought the total result for works by her husband, sold since 21 November 2011, to €13,615,744. The thick catalogue described 679 lots, all fiercely fought over, often going well beyond their estimates. Once again, a charming 1954 view of Paris, the "Rue Daguerre", dominated the proceedings, garnering €106,289 (see photo). This road is in the 14th arrondissement, a short way from Montparnasse, an area much loved by the artist. On his return to Paris in 1950, this is where he settled with Kimiyo. Estimated at no more than €6,000, a 1955 miniature format oil on Isorel, "Jeune fille au pot" (6 x 5 cm), dedicated to Kimiyo, shot up to €35,936. Meanwhile the most sought-after works on paper were dominated by the theme of the cat. Two ink drawings with ink and watercolour wash from 1950 each showing a little girl with a cat went for €76,830 and €69,400. These were preparatory studies for paintings he produced that year.





€437,920

Rodin in plaster mode

In the hierarchy of materials, bronze obviously comes higher than plaster in terms of nobility. But it sometimes happens that the humblest material finds that it has shot up to heights worthy of the metal! As witness this plaster proof of Auguste Rodin's "L'Invocation", c. 1901-1903, knocked down for €437,920 in Paris on 10 April (Ferri). Rodin had the idea for this sculpture in 1886 – also known as "L'Aurore s'éveillant" (Waking Dawn). This plaster proof achieved a particularly fine feat, as the highest price recorded (Artnet) for a bronze proof of this model is \$68,750 (€76,230 at today's value), obtained on 14 November 1990 in New York. In the world listing of Rodin's plasters, it even occupies second place, ahead of an "Ève" (h. 75 cm) of c. 1900-1910, knocked down for £313,250 (€370,345) on 9 February 2011 in London. This model proudly vaunts a choice pedigree, having been bought from the artist by one of his most fervent champions, Octave Mirbeau, then going to the collection of Roger Gompel, and finally to his descendants.

Sylvain Alliod

€424,710

This Eternal Springtime, which fired all hearts, blazed at the summit of this sale in Toulouse. Expected to fetch around €150,000, it inspired the passion of enthusiasts and the trade and monopolised ten telephone lines. The group, originally intended by Rodin for "The Gates of Hell", depicts the fatal kiss given by Paolo to Francesca da Rimini according to legend, and is clearly imbued with the budding passion between Rodin and his pupil, Camille Claudel. At that time the sculptor was 44, and the young woman only 20. Beyond the story of its genesis, "L'Éternel Printemps" is an archetype representing the amorous embrace of lovers united forever. The group was a huge success when it was exhibited at the Salon des Artistes Français in 1898, and the Barbedienne foundry immediately produced several editions in bronze. Between 1900 and 1917, some thirty statuettes were marketed, in four different sizes. Nougayrol, an industrialist with a shoe factory in Toulouse and a major collector and lover of paintings and sculptures, bought this copy at the beginning of the 20th century. It has come down through his family and has never been on the market before. The version here, with its superb patina, emanates a limpid, unsettling beauty. On 27 March in Toulouse (Primardéco), after a lively bidding joust, this "Éternel Printemps" went to a buyer in the room to applause from those present. From Toulouse with love...

Chantal Humbert

Auguste Rodin (1840-1917),
"L'Éternel Printemps", bronze,
second state, second reduction,
signed, Barbedienne foundry,
51 x 65 x 33 cm.

Eternal Springtime



€103,700

Signed Francesco Lojacono

Estimated at €40,000, this panorama of "Children fishing in the bay of Palermo, with Mount Pellegrino in the distance" was knocked down for €103,700 on 13 April at Cannel (Var - Enchères - Arnaud Yvos). It is by Francesco Lojacono, one of the leading Sicilian andscape artists of the 19th century. Known as the "Ladro del sole" or "Pittore del sole" ("thief" or "painter" of the sun), the painter was the subject of a major retrospective at Palermo in 2005. He trained under Filippo Palizzi, and was above all influenced by the Macchiaioli group, who advocated the precise, scrupulous observation of forms and characters in the contemporary world. Abandoning pastoral scenes and history painting, they put the accent on open-air painting.

Chantal Humbert



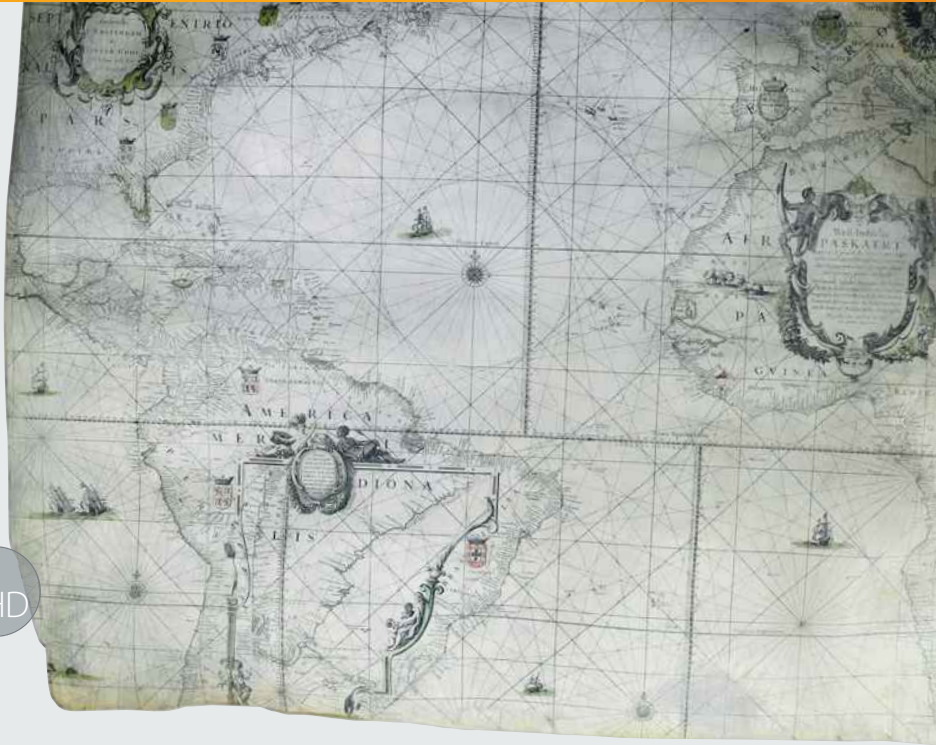
€12,485

For a lunar programme

In the auction scene, "Orlan" evokes the French plastic artist making her body into a work of art rather than a Russian space suit... But it was the latter that drew the limelight on 26 March at the Hôtel Salomon de Rothschild (Cornette de Saint Cyr), when it garnered €112,485. Developed from 1969 as part of the Soviet manned lunar programme, this suit model made its first sally into space on 20 December 1977, worn by a member of the Saliout 6 space station team. Extravehicular suits functioned completely autonomously, unlike the Sokol models. The Orlan D had three hours' autonomy, which increased to nine with the Orlan M. This model also integrated oxygen production. The semi-rigid Orlan suit was put on from behind, with the dorsal backpack acting as a door. The life of this type of suit was measured by the number of extravehicular outings, usually two to fifteen.

Sylvain Alliod

Willem Janszoon Blaeu (1571 - 1638), *West-Indische Paskaert waer in de graden der breedde over...*, Amsterdam, Pieter Goos, c.1660, map printed on vellum, painted in watercolour, 97 x 77,5 cm.



HD

Heading straight for America

€86,744

This nautical map is the first one of North America to use the Mercator projection: a performance that enabled it to garner €86,744 on 5 April in Paris (Le Floc'h Guillaume). Produced in the 1620s by the famous cartographer Willem Janszoon Blaeu, it was re-published in c. 1660 by Pieter Goos, active in Amsterdam from 1650. A third publication was issued in around 1680 by Johann Van Keulen. This map covers the territories over which the privileges granted in 1621 to the Dutch West Indian Company extended, the same type as those granted to the East India Company. In 1569, Gerardus Mercator perfected a projection making it possible to preserve the conventional angles measured in relation to the equator on a flat map. This is primordial for sailors, who can thus place the angles measured with the compass directly onto the map, and vice versa. However, it leads to distortions in distance, as the scale of the map varies with the latitude. This means that South Arica appears smaller than Greenland, and India seems to have the same surface area as Scandinavia. The projection of Arno Peters (1916-2002) corrects this defect, but does not preserve the angles and thus the shape of the continents... A pupil of the famous Danish astronomer Tycho Brahé – who combined the geocentric system of Ptolemy and heliocentric system of Copernicus –, Blaeu both drew, printed and published maps. The accuracy of his atlases and globes led to his becoming the supplier to the Dutch East India Company in 1633.

S. A.



Francis Bacon

Belfond collection, paintings from the Cahiers du Regard

€275,000

In three days at the Hôtel Marcel-Dassault, on 26, 27 and 28 March, modern and contemporary art raised a total of €6,460,057 (Artcurial). We start with a chapter of modern artists, with Moïse Kislind and €174,923, close to the estimate, for a 1922 oil on canvas, "Portrait de Mme Anna Zborowska". Anna Zborowska came from a rich aristocratic Polish family, and was married to the poet and dealer Léopold Zborowski. They lived in Montparnasse, where Leopold's studio became a favourite meeting place for artists of the Paris school. Anna's portrait was thus painted by Modigliani, Vallotton and Utrillo, among others. We now turn to a woman artist, Natalia Gontcharova, with €168,727, more than doubling the estimate, for an oil on canvas floral composition that once belonged to the dancer, maître de ballet and gallery owner Éraсте Touraou.

Built up around artists who illustrated the books of painters published by the Cahiers du Regard, Pierre and Franca Belfond's collection achieved a total of €1,281,558 with the fifty lots sold. The top price, although not achieving its estimate, went at €275,000 to an oil on Isorel by Francis Picabia from c. 1948 (see photo). Before belonging to the Belfonds, it featured in the collection of Gabrielle Buffet-Picabia, whose book, "Rencontres", was published by Pierre Belfond in 1977. This work is symbolic of Picabia's return to Abstraction after the war, marked in October 1945 by the exhibition of five paintings at the 12th "Salon des Surindépendants".

Sylvain Alliod

Francis Picabia (1879-1953), "Je vous attends", c. 1948,
oil on Isorel panel, 99.3 x 80.3 cm.



€312,500

French record for Hodler

The works of Ferdinand Hodler only appear rarely in the French market, their preferred territory naturally enough being his native Switzerland and the majestic Alpine landscapes celebrated by the painter. Estimated at €50,000, this "Portrait de la danseuse Francine Meylach" pirouetted up to €312,500 (Boisgirard-Antonini) on 17 April at Drouot, posting a French record for the artist (source: Artnet). It is worth noting that until 26 May, the Fondation Beyeler in Basel is hosting the first exhibition devoted to the artist's late work: the period of this oil on canvas, executed in 1916. The exhibition focuses particularly on his interest in art and dance reforms, embodied among others by the dancer Isadora Duncan and the musician, choreographer and teacher Emile Jacques-Dalcroze, to whom Hodler was close. In this portrait of the ballerina Francine Meylach, Hodler depicts not the gracefulness of her dancing, but the intensity of her gaze, looking out from a face with a neutral, concentrated expression.

Sylvain Alliod

€60,000

The private world of Maurice Brianchon

For three days running (7, 8 and 9 April), the sale room at Toulon transported us to the world of Maurice Brianchon (1899-1979), the leader of Poetic Reality artists. He was highly attached to the Golden Section, and brilliantly harmonised Impressionism with Fauvism. His paintings, imbued with an Apollonian joy, still appeal today for their refinement, tasteful colours and diluted irony. Greatly doubling their estimates, the thousand lots garnered a total of €1,400,000 in hammer prices. With a sale rate of 98%, they caused a few battles between the room and over three hundred telephones – particularly this painting, "Sur la Plage", which fetched €60,000. **Chantal Humbert**





Anne Vallayer-Coster (1744-1818), "Flowers in a crystal vase with its bowl...", 1791, oil on canvas, 76 x 62 cm.

Old Master paintings

€234,780

This Classical programme, which totalled €1,960,488 on 5 April (Beaussant - Lefèvre), was marked by two pre-emptions from the Musée du Louvre. One concerned 18th century painting, when €123,920 was bid for a remounted oil on canvas by François Boucher of 1733, "Le Repas de chasse (61 x 40 cm). Three sketches on the same subject have been identified, one now being in the Musée Nissim de Camondo in Paris. The second pre-emption, at €45,850, was for a small ivory plaque (8.4 x 13.2 cm) from the side of a 14th century casket that had belonged to the Paul Corbin collection. This pedigree was shared by the highest bid, €340,780, garnered by a 15th century bust of Christ, which soared far beyond its high estimate of €10,000 (see page 102) With paintings, €235,450 went to a 1791 oil on canvas by Anne-Vallayer-Coster (see photo). According to Maxime de La Rocheterie, the artist gave this floral picture to Marie-Antoinette. After disappearing in the sack of the Tuileries on 10 August 1792, it was then owned by a member of the Convention, Vadier, then by Courtois. The son of the latter later offered it as a gift to the Comte and Comtesse de Seraincourt, and it remained in their family. €154,900 went to an oil on canvas by Hubert Robert, "Fontaine sous un portique" (77 x 112 cm). Lastly, €179,690, smashing its estimate, went to a 19th century frame ornamented with 22 polychrome illuminations with a gold background on parchment, from a Bible Historiale from the late 14th century. Twenty are by Perrin Remiet, a Paris artist who painted the illuminations for Charles V's Grandes Chroniques de France, now in the Bibliothèque Nationale de France. The frame belonged to Baron Adrien Dubouché (1818-1881), who donated over 400 objects to the Musée de Limoges, which now bears his name.

Sylvain Alliod

€411,955

An armful of Fauvist flowers

Estimated at no more than €80,000, this Fauvist oil on canvas by Maurice de Vlaminck from 1905-1906, "Vase de fleurs" (47 x 39 cm), aroused ardent passions, blooming all the way up to €411,955. As well as being a rare Fauve work by the artist, this painting was unusual in being discovered by the Piasa auction house during an inventory. It was sold on 12 April at Drouot, with Thierry Picard as expert.

S. A.





€198,272 Hopi, Arizona, c. 1880.

Angwusnasomtaqa or Tumas Crow Mother helmet mask, leather, crow's wings, wood, feathers from the Amazon, eagle down.

€30,000

Charles Ratton pedigree

At Drouot on 25 March, the Amerindian arts were represented in two collections, with kachinas previously belonging to Yves Berger and helmet masks and Hopi objects from M. H. As we know, Yves Berger, the literary director of the French publisher Grasset from 1960 to 2000 and himself a writer, was fascinated by the Indian peoples. His collection was dispersed by Drouot on 15 April 2002, two years before his death. In the fifteen lots sold, the kachinas totalled €145,110 (Eve) with the top price, €30,000 (double its estimate), going to a sip-ikne zuni from before 1930 with a base by Inagaki accompanied by a Charles Ratton pedigree (the latter explaining the former). Worth noting: from 25 June to 22 September this year, this expert, dealer and collector will be featured in an exhibition at the Musée du quai Branly entitled "L'invention des arts primitifs" ("The Invention of the tribal arts").



€935,596

Controversial sale is a success

The suspense concerning the staging of this Paris sale on 12 April continued right up to the last minute. The sacred character of the 70 Hopi masks on offer provoked a wave of protests in the US, firstly from their original tribe, who applied to an interim relief judge via an NGO, Survival International, to prevent their dispersion. But in vain. The collection went on to garner a resounding success, as the 62 masks sold raised a total of €935,596 (Néret-Minet - Tessier & Sarrou). The mask in the photo received the lion's share. Estimated at no more than €50,000, it shot up to €198,272: one of the highest prices ever fetched by a Hopi mask. This Mother Crow mask from the first mesa, c. 1880, embodies the mother of the Hu, or Whipper Kachinas. She is also called the Bride Crow during the third mesa. €43,990 went to a half-helmet leather Chakwaina mask of c. 1870-1880, with a chin-piece, and topped with abundant hair made of lambskin, ornamented with eagle and pheasant feathers. This terrifying "He-who-screams" represents the ancestor of the Asa tribe, "Estebanico the Moor", who arrived in 1539, just before the conquest of New Mexico by Francisco Vaquez de Coronado.

Sylvain Alliod

€150,000

"Rose de France" series

When it comes to glass, price has little to do with a work's size – as witness this small vase by Émile Gallé, which, with an already considerable estimate of €80,000/100,000, went all the way up to €150,000 on 25 March in Paris (Camard & Associés, François Odent). This was not a standard industrial proof, but a piece with particularly meticulous decoration, the result being genuine glass marquetry in relief. The rose-tree branch was heat-applied and cut out with a wheel, and the leaves were carved on glass plaques, as were the buds. Lastly, the multi-layered glass background with inset marbling was beaten. Vases in the "Rose de France" series have always been highly-rated. They detail flowers at different stages of blooming. The coloured clouds found all through the materials, the layout of the decoration and the shades varying from one object to another are all aspects that distinguish an industrial piece from an "artistic" one.

Sylvain Alliod



Ornamental ponds

€544,876

As from 1898, Claude Monet lived most of the time at Giverny, where he hardly ever left the flower-filled garden and recently-built water lily pond. Everything here inspired him: the flowers, the Japanese bridge and above all the water garden. Seven paintings of his celebrated water lilies were the stars of a sale at Dreux on 13 April (Laurent Bernard). They were offered in good condition, and once belonged to Michel Monet (1878-1966): the son of the artist Claude Monet with his first wife, Camille Doncieux, and the sole heir. The loyal and generous Michel made a gift of these water lilies to Mr. and Mrs. B. in token of a long friendship. Coming from this collection onto the market for the first time, they were estimated at between €3,000 and €15,000. But in the end, after lively battles between the room and several telephones, they smashed their estimates and achieved a total of €544,876, despite various restorations. The painting here, attributed to Monet, expected to fetch around €12,000, obtained the highest bid at €252,810, and went to a French buyer. It shows a single expanse of water with no edge and no horizon line: two parallel worlds lie side by side, each sliding into the other. The water lilies, shimmering marks on the calm water, are no more than a pretext for pure variations of colour.

Chantal Humbert



€361,162

According to John Singer Sargent, Antonio Mancini was the best painter in the world. An enlightened opinion to be compared with the €361,162 obtained on 10 April by the Paris auction house Tajan, with this "Jeune Violoniste", which had an estimate of €20,000. It consists of a French record for the artist and his second best in the world (source: Artnet). Mancini embodied the revival of Neapolitan painting, influenced by the naturalism inherited from the Seicento. His work is peopled by subjects from the world of acrobats and musicians. He took Neapolitan children as models, staging them in various scenes in his studio. The one here was his favourite: an orphan from Abruzzo, Luigi Gianchetti, known as Luigiello, who accompanied the painter during his second stay in Paris in 1877 and 1878. The Musée d'Orsay has a painting from this period, "Le Petit Écolier", executed in around 1876. Mancini submitted paintings to the Paris Salon between 1872 and 1878, the year of the Universal Exhibition. Through Comte Albert Cahen, a Belgian musician and patron, he met Adolphe Goupil, who helped to make him a great success in Paris, even after his return to Italy. Mancini mingled with Degas, Boldini, Manet and of course, Sargent.

Sylvain Alliod



Antonio Mancini (1852-1930), "Un Jeune Violoniste", 1878, canvas, 92 x 73.5 cm.

Mancini a Neapolitan in Paris



€124,000

Silver at tea-time

As well as an appealing form and decorative vocabulary, this teapot by Henri Louis Le Gaigneur, admitted as master in 1728 in Saint-Omer, sports a choice pedigree, having belonged to the former collection of Jacques Helft, author of a famous comprehensive survey of French hallmarks, then that of Jaime Ortiz-Patino, who notably owned the celebrated "Penthièvre" tureen by Thomas Germain. It was knocked down for €124,000 on 18 April in Paris (Frayssé & Associés), exceeding its estimate and achieving a price of €173.18 per gram. Executed in 1760, its style and decoration are more reminiscent of the late French Regency than the Louis XV period at the dawn of the Neo-classical movement. But in terms of silverware, production sites and customers' requirements disrupted the linear interpretation of a smooth, logical development of form and ornamentation.

€224,631

Gustave Moreau paints Pasiphaë

This oil on canvas by Gustave Moreau depicts Pasiphaë, the daughter of Helios, wife of King Minos and mother of the celebrated Minotaur... The painter shows the queen undressing as the famous white bull sent to Minos by Poseidon approaches. The painting was bought by one "Baillehache" directly from the artist. This may have been Alfred Baillehache-Lamotte (1870-1923), nephew of Antoni Roux, one of Moreau's collectors and patrons. Roux notably commissioned some illustrations for the *Fables de La Fontaine*, exhibited at Durand-Rueil in 1881. Uncle and nephew were also frenetic collectors of Rodin. On 27 March, this painting garnered €224,631 at a Paris sale by Millon & Associés.

S. A.



World record for Jacobus Vrel

€2,232,000

Jacobus Vrel left an extremely small body of work. Since his rediscovery by Clotilde Brières-Misme in 1935, no more than forty works have been listed. Of the 17 sales mentioned by Artnet, nine works are certainly by him, and the others are attributed to him or his circle. This peaceful "Woman reading" thus shot in dazzling manner to the top of the artist's achievements on 10 April in Paris (Frayssé & Associés), when she fetched €2,232,000, after an estimate of €120,000. And she trounced a "Young woman in an interior, keeping watch over an invalid", also executed on panel, knocked down for \$408,000 (€313,710) in January 2007 in New York. The artist painted street and interior scenes. The latter are remarkable for their silent, poetic character. Clotilde Brières-Misme noted that Vrel composed "A personal, charming verse in the finest poem created by 17th Dutch painting: the poem of intimacy." Very few of his works are dated. However, "Woman at the window", now in Vienna, carries the date 1654. In the past his works were confused with those of Vermeer and De Hooch: distinctly flattering... This panel had incidentally been sold in Paris on 11 April 1868, attributed to Vermeer and described as "a fine work worthy of Pieter De Hooch".

Sylvain Alliod

Jacobus Vrel (active from 1634 to 1662),
"Woman reading", oak panel, 54.5 x 41 cm.





€42,850

Imperial profile

There was a tussle for this precious medallion (estimated no higher than €4,000) up to €42,850 on 27 March at Drouot (Tajan). This enthusiasm was due to the jewel's Russian origin, and the fact that it featured the profile of Tsar Alexander I (1777-1825) and a more discreet stamp in red wax, probably that of the collections of the princely Yusupov family. The Yusupovs originally came from Egypt and Syria, and were said to be descended from a nephew of Mohamed's, which explains the star and crescent on their coat of arms. Nikolai Borisovich Yusupov (1750-1831), senator, diplomat, Minister and Superintendent of the Royal Theatres, built up one of the largest collections in Europe. This medallion bears the stamp of a silversmith – probably Yakov Gerasimov Moiseev (born in 1773 and active until 1811) – and that of Veliky Ustyug, the Russian niello capital, where engravings were both very dark and fine. The Tsar's profile bears witness to the virtuosity of the craftsmen in this city in the Vologda Oblast region.

Sylvain Alliod

€62,460

Pierre Gilliard, imperial family

The hearts of those fascinated with the Russian imperial family must have beat strongly at the sight of this collection of some 204 photographs. They were given by their author, Pierre Gilliard, to the Grand Duchess Olga Alexandrovna, Nicholas II's younger sister, who fled to Canada after the tragic events precipitated by the October Revolution. In 1939, she in turn gave them to a former officer of the imperial army, Nikolai Vasilyevich Teviachoff. The photos then remained with his descendants before surfacing in the auction room, where they caused a lively battle up to €62,460 on 3 April (Coutau-Bégarie). Pierre Gilliard was the Swiss tutor in French to the Tsar's children from September 1905 to May 1918. From the reign of Catherine II onwards, perfect mastery of French was a distinctive sign of the Russian aristocracy. As a result, Gilliard was part of the Romanovs' inner circle, including during their captivity. When the Tsar was transferred to Yekaterinburg, the Empress went too, with their daughter Maria, while the other children remained in Gilliard's care, including the Tsarevich, now seriously ill. Gilliard's photographs bear witness not only to happy times in the life of the court, but also to periods during the war. When the conflict broke out, Nicholas II asked his Minister of Foreign Affairs to intervene with the Swiss government so that the tutor could continue to serve the imperial family. Gilliard's pictures were used to illustrate two books he wrote, "Le Tragique Destin de Nicolas II et de sa famille", published in 1921 by Payot, and "La Fausse Anastasie, histoire d'une prétendue grande-duchesse de Russie", published in 1929. S. A.



Collection of around 204 photographs taken by Pierre Gilliard (1879-1969), period silver halide prints on postcard paper.





Tula, to arms !



€247,840

Estimated at €40,000, this pair of flint-lock pistols made by the Tula factory between 1790 and 1801 positively exploded on 18 April in Paris, at €247,840 (Thierry de Maigret), definitely confirming their attribution to Ivan Lialin. This craftsman, one of the most famous working in Tula at the end of the 18th century, produced a series of weapons comparable to the ones here for Catherine II, Tsars Nicholas I and Paul I, and Grand Duke Pavlovich, now in the Hermitage. Three of them, those of the Empress, are mounted in ivory inlaid in gold and silver, and contain steel components. But Tula's speciality was its steel work. This imperial arms factory south of Moscow was founded in 1712 by order of Peter the Great. Weapons had been manufactured there from the beginning of the 16th century. The factory supplied not only a large number of weapons for the battlefield, but also ceremonial weapons, which rapidly caught up with and even surpassed the top European references, mainly produced by France and Germany.

Sylvain Alliod

World record for Adami

€254,036

On 21 April, abstract and contemporary painting harvested a total of €3.4 M (Versailles Enchères). Narrative figuration made an unblinking contribution to this result: Sam Szafran's nocturnal view of a staircase was rewarded with €314,756, and Valerio Adami came second, posting a world record at €254,036 for "Interno pubblico 1" (source: Arnet). When Adami painted this picture in 1969, he had found his true style some three years earlier. The artist simplifies forms, marks their contours and flattens them by filling them with powerful, homogeneous colours. Graphic art now predominates, and even the figure is subject to its laws. Dehumanised, sitting on a stool in a standardised interior, the figure here is reduced to its simplest expression, with two allusive pink forms serving as legs...

Sophie Reysat





€196,250

Cartier true blue...

This sapphire, whose French laboratory gemmology certificate guarantees its Sri-Lankan origin and the absence of any alteration through heat (used to artificially improve the colour), is set off by a rich mount from around 1980 dripping with diamonds (weight of sapphire: 23.26 ct). Cartier's signature puts the finishing touch to this success story, because, with an estimate no higher than €60,000, this ring went all the way up to €196,250, on 27 March (Blanchet & Associés). Blue is traditionally a colour much appreciated by the company in the Rue de la Paix: in 1910 in the US, Pierre Cartier negotiated the biggest blue diamond in the world, the Hope, now in the Smithsonian Institute of Washington. We now know that this was a historical stone from the French crown, the "Bleu de France", stolen from the Garde-meuble National in September 1792. When the sapphire here was mounted, Cartier was no longer a family business. In 1972, a group of investor bought up Cartier Paris and the following year, a more accessible line was launched: the "Musts". Refined jewellery remains the company's prerogative nonetheless, as witness this ring. Today the brand is the jewel of the Richemont group.

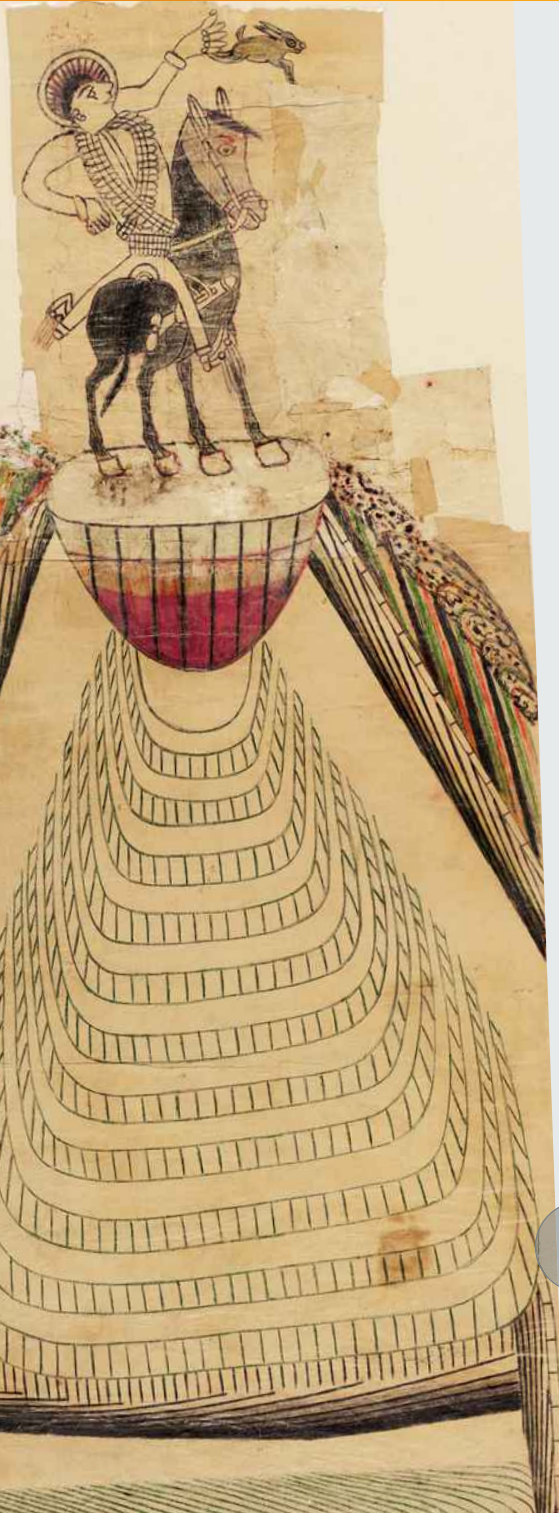
Sylvain Alliod

€133,700

Van Cleef & Arpels brooch and clip earrings



Coming from a regional jewelbox, this model was estimated at around €75,000. In Cannes on 16 March, it obtained €133,700 (Azur Enchères Cannes). Its chief asset lay in being produced by Van Cleef & Arpels, in the spotlight last winter at the Musée des Arts Décoratifs in Paris. The celebrated company made unique pieces for prestigious customers like Florence Jay Gould and Barbara Hutton. Between the wars, Van Cleef & Arpels created a series of solid metal bracelets where platinum geometrical motifs set with brilliant and baguette cut diamonds alternated with a prominent decoration of rubies. In 1933 the brand made the "mystery" setting its hallmark, cutting each stone to fit the form of the jewellery exactly. At the same time, Van Cleef & Arpels promoted a simple style based on the new principles of functionalism. It also employed the brilliant-cut diamond and platinum, bringing the company in line with the Art Deco movement. Abstract and geometrical forms designated light reliefs, as in this shining half-set with its pure, sober, refined lines.



Ramírez Outsider art

€211,621

The contemporary art sale staged at the Hôtel Salomon de Rothschild in Paris on 28 March focused on Outsider art (Cornette de Saint Cyr). The highest price in the collection of seventy works on offer went to this mixed media by Martín Ramírez, executed in around 1950. It came from the ABCD collection in Montreuil, brought together by Bruno Decharme. Talking about the current trend for Outsider art, the collector says: "It is a global phenomenon, which began, as I see it, with the international emergence of artists like Louise Bourgeois twenty years ago. We are talking about a renewed interest in the subconscious, the unknown, the magical, the inexplicable, and psychoanalysis." Ramírez began drawing in around 1935, but his works – of which there are no more than 150 – only began to be preserved from 1948 onwards, after the psychology professor Tarmo Pasto took an interest in his case. Ramírez left his native Mexico in 1925 to work in northern California. He sent money to his family, but the Cristero war ravaged the Jalisco region, destroying his house and killing the animals he loved: a horse and two deer. From then on, things got worse... In 1931, he was arrested for criminal behaviour and confined to Stockton State Hospital. In 1948, suffering from tuberculosis, he was transferred to DeWitt State Hospital in Auburn, Alabama. He produced drawings, often large format, made out of pieces of paper glued together with oatmeal paste. The artist worked with recovered materials, creating a coloured paste with crayons, coal, fruit juice, shoe polish and saliva. His world is peopled with Mexican horsemen.

Sylvain Alliod

HD

Martín Ramírez (1895-1963), coloured crayon, shoe polish and fruit juice on oatmeal paper and various materials, c. 1950, 142 x 65.5 cm.

€40,900

The art of war

The total result of this sale of Asian archaeological and art objects, staged on 27 March by the Paris auction house Thierry de Maigret, was €512,830, of which €40,900 went to a complete suit of tachi-do armour with a hanging wisteria crest, the prerogative of several great daimyo families. Its sixty-two plate suji-bachi helmet has a maedate (helmet top accessory) representing an oni (demon), with a ressei ("fierce expression") mask in iron, lacquered red. The rest of the armour is also lacquered red, and has blue lacing.



€81,787

Bamboo perfume-burner

On 28 March in Paris (Ader), this perfume burner from the Qianlong period intoxicated bidders to the point of paying €81,787 for an object with an estimate no higher than €20,000. Its originality lay in its material: bamboo. And it is noteworthy that it obtained this result despite the announcement of two restorations to the feet, and the later addition of a duck-shaped white nephrite handle. Bamboo is a material commonly used to make objects in Asia. The plant is also employed in construction and medicine, and even found in food! These many uses are shored up by an intellectual aspect, as the plant was the favourite symbol of Confucians, and Taoist ascetics would use a nine-knot bamboo as a walking stick. For Confucius, it represented constancy and unflinching friendship. Longevity is another of its virtues, as the plant always stays green.

S. A.

€114,963

Khmer Brahma

The first divinity in the Hindu trinity, Brahma is relatively little represented in either India or South-East Asia: a scarcity compensated by the bid of €114,963 registered on 26 March in Paris (Cornette de Saint Cyr) by this Khmer example in the style of Baphuon, the name of a mountain-temple in Angkor built in the mid-11th century. This sculpture has the advantage of not having appeared on the market for a long time, as it was acquired by the seller's grandfather in the Fifties. There are few figures of Brahma, as he was far removed from the preoccupations of daily life: he was, in fact, the creative principle of the universe, which hatched from his egg, the Brahmand. Very few temples are dedicated to him, as Shiva decreed that he should have no place to be worshipped in because he committed the sin of falling in love with his own daughter, Satarupa...

Sylvain Alliod



€1,564,360

Collection of jades

A resounding success for this classic programme, acclaimed on 10 April in Paris by an overall result of €4,647,123 (Frayse & Associés), including a million-plus bid for the painting by Jacobus Vrel. A collection of jades also inspired a lively battle, with a final total of €1,564,360. Estimated at no more than €15,000, the 18th century Chinese ram in the photo soared up to €372,000. A 19th century white jade Mughal-style baluster vase with lid (h. 26 cm) fetched €173,600.

In the 18th century, the Qianlong Emperor was extremely taken by Mughal works. Their influence is evident in this vase through the symmetrical composition of the stylised floral decoration and the flower-bud shaped handles, each holding a ring. Two Chinese celadon jades each obtained €155,000. The first features a water buffalo held with a rein passing through its nose by a smiling child sitting on its back (l. 14 cm). The second is an 18th/19th century ruyi sceptre, whose three cartouches are decorated with Taoist immortals under the pines in a mountain setting, while the median registers are engraved with flowers, bamboos and longevity peaches (l. 44 cm).

S. A.



€1,560,000

The ineffable Zao Wou-ki

This painting from a large Paris collection, presented as the key lot at this sale in Nantes (Couton - Veyrac - Jamault), fulfilled all its promises, soaring far above its estimate of around €300,000. On 26 March, it led to a lively battle between the room and several telephones. Born in Beijing, Zao Wou-ki was a descendant of the illustrious Song family who reigned in Northern China in mediaeval times. He moved to Paris in 1948, where he met Riopelle, Giacometti and Vieira da Silva, and became one of the masters of Lyrical Abstraction alongside Soulages and Hartung. His painting began in a figurative vein, then became more calligraphic, and finally moved towards abstraction in 1956. In his landscapes, he skilfully combined Chinese and European traditions. According to expert Marc Ottavi: "In Zao Wou-ki's paintings, we should not see an attachment to Chinese calligraphy so much as ritual, divinatory signs, whose archaism produces symbols: a kind of shared, ancestral culture present to a constant degree in all of us." In the Sixties, the Franco-Chinese artist stopped giving titles to his pictures, thus leaving viewers more freedom to interpret them. This painting, on the market for the first time, was bought by its current owners at the Galerie de France in 1972. After a fierce battle between around fifteen bidders, it finally went to a resident of Hong Kong for €1,560,000.

Chantal Humbert

Zao Wou-ki (b. 1920 or 1921), 28.
8. 67, canvas, 89 x 116 cm.



€210,680

On 8 April, the red carpet was rolled out for Chinese objets d'art at a sale in Toulouse (Chassaing-Marambat). Expected to raise around €25,000, a rhinoceros horn bowl, showing Zhou Lao seated with a child, multiplied its estimate by six when it was knocked down for €185,898 to an Asian enthusiast. However, it was beaten by this sumptuous robe. It had a pre-sale estimate of €50,000. With magnificent work that attracted the keen eye of several Chinese, European and American clients, this imperial robe was offered in perfect condition. According to an ancient Chinese proverb, the reign of each emperor only really began when he donned new robes. Symbols of his exalted state, they were also evidence of his new status. During the Qing dynasty (1644-1911), the emperor employed five hundred craftsmen for the stitching, and forty more for the gold-thread embroideries. The robe here dates from the Daoguang period (1820-1850), and features nine dragons. These were emblems of imperial power, and could only be worn by the sovereign, his family and the highest placed dignitaries of the court. The robe is blue, and was notably worn during ceremonies at the Temple of Heaven. The dragons, decorating the back, shoulders, front and bottom of the robe, brought the people luck when the emperor moved around. This blessed fortune was strengthened still further by mountainous peaks ornamenting the bottom of the garment, which symbolised imperial protection spreading out to the four points of the compass. This lavish robe multiplied its estimate by eight, and finally went to an Asian buyer.

Chantal Humbert

The stamp of the Chinese dragon



Midnight blue silk imperial robe, ornamented with nine dragons, China, Daoguang period.

HD



€44,625

Vu Cao Dam vision in blue

On 3 April in Paris (Aguttes), Vietnamese painting was in the spotlight thanks to this ink and gouache on silk executed in around 1939 by Vu Cao Dam. This work is now number seven in the artist's global performance, and set a French record (source: Artnet). Alongside Mai Thu and Thi Luu, this painter and his friend Le Pho formed the core of the Franco-Vietnamese school in Paris. The Italian Primitives had a decisive influence on the development of their style, which evinced a synthesis between their vernacular traditions, the teaching they followed and their artistic explorations. Their Asian sensitivity revisited themes where women occupied a central position. The work here is typical of his compositions from 1935 to the Fifties, with their intimate atmosphere and softly harmonising colours.

Sylvain Alliod

€150,000

Statue of Jambhala

Estimated at no more than €40,000, when it came up for sale in Paris on 28 March this Tibetan Jambhala, duly clad in armour with a lion's head decoration, finally pocketed €150,000 (Bailly-Pommery & Voutier). A bid that reflects the age of this sculpture (16th-17th century), its high-quality execution and its subject, the god of wealth and prosperity and the protector of Buddhist law... To continue in the leonine dialectic, we can just add that his mount is a snow lion. In this case, he is sitting in Lalitasana on a lotus-shaped base, and seems nonetheless somewhat wrathful, as reflected in the movements of his sleeves, which make this god a work of kinetic art long before its time... Tibetan bronzes of this period are often marked by a sense of movement due to technical skill that came from the Kathmandu Valley, as the Newar artists' style of metal work had spread to Tibet.

Sylvain Alliod



Jue pouring vessel

€168,750

In this non-speciality programme on 29 March, China (with great success into the bargain) accounted for seventy lots ranging from the most distant Antiquity to the 19th century (Daguerre). Five archaic bronze vases totalled €453,750. As we know, these archaic pieces were ritual objects used in the Chinese liturgy. As time went by, they became sumptuary objects symbolising power. €168,750 went to the jue pouring vessel illustrated, dating from the end of the Shang dynasty (1570-1045 BC). In the second millennium BC, bronze began to replace ceramics, which had developed considerably during the Neolithic period. Meanwhile, a vase from the late Shang/early Eastern Zhou dynasty – i.e. the 12th-11th century BC – went up to €102,500. With so-called East India Company porcelain, €93,750 (triple the estimate) went to a terrine dish with lid in the form of a goose (l. 35.5 cm), with natural polychrome decoration, from the Qianlong period (1736-1795). We know that in 1763, the Dutch East India Company commissioned 25 similar copies for a number of private European buyers. This type of terrine dish was probably inspired by earthenware models produced in Strasbourg under the influence of Adam von Löwenfinck, in 1750-1754. S. A.



€168,750 China, late Shang dynasty, 11th century BC.
Bronze jue pouring vessel, h. 21.2 cm.

THIS MONTH SURPRISES



€177,600

Présidence desk by Jean Prouvé

This desk sprang a surprise in Niort on 23 March. Put up for sale in poor condition, it was expected to go for around €3,500 (according to Deux-Sèvres Enchères & Expertises). Made in the second half of the twentieth century, it is an example of the artistry of Jean Prouvé, a craftsman in wrought iron and later an architect and designer. Adopting the progressive ideas of his sponsor Émile Gallé, he blended modernity with utility, marrying art with industry and creating designs that were useful to the masses. Guided by an innate feel for materials, he opened his first iron workshop in Nancy in 1924. Some twenty years later, he was running a major factory. This desk, made of folded sheet metal with a veneered oak worktop, stayed in his family. It belonged to an architect who worked in Niort between 1945 and 1970. It sparked fierce competition between enthusiasts in the auction room and a number of telephone bidders. At €177,600, there were still five bidders in the running. Having shattered all estimates, it eventually went to a French buyer.

Chantal Humbert

Honoré Daumier: what a show!


 HD

Honoré Daumier (1808–1879), *Quel spectacle d'horreur* ('What a horror show!'), circa 1864–1865, black pencil, Indian ink and opaque watercolours, 27.8 x 22.5 cm.

€701,250

A surprising drawing by Honoré Daumier, estimated to be worth around €45,000, got a number of collectors excited at the Antoine Aguttes auction rooms on 7 April, with bidders monopolising several telephone lines. Discovered by chance in an attic, the piece offers a reminder of the importance of theatre in the nineteenth century. The public so enjoyed the crime melodramas performed along the Grands Boulevards of Paris that the Boulevard du Temple was nicknamed the Boulevard du Crime. Honoré Daumier made Robert Macaire, the original star of the tragic play "L'Auberge des Adrets", the recurring hero of a hundred or so caricatures published in the French satirical newspaper *Le Charivari*. These caricatures portray Macaire as both poetic figure and clown, inspiring a mixture of laughter and horror. Twenty-five years later, the theatre inspired another series of sketches. This watercolour resembles an original lithograph entitled "Les Fruits d'une mauvaise éducation dramatique" (*The fruits of a bad dramatic education*). Daumier, a great admirer of Diderot, demystified the stage, depicting a theatre seen from the other side of the curtain. Overcome by stage fright, our tragic hero appears blue with fear! The harsh, austere decor further intensifies the emotion of the scene. The actor is laid bare, with Daumier using sharp pencil strokes to detail every feature of his face and neck. The watercolour, which had never been auctioned before, sparked a fierce battle between those present in the room as well as several telephone bidders, punctuated by loud gavelling. At €400,000, there were still some ten bidders in the running. Having easily surpassed expectations, the work was ultimately bought by a major foreign collector, with the sale in Angers providing a nice curtain-raiser for Paris's Drawing Week, in mid-April at the Palais de la Bourse.

Ch. H.

€101,250

Ming bowl

This yellow monochrome porcelain bowl, which bears the six-character mark of Emperor Jiajing (1507–1567), had been conservatively valued at €4,000–6,000. This valuation, however, did not make allowances for the passion of those who love Chinese porcelain pieces, particularly those from the Ming dynasty (1368–1644). In the early years of the Ming dynasty, the ritual objects used for official acts of worship, previously made of gold, silver and bronze, began to be made of porcelain. Each temple had a specific colour for its ritual objects: blue monochromes, for example, were used for worshipping the sky, while yellows were used for worshipping the earth. This elegant bowl with its delicate tulip-shaped rim attracted a great deal of interest from art lovers at Paris's Daguerre auction house on 29 March, eventually going to a European buyer for €101,250. It came from a collection built up before the Second World War and had been purchased from the London auction house Marchant, which has specialised in Asian art since 1925. In other news from the same auction, four ritual bronzes will be making their way back to Asia after being bought by Hong Kong collections (see page 106).

Stéphanie Perris-Delmas



€32,531

The god Manjusri

A Sino-Tibetan work from the seventeenth century, this bronze piece depicting the god Manjusri, the great bodhisattva of wisdom, did not leave enthusiasts indifferent. The winning bid of €32,531 made a mockery of the initial estimate (€2,000–3,000). Seated in the lotus position on a double lotus plinth, the turquoise-incrusted figure is coloured with pigments. The sale was orchestrated by Christophe Joron-Derem auction house in Paris on 3 April.



€78,069

Chinese glass and jade

The Chinese passion for jade, a stone with prophylactic properties which symbolises immortality, is well known. It was demonstrated once again by the great interest aroused by the sale of a small item dear to men and women of letters: a gourd-shaped brush washer. Like most instruments destined for use in calligraphy, it is very refined, with elaborate leaf and butterfly motifs. Initially valued at €4,000–6,000, it was eventually bought for €78,069 at an auction held by Nérét-Minet Tessier & Sarrou in Paris on 29 March. At the same auction, a small Chinese vase sold for €50,807, having been estimated to raise no more than €8,000. The vase was made of glass, a material known to the Chinese since antiquity, but primarily manipulated under the Ming dynasty. The mark of Yongzheng inscribed on the underside of the base confirms the imperial origins of the piece, the yellow colour being that of the 'Sons of Heaven'.

S. P.-D.





€18,750

Exoticism in vogue

Put up for auction at Binoche & Giquello in Paris on 29 March, this large celadon porcelain vase came from the collection of Georges Pannier, who, with his brother Henri, owned L'Escalier de Cristal, a famous Parisian luxury store selling porcelain, crystal, ornamental bronzes and furniture to an international clientele. It is mounted on a four-legged bronze frame with Louis XVI-style lion's paw feet. The International Exposition of 1867, held on the Champs de Mars in Paris, brought a wave of exoticism to the French capital. Following in the footsteps of the marchands merciers of the last century, craftsmen began to decorate imported items, such as this beautifully set vase adorned with dragon and chrysanthemum motifs. This piece, estimated to be worth €3,000–4,000, found favour with one art lover, who shelled out €18,750 to make it his own. S. P.-D

€340,780

A pedigree piece from Paul Corbin

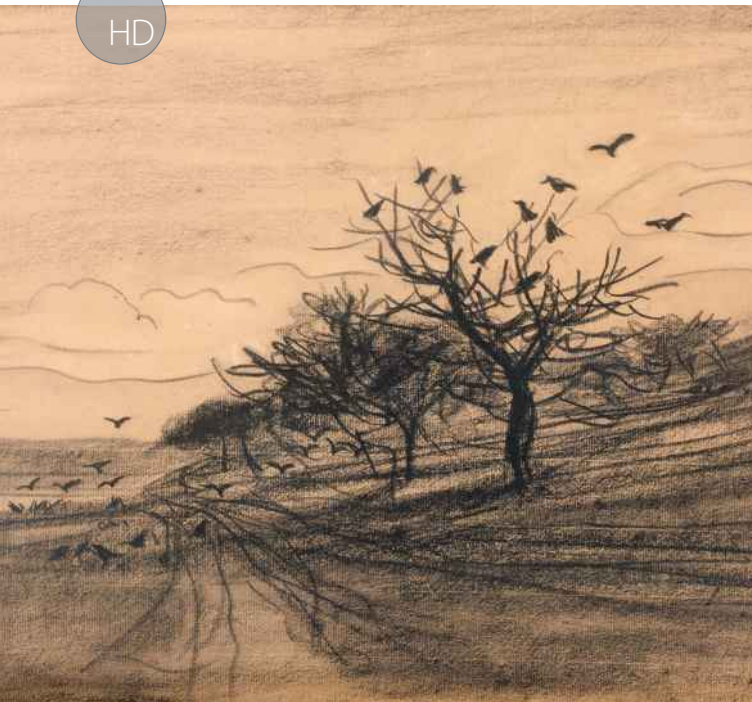
This magnificent Haute Epoque bust of Christ illuminated the Beaussant-Lefèvre auction house in Paris on 5 April. The bust dates from the fifteenth century and may have been made in Sienna. Parts of the marble of which it is made are missing. Originally expected to fetch no more than €10,000, the bust was pursued and acquired for the handsome sum of €340,780. At the same auction, the Louvre made a pre-emptive bid of €45,850 for an early fourteenth-century ivory bas-relief (8.4 × 13.2 cm) depicting an episode from the story of Perceval as told by Chrétien de Troyes. The Louvre had already acquired two ivory sculptures from the Corbin collection in late 2012 using donated funds. A connoisseur of antique arms and Japanese art, Paul Corbin (1862–1948) was a relative of Eugène Corbin, the founder of the Musée de l'Ecole de Nancy. Other collectors of the period, such as Raymond Koechlin, Louis Gonse and Charles Gillot, shared his twin passions for Japanese and gothic art. Sylvain Alliod



SPECIALITY

Drawing a **French speciality!**

More than fifty sales were staged in France during April, particularly between the 10th and 15th, during the traditional Salon du Dessin in the parisian Place de la Bourse, and the Drawing Now show dedicated to contemporary drawings at the Louvre. An assessment with figures and pictures...


 HD


World record for a Daubigny drawing

€72,570

At €72,570, the high estimate of €1,800 was decidedly crushed on 10 April at Drouot (Ferri) for a charcoal drawing by Charles-François Daubigny of around 1867, "L'Arbre aux corbeaux" (33 x 48 cm). This drawing was engraved by the artist. It posted a world record for one of his drawings, beating a landscape on the banks of the Seine sold by Sotheby's in Monaco in December 1989 (FF133,200, i.e. €30,692). Forecasts were practically doubled, at €68,816, for a sanguine with graphite highlights on tracing paper by Honoré Daumier, from 1867, "Déplacement de saltimbanques" (36 x 26 cm). This is a study for the final version of the work now in the Wadsworth Atheneum. S.A.



World record for a drawing by Lalique €117,724

As the speciality of the month, drawing was in the spotlight at this sale on 11 April (Ader) with the singular Josep Baqué as the star of the occasion. His 1,500 creatures found a buyer at €161,096: an Internet user present on DrouotLIVE. We can also mention a pastel on canvas from 1903 by Demetrius Galanis, "Portrait de Jean Psichari au jardin du Luxembourg" (117 x 145 cm): a youthful work with a luminous palette, which landed €117,724 – a French record for the artist (Artnet). A world record (Artnet) was posted for a drawing by René Lalique: €64,438 for a watercolour, pencil and gouache with a Tsarist touch, "Design for a cane pommel" for the Empress Alexandra Feodorovna. S.A.

DRAWING NOW PARIS

Though we should sometimes be wary of eulogistic communiqués celebrating the success of various trade shows with a plethora of adjectives, when it comes to the most recent Drawing Now Paris, the crowds of visitors of all ages and profiles were truly impressive. "The show had a marvellous turnout," said one of the exhibitors, who stressed the presence of institutions. The François Besson gallery from Lyon sold a collection of David Costes to the Midi-Pyrénées FRAC (regional contemporary art fund). It also presented the works of Chantal Fontvieille, one of which was bought by the Tate Gallery in London. The work of this artist, focusing on the re-use of shooting targets, addresses the question of wounds, repaired by drawn lines or the use of threads, weaving links between the bullet holes. International representatives of major public graphic art funds were well represented. Public success (19,000 visitors thronged to the Carrousel du Louvre to admire a high quality selection) was shored up by commercial success, despite a tough economic context – as professionals hardly need reminding... One of the finest sales of the exhibition was "Home Variation" by the Croatian-born artist Davor Vrankic, presented by the Paris gallery A.L.F.A, and sold to a private collector for €80,000. Meanwhile, Gowen Contemporary of Geneva sold a monumental piece by Yifat Bezalet for €15,500. With a less conceptual take than the majority of trade fairs dedicated to contemporary art, Drawing Now Paris, by celebrating know-how and virtuosity, seems to have found its true public...

Stéphanie Perris-Delmas

THE SALON DU DESSIN

Now well-established in the international schedule of key events in the art market, the 22nd Salon du Dessin in the Place de la Bourse in Paris, achieved a resounding success, without any song and dance, by following its creed: offering the best drawings of the moment to a public of connoisseurs. This exhibition on a human scale has always fostered closeness with the works and relations of mutual exchange between exhibitors and visitors: a concept that proved its worth once again this spring. With sales, the results were positive despite a sluggish economic climate. This partly explains the warm welcome given to "affordable" drawings (for which read "under €15,000"). The Jean-Luc Baroni gallery carried off the top sale at €1.5 M with a work by John Martin: "The Destruction of Pharaoh's Host" from 1836. The 20th century, well-represented this year, was acclaimed with the sale of a gouache by Yves Tanguy (1940) at the Zlotowski gallery stand, borne off by a private collector for €300,000. And as ever, foreign institutions, which often make purchases when they come to the exhibition, were there in force. For example, the Getty Museum bought a study of pines and rocks by Friedrich from the Bellinger & Colnaghi gallery.

Stéphanie Perris-Delmas



Jean-Baptiste Corot. Le Claire Kunst gallery.

A Tiepolo from the Great Bible series

€156,100

The third sale of Mr. S's collection of Old Master drawings on 12 April at Millon & Associés raised a total of €761,013. Seven five-figure bids were registered and one at six figures, €156,100, which went to a drawing by Giovanni Domenico Tiepolo from his "Great Bible series". At €71,070 the estimate was tripled for Jean-Baptiste Greuze, the author in 1760 of the "Père paralytique servi par ses enfants ou Le fruit de la bonne éducation" (19 x 23 cm) in pen and black ink on black pencil and watercolour with partly oxidised white gouache highlights. This was a first version of "La Piété filiale" presented at the Salon of 1763, now in the Hermitage, Saint Petersburg.

French record for a drawing by Daumier €701,250

A drawing by Honoré Daumier in black pencil, Indian ink and watercolour with gouache smashed its estimate on 7 April at the sale in Angers of the Antoine Aguttes auction house, when "Quel spectacle d'horreur" of c. 1864-1865 inspired a lively battle and went for €701,250 (see page 109).

A nude by Rodin €44,625

The collection of an art lover, dispersed on 5 April at Drouot by the auction house Aguttes (Mme Franck Niclot), contained this "Étude de nu masculin debout" (17 x 12 cm) by Rodin, knocked down for €44,625. This is a drawing in graphite, black ink and gouache on paper executed in the 1880s, at a time when the artist was immersed in his project for Dante's "Divine Comedy", and the design of his "Gates of Hell". This drawing was dedicated to Laurent-Gsell, a pupil of Cabanel, and once belonged to Robert Fournez, the architect of the Paris mosque.

S. A.



World record for Jean-Thomas Thibault €187,500

Devoted to drawings, Christie's two days of sales in Paris on 10 and 11 April were a success totalling, €7,936,244. The modern section alone garnered €5.9 M. Picasso dominated the proceedings with €1,850,000 for a "Femme assise" (74 x 56.5 cm), a work dated 5 March 1942, in Indian ink, ink wash and gouache on Japanese paper. The model is Dora Maar. Chagall reached €529,500 with a 1955 gouache, watercolour and soft pencil on paper, laid on canvas, "Le Coq bleu": a study for the Ravenna mosaic (100.7 x 151.5 cm). Old Master and 19th century drawings made a fine showing, with a world record posted at €187,500, crushing the estimate, by Jean-Thomas Thibault (1757-1826) for a pair of pen and brown ink drawings of 1799, laid on canvas, depicting two views of the Place de la Concorde: one with the Statue of Liberty in the centre, the other seen from the esplanade of the Hôtel de Saint-Florent. Lemot's Statue of Liberty was removed in 1800, as it was considered too revolutionary.

S. A.

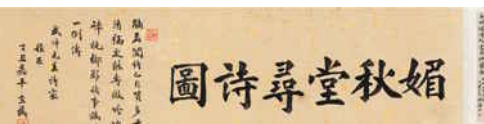


HK\$9,2M

Autumn Sentiments

No records were set in Hong Kong on 4 April, but the pieces up for sale met with great enthusiasm from those present in a packed auction room. The highest price of the day, HK\$ 9.2 million, was fetched by "Autumn Sentiments", a handscroll painted by Wu Hua'an in 1937. The next most expensive lots were Guan Liang's oil painting on canvas, "Opera Figures", which sold for \$HK 4.14 million, five times its estimate, and Huang Zhou's "Go the Fair", which went for HK\$ 3.91 million. This last work uses ink and colours on paper, a medium also used by Zhang Daqian in "Fruits and Vegetables" and by Qi Baishi in "Palm tree and sparrow", which sold for \$HK 3.22 million and \$HK 3.1 million respectively. The 300-lot session reserved a special place for local artists born or working in Hong Kong. Liu Kuo-sung's "Dialogue between Plane and Line" (ink on paper, 1964) was bought for HK\$ 483,000, while his 1987 handscroll, "Roof of the World" raised HK\$ 713,000. "The Kiss" (acrylics on paper) by Luis Chan, fetched HK\$ 690,000, but was eclipsed by Lui Shou-kwan's "Lotus" (ink and colours on paper) which sold for HK\$ 747,500, three times its estimate. Sessions dedicated to ceramics and furniture have yet to take place, but this inaugural sale has already made it abundantly clear that China Guardian Auctions will be a market player to be reckoned with.

Xavier Narbaits





The Princie Diamond, a cushion-cut fancy intense pink diamond, approximately 34.65 ct, With report 5111433470 dated 25 November 2009 from the Gemological Institute of America: fancy intense pink, natural color, VS2 clarity.

\$39,32M The Princie

It sold for a staggering \$39.32 million, the highest price ever recorded for a Golconda diamond, and is the most expensive jewel ever sold by Christie's, but this diamond, extracted from a mine that has become legendary for the quality of its stones, had everything going for it: an exquisite pink colour, a more-than-respectable weight (34.65 carats), an attractive cushion shape, excellent polish and a prestigious provenance, having belonged to none other than the Nizam of Hyderabad. In 1960, the Nizam himself sold the diamond in London for £46,000, the equivalent of \$1.3 million in today's money, only slightly more than the price it fetched per carat at the recent sale! At the time, coloured diamonds were much less sought-after than they are now, but the sale of the piece, to the jeweller Van Cleef & Arpels, was still considered a good one. Soon afterwards, the jeweller nicknamed the stone "Princie" in honour of the Prince de Baroda. Acquired by an anonymous bidder, the "Princie" really galvanised the auction, which raised a total of \$81.35 million, with 82% of the lots finding a buyer, 91% sold by value, and the ten most expensive lots all going for over \$1 million. There were, of course, no bids approaching that which secured the "Princie" in New York on 16 April, but other colourless diamonds nevertheless sold for handsome prices. A 30.32-carat, D, VVS1 rectangular-cut diamond sold for \$4.43 million; an 11.39-carat, D, IF rectangular-cut stone went for \$1.32 million; a 23.30-carat, D, VVS2 marquise-cut piece raised \$3.25 million; and a 12.04-carat, D, VVS2 pear-shaped diamond fetched \$1.38 million. A brown-pink rectangular-cut diamond (35.6 carats, VS1) was also bought for \$1.63 million.

X. N.

HK\$645.3 M

Fu Baoshi, Zeng Fanzhi...

After the glowing success of this second session of sales, Poly Auction has bolstered its position in Hong Kong. The five auctions that took place on 6 and 7 April, bringing together jewellery, watches, objects d'art, paintings and calligraphy, totalled HK\$645.3 M, with more than 80% of the lots sold. Although a beautiful Famille Rose vase with an imperial inscription created a surprise by selling at HK\$19.55 M (three times its low estimate), more than half the total came from the warm welcome given to the graphic arts, which were in fact the highlight of this session. The top price (HK\$17.25 M) was awarded to two works, 'Returning home amid rain' by Fu Baoshi and 'Mao's Song poem of snow No.2' by Zeng Fanzhi who also sold a work from his 'Mask' series for HK\$10.35 M. Worth noting as well were the fine results achieved by Xu Beihong: although 'Bamboo', a minor work, went no higher than HK\$517,500, 'Two magpies on pine tree' and 'Horse' sold for HK\$10.46 and HK\$12.65 M respectively. Likewise, this time for Wu Guangzhong, 'Tigers' and 'Yunnan village' found buyers at HK\$12.65 and 14.95 M respectively. A 'Tibetan Family' by Chen Yi Fei sold for HK\$8.28 M, and Qiu Ying's 'Spring River' surged up to HK\$13.8 M. Finally, we can mention two of the best-known modern Chinese artists in France, Chu Teh-Chun and Zao Wou-ki: two pictures by the former, 'Composition no. 59' and 'Evocation A', fetched similar prices (HK\$7.13 and HK\$7.59 M), while 'Clear Spring' by the latter tripled its estimate, selling for HK\$10.35 M. All in all, the modern and contemporary works doubled their initial estimates, selling for an average price of HK\$2.75 M. A success which has clearly given wings to the organiser of these sales... **Xavier Narbaitz**



HK\$ 17,250,000
Zeng Fanzhi
(b.1964), "Mao's
song poem of
snow, no. 2",
215 x 330 cm.

HD

HK\$19,550,000 An extremely rare famille-rose 'peony' vase with imperial inscription.







MAGAZINE

MEETING

Bill Pallot the aesthete straight out of Balzac

A bundle of energy, hair streaming in the wind as he strides through the frame of the porte-cochère, he introduces himself: "Bill Pallot – sorry I'm late!" A few floors higher up, still at a run, he welcomes you to his world, briefly glimpsed in the dark: an ambiance of theatrical reds, golds, intense, dazzling lights and dark bronze patinas. Ensnared in an armchair like Ingres' Monsieur Bertin, he receives you in his cabinet of curiosities under the watchful eye of a Samurai armour. The slightest nook attracts the eye with a welter of stuff that makes you

positively giddy... Where to focus the gaze? The master of the house doesn't give you a moment's respite, and as an erudite guide, suggests a tour of his collections – which at first glance seem like a disparate jumble. The circuit is somewhat disconcerting: a wall of Noh theatre masks, a stuffed late 19th century crocodile hanging from the ceiling, a leopard skin rug, a Nigerian Ekoi Janus headdress between pieces of 17th and 18th century German silverware, not to mention skulls with missing jawbones glimpsed behind a wire mesh door... While large paintings watch over a Russian skeleton chair, the arabesques of a pair of gilt bronze wall lamps in the purest Louis XV style protect a skull composition which, as our host attests, is made of matches... We enter another room with a light-filled, golden atmosphere, where a "blackamoor" clock greets us, gently nodding its head to the rhythm of its chimes. Here again, we see nothing but tiered ranks of objects, where you can spot ivory marquetry bowls with gilt brass cloisonné decora-

"He is reminiscent of Balzac, with a touch of Flaubert, and a decadent frisson in the early style of Huysmans. His basic character was already firmly established twenty years ago."

Karl Lagerfeld

tion by Ferdinand Duvinage, staging Japanese style birds among bamboos and frogs - miniature Atlases forming bases - happily rubbing shoulders with skulls smiling in fixed grimaces and masks covered with hair or feathers ... The main (and now reassuring) theme leads us from skull to mask to a new theatre all in yellow and red, dotted with white and with greens ranging from

soft to acid. Contemporary art reigns over this scene, with an Allen Jones table prominently displayed. This highly "Beat Generation" setting evokes the adolescence of the host of this singular place. How and why did Bill Pallot build up

these collections? Landscape architect Jean-Christophe Molinier, his fellow student and friend since their university days, recalls "his tiny apartment, already overflowing, because he always had an eye for an object and a taste for browsing second hand shops, backed up by knowledge." Pallot himself says: "My father, an antique dealer in Marcigny, (Burgundy), used to call my sisters, my brother and I together every time he brought back an unusual item, and would sing its praises. I adored accompanying him to flea markets sales and auctions. It was really thanks to him that I developed my love of patinas." Thus he evokes the "shining furniture, polished by the years" lauded by Baudelaire in "L'invitation au voyage", in that place where "all is order and beauty, luxury, peace and voluptuous ease". Once he had earned enough money to start his own collection, Bill Pallot bought his first Noh theatre mask, rapidly joined by a small troupe: enough to decorate a whole section of wall, where the glow of lacquered woods competed

Bill Pallot seen through Karl Lagerfeld's lens, with a beechwood skeleton chair made in Russia c. 1840, h. 132 cm.

HD



© Karl Lagerfeld 2013

with the characters' expressions. "One of my favourites," he says, "is this completely red one representing the sake drinker." This aspect of Cousin Pons (Balzac's inveterate art collector) is one he is totally at ease with. It's one of the characteristics observed by Karl Lagerfeld: "He is reminiscent of Balzac, with a touch of Flaubert, and a decadent frisson in the early style of Huysmans. His basic character was already firmly established twenty years ago." The Japanese masks were then joined by around a hundred and forty skulls from all parts of the world. He even found one of an Asmat ancestor (Irian Jaya, Papua New Guinea). "This trophy, carefully preserved by its owner, who would sleep with it under his head, has acquired an inimitable patina the colour of honey. You could never achieve this deep brilliance with modern techniques." He goes on: "Nothing can replace a century of a cleaning woman's duster!" Other skulls are

decked out as reliquaries, like one from the Solomon Islands (Melanesia) bound with small cords holding shells, or a red-eyed one from Nigeria decorated with shells and glass jewellery, displaying a perpetual grin within its blue beard. Bill Pallot loves to recall that these objects, which could possess a deadly power, "featured in Renaissance cabinets of curiosities, taking their place among mysterious marvels brought back from the four corners of the earth." They blend happily into the setting of masks, scientific instruments and contemporary works, like this painting by Basquiat or that sculpture by David Mach, the creator of the matchstick skull... Japanese, Hopi and Yupik masks dialogue with each other, recounting stories of spirits, and conversing with an 18th century gilt metal chemist's mask, which provides a touch of the fantastic... As Huysmans says in his preface to *À rebours*, "The subject grew and required patient study; each chapter became the concentrate of a speciality, the sublimate of a different art." Pallot would be the absolute embodiment of the novel's protagonist, Des Esseintes, were he not so "earthy".

Passion and Scholarship

Daniel Alcouffe, the former curator of furniture at the Louvre, puts it perfectly: "His collection is extraordinary in its variety. He has an encyclopaedic mind for art, from the exotic to the contemporary. It does credit to his broadmindedness and taste." Leaving aside this curious selection of objects, the gaze turns with fascination to our host, with his mischievous, questing eyes behind round John Lennon glasses. And it's a delightful sight: the impeccably-cut suit sports a waistcoat with a double row of twelve buttons, and high-waisted trousers with slim-cut legs. His comment: "A mixture of Kenzo and Yamamoto à la Bill Pallot". A dandified side to him which must surprise quite a few as he exercises his profession of antique dealer, expert and consultant. How far he has come since he arrived in Paris as a young student! "At the time, he wore jeans and a jersey," reminisces Jean-Christophe Molinier. "He then discovered original suits, and developed a taste for matching items and custom made suits. More than a creation, his look is a real lifestyle, like his collections." Pallot wants to be a major player in the art market. "Somewhere in my head



Japan, 18th century. The Sake Drinker, Noh theatre mask, lacquered wood, h. 22 cm.

I had this phrase of Molière's: "As for me, I maintain that outside Paris, there is no salvation for honest men" (*Les Précieuses ridicules*). As a sensible young man, he listened to his father and continued his studies: firstly Classics in Lyon, then History of Art in Paris, where his teacher Antoine Schnapper, the author of a book on 17th century cabinets of curiosities, sent him to Daniel Alcouffe. Alcouffe suggested furniture as a subject, either cabinetmaking or Joinery - which he chose because of his liking for chairs. For his thesis, he compiled the catalogue raisonné of Nicolas Heurtault, establishing that the joiner and the sculptor were one and the same person. He also covered the Foliot and Tillard dynasties. Pallot was just twenty, knew that he wanted to stay in the art market, and again on his father's advice, took a sabbatical year to write "Le Siècle en France au XVIII^e siècle" – now a reference book on 18th century French chairs. The preface was written by Karl Lagerfeld, who shares his love of chairs and that elegant, witty period. Lagerfeld says, "I knew right away that he had the passion, the scholarship and the desire to win through." Pallot had other good fairies in his life: to document his book, he turned to a number of top antique dealers, including Didier Aaron, the well-known gallery owner with three stores in London, New York and Paris. The young but already astute graduate noticed a handsome sofa and asked to take a photo of it. "I possess the finest seats in the world," replied the dealer, refusing to let him take a picture. Far from being cowed, Pallot replied, "Then I won't tell you about its historical background." He got his photo...and was offered a job to boot. In 1987, the year his book was published, he became the gallery owner's right hand man, while acting as consultant for a private clientele, and indefatigably, writing articles signed "Bill G. B. Pallot (standing for his first names, Georges Boris) for art magazines like *L'Estampille-L'Objet d'art* and *Connaissance des Arts*. His favourite subject features prominently in them, such as the chairs supplied to Madame Infante, the Duchess of Parma, painted furniture with a sycamore background, the drawings for the first Paris Salon, in 1992, and the cloisonné marquetry of the widow Duvinage. All that ought to be enough for one man – but far from it! Bill Pallot also wants to keep a foothold in teaching, and since 1996, has given classes



Arizona, United States, early 20th century. Leather and feather Hopi mask, h. 50 cm.

Right reserved

at the Sorbonne. Wasn't he the first to combine empirical and scientific knowledge, now crucial for any specialist aiming for a career in the art market? All those who know him emphasise how generous, available and enthusiastic he is. "What I like most about him is that he hasn't changed, and hasn't become either affected or arrogant," says Daniel Alcouffe, adding, "Everything that has happened to him is due to his talent." A cabinet of curiosities just like him, tremendously aesthetic, rigorously erudite, which stages mysterious and appealing pieces. Perhaps this exotic collection in the mood of the moment is a mirror...

Anne Foster

DESIGN

Marcel by Stephan Lanez

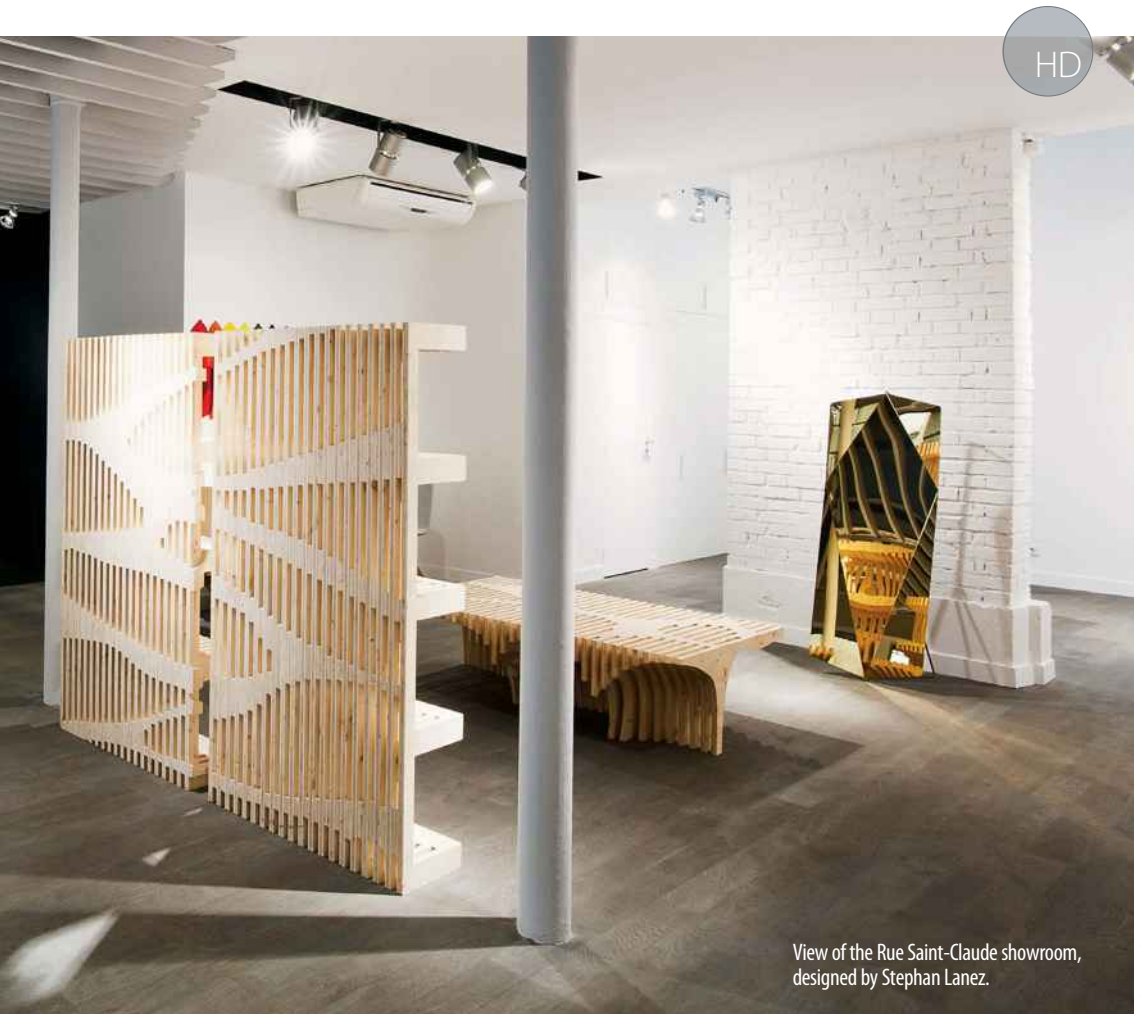
If you want a job done well, do it yourself... A motto that Stephan Lanez adopted when he created his own design production company in 2011. This young designer is no novice. He graduated from the ENSAD decorative arts school in 2004, opened his own research consultancy five years later, and started up an architect's firm with Aurélia Horneckert bearing both their names. Meanwhile, he cut his teeth in the architect's studio Saladin, where he designed numerous residential projects. This emancipation took him back to the roots of his training: furniture. "Compared with architecture, design is a breath of fresh air for me," he says. Having no experience with design production companies and driven by a strong desire for independence, he decided to create his own set-up: "I was looking for something that didn't interest other companies in this field. I had a different take on things, and I wanted to do things in another way. So creating my own company was a necessity." When he launched into this new venture, he received support from a client of his architect's firm: "I had designed his house. We got on well, and he was interested in design. When I got the idea for my project, I talked to him about it, and asked for his advice, as he was an entrepreneur – and that's how it all came about." Stephan saw his new job in a very specific way: "Before addressing design, it meant addressing the people involved in it – not only designers, of course, but also manufacturers, who need to meet and discuss things with the



"A tree, a bit of bark, some earth – even a wisp of fog on a road – can all produce something in me. A sensation of falling in snow can also give me ideas – for stuffing a sofa, for example." *Stephan Lanez*

design company before actually producing furniture and objects." The name of the company illustrates this approach through the "By", which apart from its international character, indicates an open attitude to designers and craftsmen. Meanwhile, "Marcel" personalises the label by making it more human. The choice of an unpretentious, charmingly old-fashioned French name, which can be pronounced in every language, reflects a desire to break with tradi-

tional codes. Half-French and half-Austrian, Stephan Lanez employs an across-the-board approach in what he does: "I like challenging modes of functioning and ways of doing things." For example, by clearly indicating the names of the companies with which he works. "This provides added value for the design production company, and means refocusing mentalities on a more dynamic approach: exchanging rather than concealing, and avoiding unproductive battles



HD

View of the Rue Saint-Claude showroom, designed by Stephan Lanez.

© Theo Baulig

that just waste time. It's very French, and a complete contrast to the Italian model, which has largely proved itself in terms of design..." In fact, the sacred union between small companies of Brianza (Lombardy) and design production companies made Italy the cradle of the speciality as from the Fifties. Specialist skills are also at the heart of Marcel By's work. "From the start, the idea was to collaborate with craftsmen, whether they use traditional or state-of-the-art techniques. Thereafter it's up to us to use a mix, because you shouldn't maintain a rigid approach to these processes," says Stephan. As a design production company, not a manufacturer, Marcel By is free to vary its suppliers, which are mainly factories. Because they are responsive, the latter are primarily sought after in France and Europe. So a project in

progress may call on a reindeer leather tanner in Scandinavia to produce a skin that can be worked as a panel, while in some cases oceans are crossed – for example, to seek out in Brazil producers of rubber with natural qualities enabling them to be used in an innovative way. Stephan wants to focus on long-term partnerships and thus make the most of each particular culture: "By knowing the capabilities of our manufacturers, we can offer designers a specific technique that can be applied to a particular object typology. In this way, we arrive at a marketable product more quickly. This strategy was up and running within a year." And the first Marcel By collection was constructed chiefly through meetings and ideas. But though production gains in efficiency, Stephan always asks designers to tell a story: "A coldly technical approach isn't enough for me."

Human dimension

Noé Duchaufour-Lawrance has designed very few chairs, so the idea of commissioning one from him was obvious: "He immediately plunged into details, like the idea of balance and lightness, and when we saw the prototype, we immediately thought of Disney's Bambi!" Samuel Accoceberry's mirrors speak of passing time by reinterpreting the classic cheval glass, using an innovative material by Arcelor coloured in an electrolytic bath, where each shade evokes a precise time of day. Meanwhile Stephan's Russian candle jars are a mix of childhood memories and the desire to give new life to outmoded objects, working with light by giving it a poetic feel. We might add that the designer always goes around with a notebook in his pocket, so as never to forget an idea or a sensation: "A tree, a bit of bark, some earth – even a wisp of fog on a road – can all produce something in me. A sensation of falling in snow can also give me ideas – for stuffing a sofa, for example." He also says, "I'm not looking for inspiration; it comes upon me like a caress, a kiss or a slap. I never know what to expect." He likes to have friendly relations with his partners, manufacturers and designers: "Feeling is very important. If I feel that something is wrong, I won't go with it." The first Marcel By

Marcel By
Noé Duchaufour-
Lawrance (b.1974),
Bamby chair, oak,
upholstered or
non-upholstered.



© Théo Baillig


Marcel By Stephan Lanez (b. 1976),
Stern table, lacquered sheet aluminium,
glass or wood top, 73 x 180 x 80 cm.

© Théo Baulig



TO SEE

Where to find Marcel By:

In Paris: 28 Rue Saint-Claude, Paris 75003, www.marcelby.fr 
and also at Silvera: 41 Avenue de Wagram, Paris 75017.

In Cannes: MUSAE, 11 Rue Notre-Dame, tel.: +33 (0)4 93 68 27 23.

collection contains ten-odd pieces produced in unlimited quantities, apart from the Jakob + MacFarlane bookcase, with its top price of €12,000. At the other end of the scale, you'll need €98 for a small candle jar. But the brand's high-end positioning is being toned down somewhat, and the latest collection, again of some ten designs (to be presented in April in Milan), notably offers accessory furniture costing around €150. Small-scale production is still a key feature, and quality has not been sacrificed, but experience in terms of production has made it possible to reduce certain costs. The latest arrivals include Jun Yasu-

moto, director of the Jasper Morrison agency, who has dreamed up a stackable chair in lacquered, coloured wood. The new products complement their elder siblings. If you visit the showroom in Rue Saint-Claude, you should go right through to no. 20 to discover the new carpet collection by Chevalier Edition. Stephan has been the artistic director since its creation in 2008. This time he sought out architects, saying, "They approached this new medium in a highly personal way. Each of them provided their experiences and, once again, a unique dialogue." In short, truly human stories... **Sylvain Alliod**

COLLECTION

The ritual bronzes of the **Meiyintang collection**

The subject might seem austere. But far from it. The exhibition devoted to Chinese bronzes from the Meiyintang collection by the Musée Guimet in Paris is truly fascinating for the richness and variety of its treasures. Staged like genuine jewels, these ritual objects made for Shang and Zhou sovereigns bear witness to the mastery of Chinese bronze-makers from the 16th century BC onwards, and the considerable refinement of this ancient civilisation. The exhibition's two curators, Marie-Catherine Rey and Hwei-Chung Tsao, talk about its high points.

Gazette Drouot: How did an exhibition like this come about?

M.-C. Rey and H.-Chung Tsao: Through the special relations between the private collector and the president of the Musée Guimet, Olivier de Bernon. The Meiyintang collection of ritual bronzes had never been shown to the public before this Paris exhibition. Another collection bearing the name Meiyintang, dedicated to imperial porcelain, has already been exhibited.

The exhibition and catalogue make little mention of the collector, or how the collection came about...

The exhibition's approach is both aesthetic and scientific. We wanted to focus on the characteristics of the collection, while finding an appealing way to present it to the general public – a staging that wouldn't intimidate visitors not very versed in Chinese archaeology. This is a singular collection because it contains almost all the forms in the history of Chinese bronze work, and makes it possible to show the different uses of these vessels, which have a huge typology. That's why the

collection is so interesting. The Musée Guimet inherited a large number of pieces in the past, and has also made acquisitions, but it cannot claim this exhaustiveness. The chronology of the collection is extremely broad, ranging from the Erlitou culture, represented by a jue libation cup (16th century BC), to chess players of the Western Han period (206 BC to 9 AD). It's a really encyclopaedic collection of ritual bronzes.

Did you choose particular pieces from the collection?

We selected 120 of the 207 bronzes available. Some do not have great marketable value, and are unspectacular, like the small figurines in the "Towards humanism" section, but we chose them because they link up with the museum's archaeological collections, notably the funerary statues. They also make it possible to appreciate one man's particular taste, and a keen eye adept at spotting more picturesque pieces, or ones produced in the provinces, as well as extravagant works from the royal workshops. We have tried to show the place and importance of bronze in China by illustrating the various forms inherited from ceramics and ennobled by the material. Bronze is a theme that runs all through Chinese civilisation. In addition, we were keen

NOTE

The name Meiyintang "conceals" the collections brought together over fifty years by the brothers Gilbert and Stephen Zuellig, whose family own the Zuellig group, active in Asia in health services and processed food. Since January 2013, the Rietberg Museum in Zurich has exhibited 600 ceramics from the famous collection, on permanent loan. Part of this collection has also come up in several Sotheby's auctions in Hong Kong: the fifth session on 8 April this year posted a result of HKD77,677,500 (€7.7M).

Gui vase for cereal offerings, with a decoration of pointed buds, bronze, h. 19.3 cm, Western Zhou dynasty, mid-11th century BC.

HD





Pair of pushou: rings held by a zoomorphic mask, bronze h. 31.2 cm. Western Zhou dynasty, Spring and Autumn period, 8th-5th century BC.

(a monumental piece from the Nissim de Camondo collection, which came to France in the 19th century), while the Louvre raised funding to acquire a collection of bronzes from Liyu: a village in northern Shanxi, where several princely tombs were discovered.

What were the role and function of these bronzes?

These bronze vessels were used in a ritual established by the Shang and Zhou kings. It was a link between the sovereign, the people and Heaven: a force that was not strictly speaking a divinity, more of an organising power ensuring balance in the world. So these were ritual objects used in key ceremonies, like a victory, a conquest or a change of season, when the Chinese monarch placed himself under the protection of Heaven. The bronzes here were also used in the cult of royal ancestors during the earliest periods. As emblems of political power, these objects combined the pomp of the Christian church, say, and of royalty... The soothsayer priests, and then the king, played the role of intercessor between the people and the ancestors. When the sovereign died, his personal property – including the bronzes – was buried with him, and that's why we find these objects in tombs. In the eternity represented by death, the monarch had to be accompanied by the insignia of his power.

Interest in these ancient pieces goes back a long way in China... What about Europe?

At the beginning of the exhibition you can see an album from the Qianlong period, "Splendour of auspicious metallurgy", which reproduces pieces from the imperial collection. It bears witness to this collecting tradition and thus the importance of bronzes in Chinese history. This tradition goes back to the Han and particularly the Song dynasty, when the first catalogues were published, and continued during the second half of the 18th century under the Qianlong Emperor. Europeans developed an interest later on, during the 19th century. The Guimet

to focus on published, and thus well-known, pieces. There is a catalogue on the Meiyintang collection featuring the first 157 works: a sizeable book (\$700), which takes stock of all the provenances. Our own exhibition catalogue is meant to be more approachable.

Is there any other collection as large as this in private hands or in a public collection?

In the West, this is the only collection of this calibre currently in private hands, but in Asia, there are major collections like that of Shanghai Museum, whose treasures were exhibited at the Musée Cernuschi in Paris in 1998. There is also Taipei Museum, which inherited the imperial collections. It's very interesting to compare them, because they each tell a different story in terms of collecting. In Chinese tradition, for example, the waxed effect of patinas giving a black colour to pieces was very popular, whereas Europe prefers natural patinas with blues and greens, as the Meiyintang collection largely demonstrates. As you know, the Musée Guimet also possesses a major collection of bronzes, including the famous Camondo elephant from the Shang period

and Cernuschi museums began acquiring bronzes in the late 19th century and above all the Twenties, when a number of archaeological digs took place, with Chinese and European teams collaborating. The Musée Cernuschi is preparing an exhibition covering this question of collections in the 19th century, which will feature archaic bronzes - vessels that reproduce ancient forms at a later date. This will obviously be an ideal follow-on from our own exhibition. Another important aspect in the history of collections is the role played by the Japanese, who were major bronze collectors in the early 20th century – and, indeed, some of the Meiyintang pieces come from former Japanese collections.

What have you learned from studying this collection?

The need to present a guiding theme to the public meant that we had to find "chapter headings": groups dedicated to bestiaries, banquets or monumentality. This made us aware how objects slowly changed and shed their original functions. As time went by, the ritualistic aspect of these bronzes gradually disappeared. The sober, formal pieces of the early periods became luxurious gifts providing evidence of wealth and power.

So we see a kind of "one-upmanship" process taking place. Ancient writings, like the Zhouli, codified the number of bronzes each hierarchy could lay claim to. These rules – which under the Western Zhou, for example, stipulated that a sovereign could possess nine ding – were gradually flouted: a breach already deplored by Confucius in his time. For example, the tomb of the Marquis of Zheng, during the Warring States period, contained some 10 metric tons of bronzes. Last but not least, these pieces provide a remarkable introduction to Chinese taste. Every detail is observed with precision; only the entire object is fantastical. Artists did not seek realism in the whole, but in significant details. This is a constant in Chinese art, and one admirably expressed in these ritual bronzes.

Interview by Stéphanie Perris-Delmas

"Treasures of ancient China: ritual bronzes from the Meiyintang collection", Musée des Arts Asiatiques Guimet, until 10 June. Exhibition catalogue edited by Olivier de Bernon, written by Hwei-Chung Tsao and Marie-Catherine Rey, 200 pages, 180 ill., published by Mare & Martin, €29.

www.guimet.fr



Pan water vessel with curled dragon decoration, bronze, h. 11 cm, Shang dynasty, Anyang period, 13th-12th century BC.

HERITAGE

Art serving **the environment**

Though the union of "art" and "sustainable development" seems rather vague, it has to be admitted that it is "on trend" and that when we look into it, this association is ancient, legitimate and, very simply, natural. But what does "art and sustainable development" really mean? "It would be better to talk about the environmental question, which is a broader, less political term," says environmental aesthetics specialist Nathalie Blanc, Director of Research at the CNRS (French National Centre for Scientific Research), and author, among other books, of "Ecoplasties, Art et Environnement", written with art historian Julie Ramos. "There are several relationships between art and the environment, not merely one. There are militant artists for whom ecological issues are the central question. Their activist approach makes use of posters and networks. Others, sensitive to the materiality of places, speak poetically of an environmental form of aesthetic through their works. Still others work with scientists and create set-ups for maintaining the environment." For example, Gilles Bruni, Mark Dion, Olafur Eliasson, herman de Vries, and even Atelier Van Lieshout,

Alexis Rockman, Iain Baxter, Lucy+ Jorge Orta, go beyond practices mingling art and science. These go hand in hand with a historical approach as well, like that of the American artist Alan Sonfist, who collaborated in the layout of new parks in New York, which he enriched with work on the memory of biodiversity through his project "Time Landscape" (1965-1978). Others use symbols and the way works can trigger something in our consciousness. For instance with "Dynamo-Fukushima" presented at the Grand Palais in 2011, the plastic artist Yann Toma invited us to pedal away on bicycles that lit up light bulbs. A participative work designed to transmit artistic energy in a gesture of solidarity with Japan. A sensitive application of the "social ecology" and "grey" or mental ecology advocated by the philosopher Félix Guattari... In a word, all these proposals have the merit of engaging a dialogue with viewers, who can then provide their own interpretation. And some of the ideas aren't new. The American land art movement appeared in the Sixties. Does this mean that Robert Smithson was expressing a strong ecological awareness of nature in his "Spiral Jetty" of 1970? "His relationship with nature was ironic, and at its expense," says our specialist, Nathalie Blanc. Nevertheless, by creating external environments, and by drawing attention to industrial dumps within natural landscapes, land artists broke new ground. As with many fields, recognition was slow in coming. Nearly thirty years went by between the first works and the

49 soils from different areas of Japan, water from Chamarrande and small glass dishes, Dimensions variables. Courtesy of the artist Adaptation for the estate of Chamarrande.

© Laurence Godart



HD



Antony Duchène,
encodage du simius
cultivar, 2010, ficus
bonsai, fox fur,
LCD screen, wiring,
aluminium and glass
case, 60 x 50 x 65 cm.
CFDR collection.

© Laurence Godart

Douglas White, "Elephant Tent", 2012, Clay, Hessian, wood and steel, 370 x 450 x 550 cm.
Courtesy of the artist and the gallery Paradise Row.
Production for the estate of Chamarande.



TO READ

"Ecoplasties, Art et Environment", by Nathalie Blanc and Julie Ramos, published by Manuella, Paris 2010.

herman de vries,
 "Journal d'une visite à l'île
 de Sainte-Marguerite", 1997,
 plant matter, rubbed earth
 and algae, 52 x 252 cm
 (14 elements each
 26 x 36 cm). Courtesy
 of the Aline Vidal
 gallery, Paris.

© Laurence Godart



pioneering exhibition "Fragile Ecologies" of 1992, staged at the Queens Museum of Art in New York. "For the last three or even four years, awareness has been gathering pace, because key events like the 1992 Earth Summit in Rio de Janeiro and the 2012 climate change conference in Doha were failures," she says. While the majority of initiatives come from Scandinavia and the United States, some of France's are worth noting: le centre international d'art et du paysage de l'île de Vassivière et du plateau de Millevaches (the International Centre of Art and Landscape at Vassivière Island and Millevaches plateau) in Limousin, the Fondation Electra in Paris and festivals like Arborecence in Aix-en-Provence. The Domaine de Chamarande (Essonne) devotes its exhibitions, discussions and residences entirely to the subject. Its most recent event, "Spécimens", presented the works of eleven international artists, the "fruit of their confrontation with natural practices". This summer, "Milieux" will be offering a circuit consisting of the installations of a dozen plastic artists, on the theme of the biodiversity and ecosystems contained in its 98 hectares of land. Alice Audouin and Lauranne Germond, two of the founding members of the association COAL (Coalition pour l'art et le développement durable, the Coalition for art and sustainable development), curating the exhibition at the Domaine de Chamarande, have regularly promoted contemporary art in relation to sustainable development since 2008. Since 2010, the COAL art and environment award, supported by the French Ministry of Culture and Communication and Ministry of Ecology, among others, has rewarded artists for their commitment in this respect – with €10,000 into the bargain to finance the winner's project. The latest initiative to date, and the first in France,

is an art and sustainable development collection launched by Greenflex-Ethicity. "The group wants to promote art as a lever for changing behaviours, so as to protect the environment," says Lauranne Germond, director of the collection. "Inaugurated in January this year at the company's Paris headquarters, the collection will develop synergies between society and the world of art, to foster projects linked with the theme, as well as mobilising the community and increasing awareness within it." So, with the art market, exhibitions and discussions, there's no getting away from the question! But we should beware of certain facile opportunistic approaches, says Nathalie Blanc, like "Greenwashing", a marketing phenomenon that gives an eco-responsible image to organisations that want to buy themselves a "clear conscience". In 2008, in Turin, the eponymous "Greenwashing" exhibition opened its catalogue as follows: "The most superficial but environmentally friendly way to organise an exhibition would be to not invite a single artist, to not transport anything, to turn off the lights and heating in the gallery"... What would Joseph Beuys think of that, the man who in 1982, together with the residents of Kassel, planted seven thousand oak trees in front of the Documenta 7 building as a protest against the deforestation of the city? More than a trend, "art and environment" is an enduring artistic vision that does not yet need such extremism to get itself noticed!

Virginie Chuimer-Layen

"Milieux", Domaine de Chamarande, 38 Rue du Commandant-Arnoux, 91730 Chamarande, www.chamarande.essonne.fr
www.projetcoal.org; www.greenflex.com;
www.blog-ethicity.net - 26 May to 30 September



NEWS IN BRIEF

Giuseppe Penone at Versailles

HD





© Elisabeth Carecchio

The sculptor Giuseppe Penone is to follow in the footsteps of Vasconcelos, Venet and Murakami this June, having been chosen by the Palace of Versailles to adorn the illustrious former residence of Louis XIV with his works. The year 2013 marks the 400th anniversary of the birth of landscape architect André Le Nôtre, whose crowning achievement was the design and construction of the gardens at Versailles, and there could be no better choice than Penone to commemorate the occasion. The artist is already familiar with the premises, having sculpted two cedar trees felled by a storm there in 1999. What is more, he feels at home wherever nature is queen, especially in these French-style formal gardens, seemingly tamed by the will of the sovereign. 'The gardens were built to exalt the power of a man, but they actually underline the strength and power of nature, which undermines men's actions by forcing them to work endlessly to keep it in check,' says the artist. Penone's relationship with Mother Nature is an altogether different, much more harmonious one. His materials – trees, leaves, branches – are borrowed from her. He aims to establish a dialogue with her. In this way he introduces notions of the presence of man and the passage of time in a gentle, natural way. In this spirit, around twenty sculptures will be installed along the Royal Path and in the Star Grove, including *Elevazione*, a work that engages with one of Penone's favourite subjects: when art becomes nature.

Stéphanie Perris-Delmas

Palace of Versailles, 11 June–30 October 2013.

www.en.chateauversailles.fr

W



PARTNERSHIP

Is spring still far away for art auctions?



In 2011, China ranked highest in the world in total art deals, but has taken a serious hit in 2012. The numbers show that sales at Chinese art auctions in the autumn of 2012 amounted to 25.6 billion yuan, which, when added to the 28.1 billion yuan taken at 2012's spring auctions, makes a total of 53.7 billion yuan. This represents a fall of 44% compared with the 96.8 billion yuan taken in 2011. The slide from the billion yuan era has led people to examine art's true value. Kou Qin, vice president of China Guardian, believes that the art market in 2012 does not have an adjustment problem: "To borrow a phrase from martial arts novels, it has been sliced in two." In 2012, the large auction houses decided not to wait for clients to come to them. China Guardian and Poly Auction both held auctions in Hong Kong, which was regarded as a major move to enter the overseas market. The efforts of two of the world's most famous auction houses to advance, with Sotheby's arrival in Beijing and the Christie's-authorized Yongle Auction, have all been moves in the right direction. At the end of 2012, Beijing's Council announced it was merging with Shanghai Hengli Auction Co., Ltd. The new Council was formed after this reorganisation, pooling resources from both Beijing and Shanghai. With everybody looking to expand their domain, their comings and goings, and their income and expenditure, it is hard to predict who has the best prospects for 2013.

Entering hibernation

A lot of companies that entered the art auction market in 2011 have disappeared without trace in 2012. 224 auction companies participated in auctions in the spring of 2012, 71 companies less than in the autumn of

2011; there were 296 auction events, representing a fall of 113 versus the previous quarter; the number of specialist auctions fell by 626 compared with the previous quarter to 1083. Specialist auctions were divided into thematic and academic. More care was taken with research and the exhibition of the lots unearthed by the auction houses. In addition, the auction houses responded to the market's demand for quality, and used new methods to focus on quality instead of quantity. In 2012, at an autumn evening's auction for ancient paintings held by Poly, bidding started at 20 million yuan for their star lot, Zhu Da's Lotus and Waterfowl, and continued up to 24 million yuan until no one could offer a higher bid. The auctioneer said anxiously, "How can such a fine Zhu Da be worth less than a Qi Baishi? Where's all the money gone? to Buying modern art?" The room erupted into laughter. This was a reflection of the art auction market's demise in 2012. Looking at the two big auction companies, China Guardian and Beijing's Poly, as examples, in the 2011 spring auction Poly's total turnover amounted to 6.13 billion and China Guardian's to 5.3 billion; in the 2012 spring auction Poly's total turnover amounted to 3 billion and China Guardian's to 2.14 billion. The difference is huge and startling. The latest data from 2012's autumn auctions shows that China Guardian's autumn auction sales amounted to 1.75 billion RMB, a drop of 55% compared with the same period in 2011, and a drop of 18% from 2012's spring auctions; Sotheby's Hong Kong's autumn auction sales in 2012 amounted to 1.67 billion RMB, a drop of 48% compared with the same period in 2011, and a drop of 16% from 2012's spring auctions. Sotheby's Hong Kong's Head of Paintings and Calligraphy in China, Zhang Chaoqun, attributes the reasons

for the gloomy state of the market to both policy and the market itself. "From a policy point of view, the tax inspection controversy has led to collectors not trusting the mainland market and to some of the mainland auction houses moving to Hong Kong. From a market point of view, speculative collecting continuously inflates the art market bubble at the same time as accumulating a lot of risk; this is the normal process created by this risk." Regarding the 'slicing in half' of total turnover, the head of Artron's market monitoring centre Guan Yu has stated that the withdrawal of investment capital is one of the reasons that the art market has shrunk. "When the market was good, capital funds, banks and insurance companies flocked to invest; they

were not aware of risk controls. Once the market started to decline, they became aware of the original risk and fled, withdrawing from the market one after another." In contrast to the big players, ordinary people are more concerned with the evaluation of antiques. In 2012, the authenticity of artefacts smashed by host Wang Gang on the TV show *Collecting Everything Under Heaven*, including a Han Dynasty jade stool and a Ming Dynasty blue and white jar, was the subject of heated debate for a while. Had the experts been tricked, or the viewers? This was a chronic problem plaguing the art market, and it seemed that only time could heal it. In June 2012, in the wake of the downfall of the momentarily famous buyer Wang Yaohui, who put Huang Tingjian's Pillar

China Guardian 2012 Autumn Auction Site.





2011 Live pictures of the Hong Kong International Arts and Antiques Fair.

Ming up as collateral following the exposure of his role in a 450 million yuan trust fund scandal, the whereabouts of a number of extremely valuable artworks were uncovered. Are there any other stories like this? Maybe we have just not found out about them yet. In any case, the art market entered a period of hibernation in 2012.

Content of 2012 lots is inadequate

Artron's art market monitoring shows that in the Chinese art market in autumn 2010, the number of 100 million yuan lots reached 16. In the spring of 2011 there were 15 100 million yuan lots. Compare this with the four lots exceeding 100 million yuan in 2012 and the situation appears exceptionally bleak. The Council's chairman Dong Guoqiang says that there is absolutely no way of comparing the items sold at auction in 2012

with the goods sold two years ago. In today's market situation, nobody wants to put things up for sale, leading to a significant decline in turnover in the art market. He believes that the 'slicing in half' refers to turnover, and not the decline in market conditions. "A Qi Baishi painting that previously fetched 2 million would have only fetched 1 million in 2012. In 2011 there were five Qi Baishi paintings on the market, by 2012 there were only two or three. The basic reason for this is that acquiring artworks is difficult, no one wants to sell their collections while the market is in decline." However, collector Zhu Shaoliang believes that, "The art market in 2012 has seriously shrunk, but can you compare the lots on the market with those of 2009 or 2010? You cannot." If the 2012 autumn auctions still had the heavyweight lots of 2011 or 2010, then the market would certainly not be in decline. The lots of 2012 lag far behind those from



the past two years, and this has directly led to a significant decline in turnover in the art market. Auction house Beijing Yongle's general manager Dong Jun points out that over the past few years the price of art has been artificially high and the decline in the market was expected, reflecting economic austerity in the art market. Across the whole macro-economy, access to liquid capital was restricted, and funds for investment and speculation were withdrawn. Many investors who were eager to enter the art industry became more cautious and the wait-and-see mood on the market prevailed, contributing to the art market's malaise.

2013 may bring a good harvest

After rapid growth in 2009 and slow-down in 2012, the art market seems to have reached the bottom of a trough. However, in the autumn auctions where traditional paintings, porcelain and contemporary art were relatively weak, some objects such as pipes, cameras, maps and other niche collectibles began to receive more and more attention. During 2012's spring auctions, RomBon of Beijing introduced its first specialist pipe auction. The auction saw bidding on 18 lots and 12 deals were made, for a total turnover of 3,128,200 yuan. At this auction, Teddy Knudsen's One Week Pipe Set (consisting of seven pipes) was sold for 1,568,000 yuan. In the China Guardian autumn auction of the same year, sets of photographs of ancient Chinese architecture by Liang Sicheng, Lin Huiyin and others became a focal point for the industry. This was not only because the photographs had valuations as high as 1.25 million to 1.5 million yuan, but more because they were taken between 1932 and 1939 during an inspection tour made by the now-defunct Construction Society. In addition, data shows that more than 90% of the lots offered in the autumn auctions of three auction houses were sold. These were Guangzhou Huangma Auction (sold 93.49% of items), Fujian Southeast (94.71%), and Shandong's Hengchang Auction (90.38%). Although none of the three companies achieved turnovers of over one hundred million yuan, the sales were more than enough to be a source of pride. What the three companies have in common is a combination of regional assets and the targeting of local collectors. Examples of this include

Fujian Southeast's specialised auctions in the local specialty of Shoushan lithographs, while Shandong Hengchang and Guangzhou Huangma are both developing their stocks of local paintings. None of the three companies offer other specialist auctions. This is undoubtedly a great inspiration for many small and medium-sized auction companies. Not every auction company will become the next China Guardian or Poly International Auctions. Offering a wide variety of goods is not necessary, simply targeting single items and developing local arts resources to create brand quality and build a strong reputation is enough to achieve good results. The primary market also showed positive signs in 2012. According to the statistics taken from the 2012 Bazaar Art gallery questionnaire, 33% of annual sales were generated by galleries making sales of 1 to 3 million yuan, an increase compared to the same period in 2011; galleries with annual sales in the 5 to 10 million yuan range accounted for a 22% share of the total; sales at galleries with total annual sales of 10 million yuan or above have contracted, but still occupy an 11% share. Therefore we can see that transactions for intermediate and low cost products are still very much active, showing that the actual market demand is still strong. Some collectors have begun to pay more attention to auction quality. Taking China Guardian's 2012 spring auction as an example, there were 7,239 lots in the catalogue, and 5,383 lots were sold; the 2012 autumn auction had 3,451 lots in the catalogue, and 2,387 lots were sold. The sales rate fell by more than 50%, but the total turnover only fell by 18%, suggesting that collectors are moving from quantity to quality. Famous products with strong tradition and credible reputations have become the objectives of collectors. The good news is that, in 2013, those old collectors who would not have dared challenge the investors a few years ago now think it is time to enter the market. Art market expert Zhao Xiaoxuan believes: "For real collectors, market adjustments are a great time for building collections. When capital falls, all we can do is wait for more old collectors and new buyers to enter the market. During an adjustment, everyone slowly changes their mindset, looking forward to the next wave of market recovery." If Winter comes, can Spring be far behind? Wu Yanjun

www.yishupinjian.com

W

TRENDS

The link between **court and garden**

According to specialists in the subject, the first gardens were Egyptian. Designed for high dignitaries, or even for gods, they arose from the desert at a time when man was becoming sedentary and sought to be close to cool oases. However, this should all be seen in its original context. This was a people who, in hostile lands like arid North Africa, succeeded in dominating

nature in the face of all opposition. While the leafy verdure of a garden is perfectly familiar to us, just imagine for a second the effect it would have on the Egyptians of those times. Facilities of that kind required extraordinary wealth and power, and thus became effective propaganda tools. And just think: this centuries-long history between court and garden had only just begun! But while power was often the privilege of the



€32,138 Late 17th century French school, "Perspective du Palais-Royal, fontaines et jardin de Versailles", oil on canvas, 92 x 135 cm. Paris, Drouot, 12 December 2012. Piasa auction house.

State, it could also be that of the mind. For example, in Athens, philosophers taught in gardens to evoke the link of subordination between man and the elements that dominated him. And trees were sacred with both the Greeks and the Romans. All this explains why gardens gradually became places of spirituality as much as places of power. Sceptical? Then turn your gaze to China. In the 12th century, the Summer Garden of the Yuan Ming Yuan palace in Beijing welcomed a series of writers, painters, poets and monks, who all helped to bring garden design into being. The Chinese went even further than Westerners in considering that water, mountains, rocks and plants had a soul. This was the attitude that led landscape gardeners to glorify nature by creating grottos, ponds, waterfalls, islands and artificial lakes inhabited by swans, herons and fish. The garden then became a place synonymous with refinement and spiritual elevation. Not for nothing did the Persians call it "Paradise"... To be convinced, without going all the way to the Far East, you just need to wander around the gardens laid out at the Alhambra palace in Granada during the 13th century. And though for many centuries in Europe, gardens were the private preserve of religious communities cultivating their kitchen gardens in the secrecy of their monasteries, they took on a prime importance in all strata of society in countries like Japan, with tea and rock gardens.

An eternal spring

Gardeners vegetated in this way for several centuries... It took a major movement to awake them. In this case, the Renaissance and its humanistic values had a dig at them! Now it was a question of addressing the senses as much as the mind. And as in painting, the discovery of perspective caused a major upheaval. Parks were laid out around box tree borders, and experiments were made with different levels to create visual breaks in the landscape. This was the time when nature was first staged to convey a sense of power – and when imagination and illusion were used to serve the great and the good of this world! The apogee of this subtle instrumentalisation came about in the reign of a young and ambitious king: Louis XIV. In reaction to the spreading Baroque movement, he imposed a completely new

€119,700 China, 20th century.

Famille Rose porcelain baluster vase, with a Jiaqing stamp of doubtful authenticity under the base, h. 30 cm. Paris, 20 June 2012. Millon & Associés auction house.

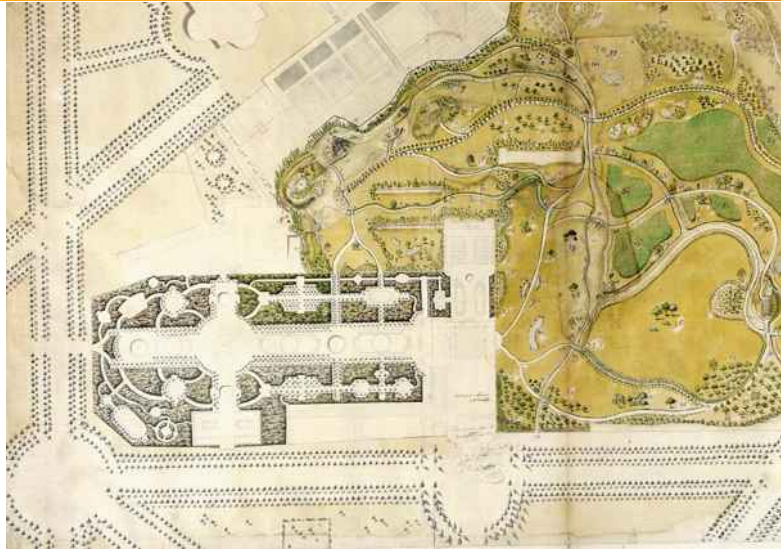


HD



€197,200 Hubert Robert (1733-1808),
"La Sortie des orangers", original canvas, 40.5 x 32.5 cm.
Bayeux, 5 April 2010, Bayeux Enchères auction house.

€116,000 Victor-Maurice Riquet, Comte de Caraman (1727-1807), First plan of the layout of the Trianon gardens for Marie-Antoinette, July 1774, watercolour, pen and brown ink on black pencil, 67.5 x 130 cm. Bayeux, 11 November 2008, Bayeux Enchères auction house.



French-style classicism on his architects and gardeners. At the same period, on the other side of the Channel, the English were advocating the simple return to nature, exploring the idea of an Eden with a touch of Paradise Lost. Fences and hedges disappeared and trees were grouped by species. Instead of levelling out plots to turn them into geometrical masterpieces, as at Versailles, the gardeners of perfidious Albion made play with curves, knolls and relief, giving rise to the so-called English garden. The term is still used today in contrast with a French garden, synonymous with severity and rigidity. But barriers were porous and this English style spread to the continent in the 18th century with the romantic gardens Rousseau loved, like the Parc d'Ermenonville (1766) or the hamlet of the Petit Trianon (1749). To sum up, the English garden is a landscape laid out artificially by man to appear natural. In the second half of the 19th century, Napoleon III, who had lived in exile in Britain, was inspired by this English vision when he asked Haussmann to design hundreds of gardens in the heart of Paris, also creating large greenbelt areas with the parks of the Buttes-Chaumont (in the north) and Montsouris (in the south), and the woods of Vincennes (in the east) and Boulogne (in the west). But we shall return to the sumptuous period of Louis XIV – because André Le Nôtre (1613-1700) was indisputably the king of gardeners, as well as gardener to the king. He was the man who established the pedigree of the famous garden "à la française", making Versailles a masterpiece and a yards-

KEY FIGURE 132,000

The number of trees planted at Versailles between 1668 and 1672.

tick for all the courts of Europe. As was proved by Louis XIV's grandson Philippe V, who, on becoming King of Spain, took with him the memory of this magnificence, which he successfully transplanted in the Iberian peninsula. The Château de Versailles is making 2013 "the year of Le Nôtre", taking the fourth centenary of the gardening genius's birth as a reason to celebrate his work. What were his innovations? Main walkways interspersed with secondary paths and groves; walls of greenery accentuating perspectives; surprises formed by oblique, winding walks (ideal for undisturbed mischief...), and a plethora of fountains breaking up the symmetrical rigour of wooded masses. Scatter a few sculptures here and there among this geometrical setting, add a few yews cut into amazing shapes, and you too will enjoy the approbation of the Sun King! Today, we as budding landscape gardeners have no need for such extravagant means: a little patch is quite enough to cultivate our secret gardens.

Dimitri Joannidès

The Château de Versailles celebrates its garden designer, André Le Nôtre, until December 2013.

www.en.chateauversailles.fr



EXHIBITIONS

The Angel of **the Odd**

The term "Dark Romanticism" designates an aesthetic that began developing in literature and the fine arts during the 1760s and 1770s. In contrast to the Enlightenment, it advocated a different sort of freedom from the kind promoted by the French Revolution: that of giving free rein to the occult worlds

within man. Long before the myths of the visionary poet and the accursed artist that flourished in the 19th century, a creative rebellion deployed a cohort of shadowy angels lauding the dark, the grotesque and the cruel. The exhibition at the Musée d'Orsay entitled "The Angel of the Odd", presented last year at Frankfurt's Städel Museum, splendidly demonstrates the extraordinary exaltation produced through feeling, capturing and transcribing the depths of a soul subjected to overwhelming supernatural forces. Both thematic and chronological, the circuit covers this motif and its variations from Spain to Russia by way of France, Britain, Belgium and the Germanic countries. Two hundred paintings, prints and sculptures from the end of the 17th to the beginning of the 20th century illustrate the shadowy realms buried deep within man, which Dark Romanticism strove to bring to light. Excerpts from interwar films adapted from key works in literature, such as "Nosferatu", "Faust" and "Frankenstein", show that cinema also drank deep at this fountain. For Annie Le Brun, a writer and co-author of the catalogue, the starting point is Horace Walpole's Gothic novel "Le Château d'Otrante" (The Castle of Otranto), which was published in 1764, and was written after a strange dream: "The extraordinary thing is that this dwelling is gradually recognised as theirs by those who for the last decade or so have been vaguely aware that the



© Musée d'Orsay, distr. RMN/Patrice Schmidt

Adolphe William Bouguereau (1825-1905),
"Dante et Virgile aux Enfers", 1850, oil on canvas, 281 x 225 cm.
Paris, Musée d'Orsay, acceptance in lieu, 2010.

light of the Enlightenment is threatened by the darkness they carry within them." These literary references establish a link between the inspiration of Füssli and Blake, drawn from Milton and Shakespeare, and that of Delacroix and Bouguereau, taken from Dante. Secret evil forces predominate, like those of the empire of witches, Satan and Hell. Confronting suffering and pleasure in a provocative, unbridled imaginary world, another theme runs through the whole exhibition: that of the woman. Prey or temptress, virtuous or demonic, she is the subject of every fantasy, from Goya's "Vol des Sorcières" (*Flight of the Witches*) to Hans Bellmer's "La Poupée" (*The doll*). A fatal beauty in Gustave Moreau's "L'Apparition", a hideous Medusa for Böcklin and a Sphinx for Franz von Stuck, the female figure is a bottomless well that draws man like a magnet, but may cause his downfall. She may even be Death itself, as with Carlos Schwabe. As to views of architecture, these pass from stability to ruin, as in the lurid "Veille de l'Apocalypse" (*Edge of Doom*) by Samuel Colman, or become places of silence and solitude, as with Khnopff. With Hugo and Spilliaert, shadow and light seek each other in enigmatic landscapes, while those of Friedrich create a feeling of vertigo and the infinite. Barriers break down between the real and the fantastical, the logical and the absurd. This mystery and the creative spirit it inspires appealed to the Symbolists, who, in the 1870s, rejected positivism and conventions to explore what lay behind appearances. They revisited Dark Romanticism by broadening their sources of inspiration to classical and Norse mythologies, and to the Old Testament. Odilon Redon, Jean Delville and Félicien Rops thus joined the ranks of the artists of terror. The "disturbing strangeness" theorised by Freud can be felt in the characters of James Ensor, the scenes of Edvard Munch and the unsettling painting by Pierre Bonnard, "L'Indolente", where shadows, creases and folds form figures that observe the dozing beauty. The power of the imagination so dear to Walpole can be found again in the importance given to dreams by psychoanalysis. After the calamity of the First World War, Surrealism gave a large share of the creative process over to the dream, and to chance, and the movement wrote a fertile new chapter in Dark Roman-



© Ursula Edelmann – ARTOTHEK

Johann Heinrich Füssli (1741-1825),
"La Folie de Kate (Mad Kate)", 1806-1807,
oil on canvas, 91.8 x 71.5 cm. Frankfurt-am-Main,
Frankfurter Goethe-Haus – Freies Deutsches Hochstift.

ticism. In their own way, Magritte, Dalí, Paul Klee and André Masson all interpreted the precept of Breton, who wished to see the union of "dreams and reality in a kind of absolute reality: surreality [...]".

"The Angel of the Odd. Dark Romanticism from Goya to Max Ernst", Musée d'Orsay, 1 Rue de la Légion-d'honneur, Paris 75006, www.musee-orsay.fr - Until 9 June.

www.musee-orsay.fr

W

DECIPHERING

Biennais and Napoleon the best in art

When General Bonaparte returned from Egypt in 1799 to restore order to a shaky regime, he had not yet earned the total confidence of the nation. So choosing the right camp could have a considerable influence on someone's life... And Martin-Guillaume Biennais made the right decision. Unlike his top rivals of the time, Henry Auguste and Jean-Baptiste Odiot, Biennais did not come from a great dynasty of goldsmiths. The youngest son of a ploughman in Normandy, he started out as a turner before moving to Paris, where he was admitted as a master "tabletier" (maker of small objects) in 1788. He then bought the business of Claude-Louis Anciaux, and worked at making it a success. Napoleon, grateful for Biennais' belief in him, made him his goldsmith when he became emperor. The two men's destinies, forged through forceful determination, were linked in an extraordinary way. Objects produced by Biennais were now associated with key events during the Empire. They included the imperial insignia for the coronation, travel kits that improved the daily lives of military campaigns and the ceremonial arms and decorative items essential to the regime's prestige. Imperial luxury was not limited to objects, but also extended to furniture: an area Biennais was able to cover as guilds had been abolished in 1791. This stool is a brilliant example of the furniture he produced, as well as bearing witness to imperial palace etiquette. Drawn up in 1805, this was just as elaborate as that of the Ancien Régime. Twelve stools, designed for the Marshals of the Empire permitted to sit near the Emperor's throne, were commissioned from Biennais. Only three were actually

produced. Their "X"-shaped bases, formed by two entwined pairs of sabres, reflected the quality of their recipients. In the two models now in the Musée National des Châteaux de Malmaison et de Bois Préau, the warlike theme is emphasised by two octagonal medallions on the uprights, one showing Minerva, the other Mars. The stool's X-form was inspired by the Antique movement, which became fashionable at the end of the 18th century. It echoes the Roman curule seat, a symbol of power reserved for certain magistrates. By maintaining a high level of pomp, Napoleon transformed imperial residences and the ceremonies held in them into a showcase for the regime, while creating outlets for the French luxury industries. He achieved his goal: courtiers followed the Emperor's example, and lavished money on their own personal splendour. They also called on Biennais' services. In order to fulfil an extremely wide range of commissions, he employed an average of 150 to 180 craftsmen in his Rue Saint-Honoré workshop. François-Désiré Froment-Meurice even put forward the impressive figure of 600 workers (information provided by his father, also a goldsmith). But Biennais' monopoly did not survive the fall of the Empire, nor did his business Napoleon's death. Despite a few major commissions during the French Restoration, Biennais sold his business to Jean-Charles Cahier in 1821.

Sophie Reyssat

€12,500 X-form "Maréchal" stool, attributed to Martin-Guillaume Biennais, c. 1813-1814, mahogany, ebony and gilt bronze, 64 x 115 x 51 cm. Fontainebleau, 8 November 2009. Jean-Pierre Osenat Fontainebleau auction house.



Apart from stamps, marks and labels, which are sometimes affixed to concealed parts of furniture, provide valuable clues for retracing the life of an object. Here we find "No. 173" and "1800 F" written in ink on the apron of the seat. These indications tell us about the price of this type of stool, information confirmed by a letter of 1821 written to Prince Eugène by Baron Darnay. Describing the "X" seats of the marshals, Darnay says that "each chair should cost F1800".



Already widely used in England, mahogany was introduced to French furniture through Georges Jacob, one of the first cabinetmakers to use this type of wood for chairs at the end of the 18th century. Its density enabling refined carving, warm colour and beautiful grain set off by a meticulous finish made it highly popular under the Empire. Gone was the time when mahogany logs were used as ballast for ships. The wood became a luxury material expressing the prestige of a regime, and was now imported at considerable cost from South America and the West Indies.



Medusa, one of the Gorgon sisters who could turn a man to stone with a single glance, was vanquished by Perseus, who gave her head to the warrior goddess Minerva. She displayed the monstrous trophy on her breastplate, the aegis, thus giving it apotropaic virtues. When Napoleon ordered a committee of the Council of State to find an emblem for his new regime, Crétet proposed the aegis. On the advice of Denon, the Emperor finally chose the eagle, symbol of Jupiter, and the attribute of Rome and Charlemagne.



Antiques ornaments for an impeccable line



The lion's head is found ornamenting the ends of elbow-rests in chairs. Lion's paws decorate the ends of the front feet, in the form of legs reproducing the animal's musculature and fur, or as simple claws. Quiver-shaped leonine figures supporting tops, like animal caryatids, appeared in other types of furniture like consoles, desks and jardinières.



Egyptian-inspired decorative motifs enriched the Graeco-Roman vocabulary made popular by the revival of Antiquity. Already disseminated by Piranesi and much-liked by Marie-Antoinette, elements of Antique architecture and ornamentation began to appear in collections published in the early 19th century. Together with lyres, foliage and rosettes, the palmette was one of the decorative elements inseparable from the Empire style, which became widespread through plates by the architects Percier and Fontaine, rediscovered in the archives of Biennais.

