

# LA GAZETTE DROUOT

INTERNATIONAL

NUMBER  
30  
NOVEMBER 2013



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# ENGHIEN

SUNDAY 1ST DECEMBER AT 2.30PM



**BOIN TABURET**  
Exceptional silver OLIO POT in Louis XVI style.  
Marked BOIN TABURET silversmith Paris.  
H. 60cm D. 55cm Weight: 20.2kg.

## EXCEPTIONAL SILVERWARE FROM THE 19TH CENTURY

COLLECTION FROM MR AND MRS X

AND OTHERS

FURNITURE  
OBJETS D'ART  
ANCIENT AND  
MODERN PAINTINGS  
ANIMAL BRONZES  
ART DECO  
SWEDISH DESIGN  
COLLECTION  
OF JAPANESE

PRINTS  
CHINESE AND JAPANESE IVORY  
PORCELAIN



Robert GARRARD, London.  
Very important EWER in finely carved  
silver decorated with galloping horses.  
London, 1839.

Graved inscription, R&S GARRARD  
FECERUNT PANTON STREET HAYMARKET  
LONDON. H. 80cm Weight: 7700g.

**Exhibition:**  
Saturday 30th November 10am to 12pm and 2pm to 6pm  
Sunday 1st December 10am to 12pm

**Live bidding:**  
on [artfact.com](http://artfact.com) and [invaluable.com](http://invaluable.com)

**Photos:**  
on [interencheres.com](http://interencheres.com), [enghien-svv.com](http://enghien-svv.com) and [artfact.com](http://artfact.com)



FALKENBERG.  
Beautiful oval table centrepiece made  
from silver and decorated with a siren  
and a triton. Made around 1900.  
59 x 44.5cm Weight: 4850g.



Robert GARRARD, London.  
Rare pair of silver HOT PLATES with covers.  
Covers carved with the ROTHSCHILD family arms.  
Marked Robert GARRARD PANTON STREET, London 1836 and 42.  
32.5 x 32 x 32cm Weight: 7800g.

There will be the option to buy these together with the oval hot plate to the right.



Robert GARRARD, Lovendon.  
Rare silver hot plate with cover.  
Cover carved with the ROTHSCHILD family arms.  
Marked Robert GARRARD PANTON STREET, London 1838 and 39.  
34.5 x 42.5 x 33.5cm Weight: 6860g.

There will be the option to buy these together with the pair of  
hexagonal hot plates to the left.

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A NEW PUBLICATION

# Émile Bernard

(1868-1941)

## THE MONOGRAPH

by the WILDENSTEIN INSTITUTE AND FRED LEEMAN

with the collaboration of BÉATRICE RECCHI-ALTARRIBA, granddaughter of the artist  
and ANNIE CHAMPIÉ

Documentation: LUCREZIA ARGYROPOULOS-RECCHI AND CÉLINE CORDIER

**This monograph** urges us to discover, or rediscover, this great and multi-talented artist: painter, sculptor, decorator, illustrator, playwright, poet and art critic.

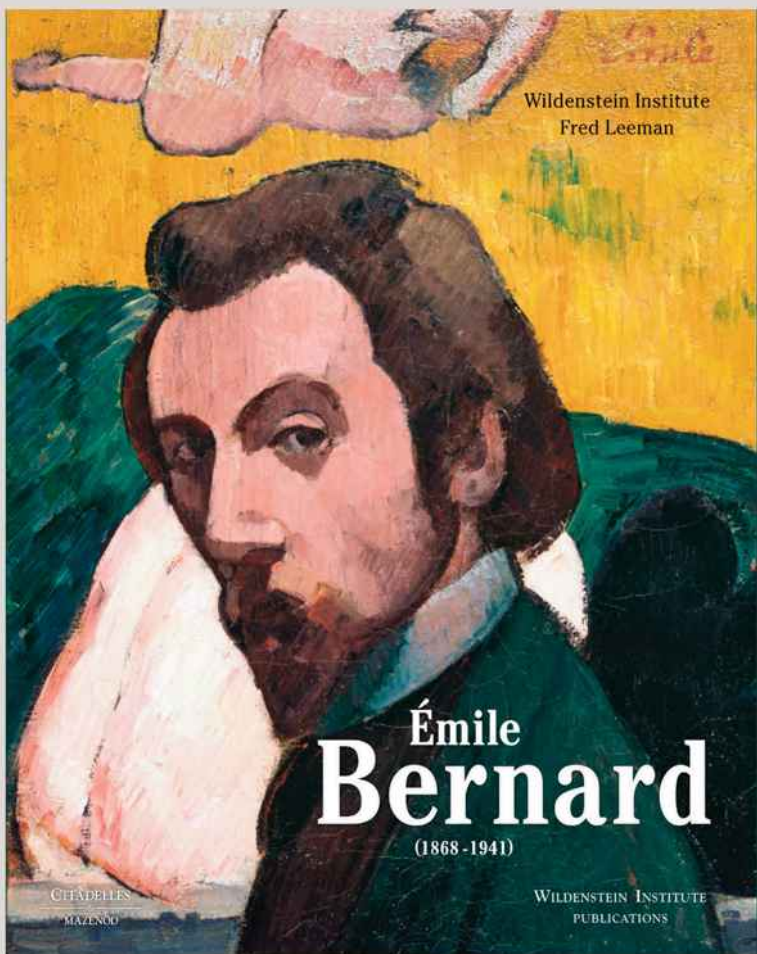
The seventeen chapters of this book retrace Bernard's complex and turbulent life course, his many friendships and conflicts with his contemporaries: Cézanne, Denis, Gauguin, Van Gogh and Redon, and analyse the artist's varied career: at first an avant-gardist and a pioneer of pictorial symbolism, he later becomes a reformer, advocating a return to classical and ancient masters.

Size 25 x 30 cm

Bound, with an illustrated dust jacket  
496 pages, 428 illustrations: 55 black and white reproductions (family photographs, pictures of contemporaries, paintings and postcards) and 373 color reproductions (paintings by the artist or by his contemporaries).

Annexes on CD-Rom: bibliography, exhibitions, index of works, index of names and places, pseudonym of the artist.

Only French edition



Émile  
**Bernard**  
(1868-1941)

The book is published by Citadelles & Mazenod and Wildenstein Institute Publications.

[www.citadelles-mazenod.com](http://www.citadelles-mazenod.com)

[www.wildenstein-institute.fr](http://www.wildenstein-institute.fr)

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ART MARKET - MAGAZINE



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## 102 TRENDS

Value sometimes goes hand in hand with age. Old Masters, like Ambrosius Bosschaert and Hubert Robert, are now getting their colour back, and are established as safe investments.

## 90 RESULTS

Urban art brought plenty of success to Drouot during a sale which collected €2,2M. The Stars? Basquiat, Haring, Banksy... Other successes of the month: Asian art, vintage cars, photography...





## 138 EXHIBITIONS

Zeng Fanzhi, the new Jackson Pollock? The Musée d'Art Moderne de la Ville de Paris is dedicating a retrospective to the Chinese artist, the new superstar of the auction houses.



## 112 EVENT

With the 2013 Paris Photo deadline approaching, the professionals appear confident but the eclecticism of the stands is somewhat troubling. . .

## ART FAIR 124

A showcase of excellence, Paris Tableau's third edition will present a journey through the epochs and schools of painting. Preview.



# EDITORIAL



**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

In the age of the Instagram revolution, photography is coming closer and closer, flooding our smartphones and tablets with a multitude of images, some of which even lay claim to being works of art. What about fine art photography though, something that is passionately and sometimes foolishly sought out by collectors? The answer may perhaps lie in this edition, which focuses on this developing speciality! The industry is thriving, showing an increase of 50% in 2012. Paris, the historic home of photography, sees a multitude of exhibitions and sales flourish every autumn to tie in with Paris Photo, the speciality's great event. This November is no exception to the rule with a 2013 program that gives pride of place to primitive photography, with work by Gustave Legray, Charles Nègre and Désiré Charnay. Almost two centuries after Niepce, when the image dominates and the word is often reduced to 140 tiny characters, it is likely these pioneers would not have turned their backs on this wonderful way of sharing, the depth of field of which knows no bounds!

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## Version Mobile

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# NEWS IN BRIEF



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## Virtual visit to the FIAC

You're thousands of miles from Paris where the FIAC is taking place, October's key event in the art calendar. You can't make the journey so you get more and more annoyed.... Don't panic! Thanks to the virtual visit developed by the creative agency Sisso, you can access the FIAC 365 days a year. Only one click away!

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



## New address

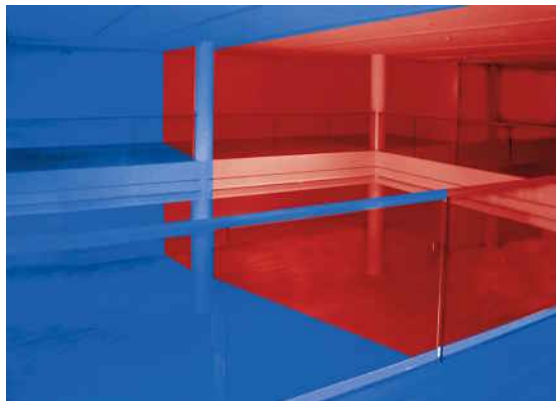
Phillips auctioneers takes advantage of the FIAC to unveil its new Paris premises on the Rue du Bac.

## Walking through light

Not for those with weak eyes! At the Fondation EDF, Nathalie Junod Ponsard invites the public to walk through a world that is completely empty but flooded with a light that is so intense they risk losing all sense of time and space. During the twenty-two-minute cycle, visitors are plunged into a moving two-tone space that is bathed in lights of all colours of the spectrum.

Until 10 November, Espace Fondation EDF, Paris 7th arrondissement, free entry.

[www.fondation.edf.com](http://www.fondation.edf.com)

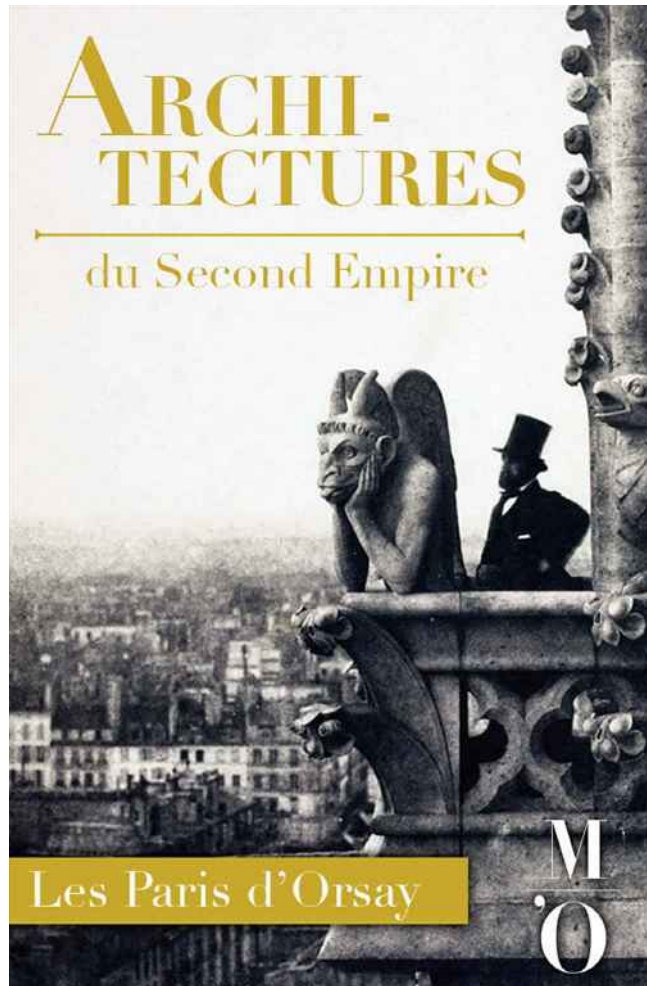


How should the troubling, sometimes strange and enigmatic poetic work of Pierre Huyghe be defined? This is the challenge facing the Centre Pompidou, which returns to the work of the French artist with 50 selected works that bridge reality and fiction.

© Pierre Huyghe studio - Adagg, Paris 2013



An architecture class from the Musée d'Orsay. Drawing on its extensive collections, the Paris museum introduces the French capital's principal Second Empire buildings in an electronic version. Free from Google Play and iTunes.







# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

HD

Ceci est un codicille de mon testament

1<sup>o</sup> Je desire que mes Cadres reposent sur le Bord de la Seine au milieu de ce peuple francais que j'ai tant aime!

2<sup>o</sup> Je legue aux Comtes Bertrand, Montholon et Marchand, l'argent, Bijoux, Argenteries, porcelaine, Meuble, livres, Armes et généralement tout ce qui m'appartient sans liste de p. t. héritier.

Ce Codicille tout entier écrit de ma main est signé et scellé de mon Arme.

Signé: Napoleon

(cachet)

pour copie conforme vu et lu par l'autorité qui m'en a été donné par le testateur  
le J. de Montholon

Le Present Codicille étoit cacheté de cinq cachets et attaché ensemble par un ruban rouge. Les cachets étoient

- 1<sup>o</sup> celui du testateur. 2<sup>o</sup> celui de M. le Comte Bertrand -
- 3<sup>o</sup> celui de M. le Comte de Montholon. 4<sup>o</sup> celui de M. Marchand
- 5<sup>o</sup> celui de M. Lechevalier, etc. etc. etc.

Ceci est un codicille de mon testament écrit tout de ma propre main.  
Signé: Napoleon

pour copie conforme  
le J. de Montholon



# Napoleon's last wishes...

The little world of Napoleon fans is very excited... Simon Lee, head of the History of Art department at Reading University in the UK, says he has discovered the original of a portrait of the emperor by the great Jacques-Louis David. Although this discovery has not yet been acclaimed unanimously, the Artémisia auction house's announcement of the sale of two codicils to the emperor's will has meanwhile created quite a stir. These documents, written by his faithful companion in exile, Charles-Tristan Montholon, are well known to specialists, and are rare items, even though not actually in the imperial hand. In this respect, we can just mention a precious manuscript on the Empire's nobility, listing the great names of the Ancien Régime and bearing the famous handwritten apostilles of Napoleon I and Cambacerès, which is going up for sale the same day at €40,000/50,000. Napoleon noted down his decisions 38 times in this document. But we return to the two codicils, which belong to the turbulent history of the emperor's will. As we know, this document in Napoleon's own hand, after being kept for a long time by the British, is now in the French national archives, as is another copy written by Montholon (the "Vignali copy"), which was signed by the emperor. These two codicils, dated 16 April 1821,

## 6 NOVEMBER

were "written especially for the attention of the emperor's British gaolers, who would not have known the other parts of the will," says sale expert Alain Nicolas. They were in fact the only parts opened at Saint Helena on the day of Napoleon's death, 5 May 1821. In these two addenda, the deposed emperor asks for his will to be opened in Europe, naming his executors and notably requesting that his remains be returned to France: "It is my wish that my ashes should repose on the banks of the Seine, in the midst of the French people, whom I loved so well" – a last wish that was only granted 19 years later! Less historical, a set of drawings from the former Odier collections should cause enthusiasts some excitement, particularly the sketch for the nef (a boat-shaped ornament) from the Grand Vermeil, a lavish service of 1,069 pieces made by the silversmith Auguste for the imperial coronation, which was a gift from the City of Paris. This is thus a drawing that goes back to the glorious times of the Napoleonic epic!

Stéphanie Perris-Delmas

# Fire to the powder keg

## 7 NOVEMBER

If ever a man spent time on a battlefield, Napoleon certainly did. On 8 February 1812, he ordered the Grande Armée to set off for the Russian front. During that month alone, no fewer than thirteen pairs of pistols were delivered to him, sober and functional items, not unexpected given that these were service weapons; they were utilitarian first and foremost and were therefore used. Our pair of pistols is one of two different types used by Napoleon during his campaigns: they are made entirely of iron, while others were made from silver. Fitted with walnut butts with long forestocks and octagonal barrels, these weapons were made in accordance with the regulation of 1 Vendémiaire Year XII (French Revolutionary Calendar) by the harquebusier Jean Le Page (1779-1822) and the gunner Jean-François Renette, whose stamp they bear. Renette belonged to the Gastinne Renette family of gunsmiths; Jean Le Page

was the most famous member of a family of harquebusiers and furbishers from Normandy that moved to Paris during the reign of Louis XV. He also worked for Louis XVI, Bonaparte later Napoleon and finally Louis XVIII, before his son succeeded him and strengthened the company's international reputation. Recognised and prized by collectors, Le Page owed its prestige to its longevity - it remained in the same family until 1913 - to the luxury of its products and to its aristocratic clientele. These particular pistols belonged to the Laissus Collection, founded in the first half of the 20th century and well-known to enthusiasts. Expensive to buy, these service weapons are even rarer because many were lost during the campaigns. This pair should therefore be the subject of a fierce battle at auction, under the hammer of the Thierry de Maigret auction house in Paris.

**Claire Papon**

A pair of flint pistols  
commissioned by Napoleon I  
and dated 1811. Flat-bodied  
plates, swan's neck hammers,  
originally blued, 17.5 mm  
calibre. Estimate:  
€30,000/40,000.



Dan Armstrong. Electric guitar that belonged to David Bowie. Mahogany body and fixed neck, rosewood fretboard, Schaller mechanism, Kent Armstrong microphone, brushed aluminium head. Signed "Bowie 91". Estimate: €35,000/40,000.



# Rock star



## 7 NOVEMBER

If you missed it at the Victoria and Albert Museum in London this spring all is not lost, the David Bowie exhibition is set to cross the Channel in March 2015 and will be staged at the Cité de la Musique in Paris. For now, the sale of one of his guitars at Artcurial in Paris sets the scene. It is the work of Dan Armstrong (1937-2004). Originally from Pennsylvania, he laid his hands on his first instrument at the age of eleven, and was thirty when he opened his first shop, achieving phenomenal success with his guitars and transparent Plexiglass basses. Keith Richards, Jimi Hendrix and Joe Perry from Aerosmith are among his most famous followers. In London, where he settled in the early 1970s, the legendary stringed instrument maker developed a new range of guitars made from Honduran mahogany with a sliding microphone on a rail. It was enough to make any guitarist happy! The guitar in question belonged to

the singer in the early 1970s. It was with this instrument that David Jones, who went on to become Bowie, wrote the majority of the songs on the "Station to Station" album, released in 1976. His tenth album, it deals with philosophical concerns, with Nietzsche in particular, and dates from the period when the singer reputedly lived off peppers and milk and consumed vast quantities of hard drugs, to the extent that he claimed several years later that he had no recollection of recording it. Despite all this, the album raced to the top of the charts on its release and was ranked as one of the "all-time greats" by the British musician and producer Brian Eno. After a ten-year silence, the showman with the mismatched eyes found his voice again this year. After the exhibition in London and an album entitled "The Next Day" comes this auction of one of his guitars. We can but dream of a comeback...

Claire Papon

# Orloff service

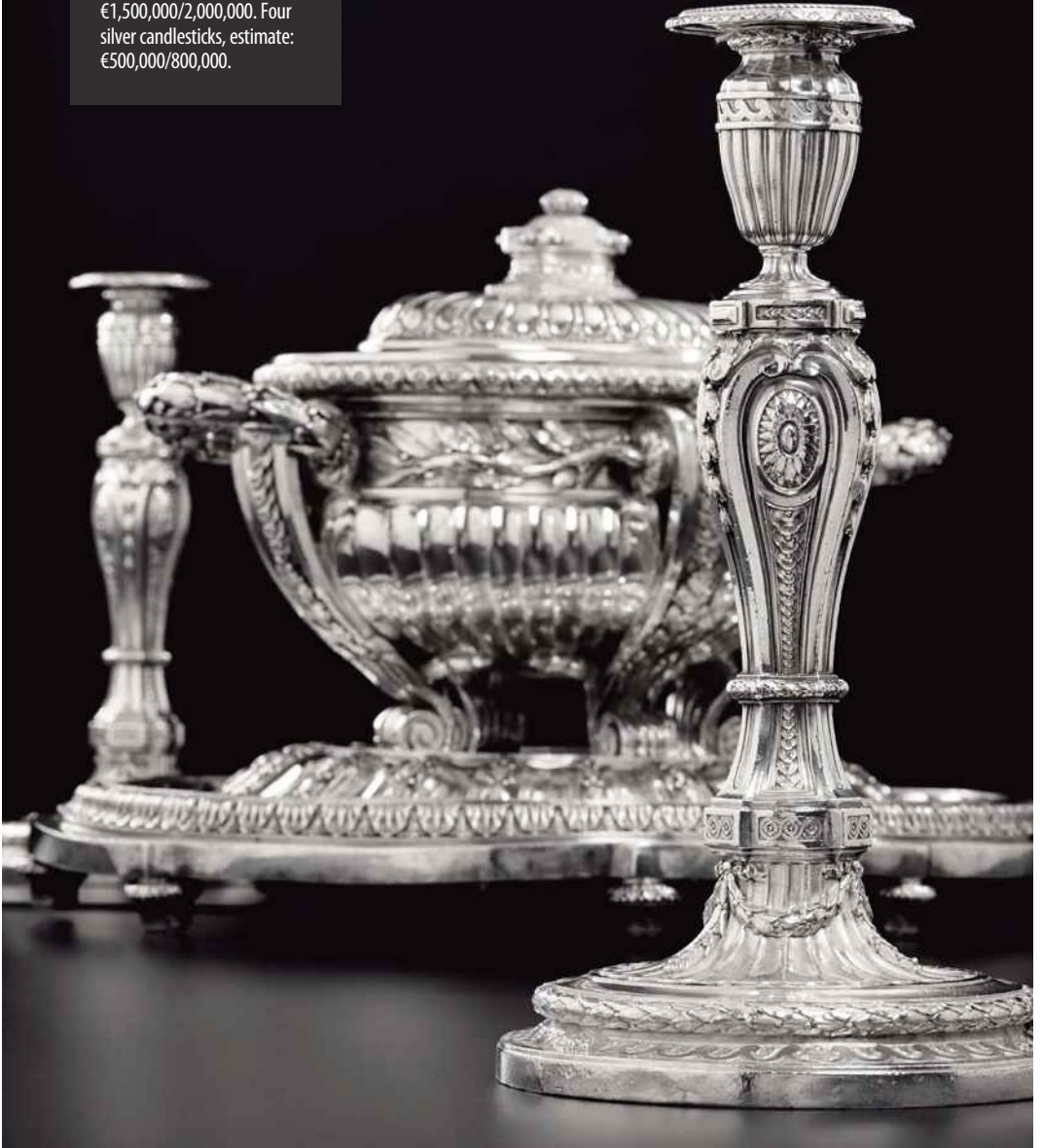
8 NOVEMBER

Lovers of late 18th silverwork should note this date in Paris which will be celebrating "French taste", with pieces by Auguste, Delanois, Mongenot and Charles Spriman (Christie's). The stars of the sale will be the Röttiers, with a tureen (€1,5/2M) and four candlesticks (€500,000/800,000) from the illustrious Orloff service. The two men belonged to a dynasty of craftsmen originally from Germany. Jacques, the father, who had learned his trade from Thomas Germain and Nicolas Besnier, was appointed silversmith to Louis XV in 1737, just when Antique remains were being brought to light by the digs in Herculaneum and Pompeii. His son Jacques-Nicolas was working with him when the Empress of Russia Catherine II, infatuated with French art, ordered a lavish service from them, later called the Orloff service after the favourite to whom she gave it. The 3,000 pieces

delivered from 1770 onwards, including no fewer than sixty place settings, marked a transition in French silverwork because, as specialists agree, they represent the first large set of Neoclassical silverware. This service has naturally been through many of history's ups and downs. Although bought back by the Tsarina on the death of her lover, it was eventually broken up. Some pieces disappeared during the 19th century, others were sold by the Soviet government during the Twenties and Thirties, and the service is now scattered throughout the world, in private hands or museums – including the Hermitage in St Petersburg, the Metropolitan Museum in New York, and the Gulbenkian in Lisbon. Meanwhile a number of "pots à oille" (tureens) similar to the one here can be seen in Paris, in the Nissim de Camondo and Louvre museums. Originally there were eight, designed to hold meat dishes in sauce. Traditionally restricted to the first course, these items ended up by remaining on the table throughout the meal, playing the role of prestigious ornaments in the same way as the centrepiece.

Sophie Reysat

**Jacques-Nicolas Röettiers,**  
Paris, 1770-1771. Silver  
tureen, estimate:  
€1,500,000/2,000,000. Four  
silver candlesticks, estimate:  
€500,000/800,000.



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*Mitla.*



**Charles NÈGRE (1820-1880)**  
*Photographic views of the Vincennes*  
*Imperial Asylum, 1858*



**Alphonse DELAUNAY (1827-1906)**  
*Paris, c. 1860.*  
*Place de Clichy. Street performances.*  
*Avenue de Clichy.*

## Photographic collection of the Catholic Institute of Paris

Drouot-Richelieu, room 6, Sunday, November 17th 2013, 14.00

Preview - 3, rue Favart 75002 Paris

From Tuesday, 12th to Thursday, November 14th 2013, from 10.00 am to 06.00 pm

Public exhibition at Hôtel Drouot Richelieu - Room 6

Saturday, 16th 2013, from 11.00 am to 06.00 pm - Sunday, November 17th, from 11.00 am to 12.00 pm

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## Drawings, Paintings, Furniture, Works of art, Glassware

**6<sup>th</sup> december 2013**

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[sylvie.lhermite.expert@wanadoo.fr](mailto:sylvie.lhermite.expert@wanadoo.fr)

**A LATTICINO GLASS**  
VENICE, late 16<sup>th</sup> century



**Hermann CORRODI (1844-1905)**

*Fishing boats on the Bosphorus*

Oil on canvas, signed and Roma situated lower left.  
45 x 85 cm

Presumed Provenance: Edward de Pleske  
(Governor of the Bank of Russia in St. Petersburg)

## ORIENTALISM

**9<sup>th</sup> & 10<sup>th</sup> december 2013**

HÔTEL DROUOT - room 5, 6 et 9  
9 rue Drouot - 75009 Paris

# TAJAN

## POST-WAR AND CONTEMPORARY ART

Wednesday 20th November 2013 - Tajan Auction House



JEAN-MICHEL BASQUIAT  
*Self-portrait with tie*, 1985  
Acrylic and oil on canvas, 85 x 56 cm  
Estimation: €800 000/1 200 000

For any additional information, contact:

**Julie Ralli** Contemporary Art Director  
+33 1 53 30 30 55 [ralli-j@tajan.com](mailto:ralli-j@tajan.com)

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## HERMÈS

**2<sup>nd</sup> DECEMBER 2013**

Hôtel Drouot – room 4



HERMÈS Paris Made in France  
Birkin bag, 35cm, Alligator mat mimosas.



HERMÈS Paris Made in France  
Kelly bag, 33cm, tricolour crocodile.

## ASIAN ART

**3<sup>rd</sup> DECEMBER 2013**

Hôtel Drouot - room 9



A pair of pinach green jade screens enhanced with  
gold decorations. China, Qing Period. 43 x 35 cm



A carved jade group representing Zhoulao sitting  
on a deer. China 1900 H: 24.5 cm

## HOROLOGY

**12<sup>th</sup> DECEMBER 2013**

Hôtel Drouot - room 8



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An exceptional pocket watch.



A two automatons pocket watch, silver case,  
indication Hours and minutes.

## JEWELLERY

**17<sup>th</sup> DECEMBER 2013**

Hôtel Drouot - room 7



Exceptionnal ring  
set with a 31, 51 cts Burmese Sapphire.



BELPERON - Pair of brooch.  
Platinum, white gold, rock cristal and diamonds.

## WATCHES & WINE

**18<sup>th</sup> DECEMBER 2013**

Hôtel Drouot - room 7



ROLEX DAYTONA - Steel Chronograph.



PETRUS - Pomerol (1985)

# Pedal to the metal!

9 NOVEMBER

With the Epoqu'auto show in full swing, the Lyon-Brotteaux station will host a session dedicated to luxury and vintage vehicles (Aguttes). Whether you have a preference for classic or sports cars, or you love front-wheel-drives, you will find your heart's desire amongst the thirty odd vehicles displayed, which date from between 1934 and 2000, and are available from €2,500 to €200,000. This last estimate concerns a 1948 Porsche 356, the first car ever to carry the brand's name. The Roadster, which won its first race a month later, was produced in several versions including the Speedster A, represented by our 1958 model. Jaguar and MG honour British chic, the latter manufacturer through a 1934 J2 sports car (€50,000-60,000). The fiery temperament of the beautiful Italian 1992 Lamborghini Diablo can be tamed at around €80,000. Alpha Romeos, a 1960 Sprint and a 1961 Spider in racing condition, will also be on the starting blocks, attempting to compete against a Debora prototype which contested the Le Mans 24 Hours in 2000. A Djinn helicopter could, however, pip them at the post! More classic automobilia will also be presented, from plates and rally badges to documentation, including almost seventy lots of books on car cruises.

Sophie Reyssat



HD



1958, Porsche Speedster 1600 A.  
Estimate: €180,000/220,000.

# Saint-Lazare prison in Paris

11 NOVEMBER

During the Terror, the Marquis de Travanet and the painter Hubert Robert both spent several months in the Saint-Lazare prison in Paris in 1794. The Marquis, born as Jean-Joseph-Guy Bourguet in the region of Albi, had built up a tidy fortune that was the envy of many. His marriage a few years previously with Marie Jeanne Renée de Bombelles admitted him to the royal family: a situation he exploited by becoming the banker of the Queen's gambling table. This highly lucrative occupation enabled him to buy the Abbaye de Royaumont in 1791, as well as a private mansion in Rue de Grammont in Paris, and the Seigniorship of Viarmes. Hubert Robert, meanwhile, arguably the greatest landscape painter of his time, had spent many years in Italy studying poetic ruins. On his return to France he made a speciality of the genre, producing decorative views for the new wealthy classes. In this picture, which has stayed in the Marquis' family and is now being sold at Bayeux on 11 November (Bailleul Enchères), Travanet is seen at the window of his cell looking down at a group of women and children (probably those of his brother, Nicolas de Travanet) standing in the light. They contrast with the dark mass symbolising the prison environment. Robert makes admirable play with light in a highly original composition emphasising the perspective in the centre. This leads through the landscape to a view of Paris, the Panthéon and a delicately lit-up space: that of freedom.

Stéphanie Perris-Delmas





**Hubert Robert** (1733-1808),  
"La Visite du marquis de  
Travanet lors de sa détention  
à la prison Saint-Lazare", 1794,  
original canvas and stretcher,  
signed "H. Robert St L...",  
49.5 x 60 cm.  
Estimate: €120,000/150,000.



Corner cabinet forming a desk, attributed to Jacques Dubois (1694-1763), rich gilt bronze ornamentation, white Aleppo marble, 116 x 102 x 72 cm. Estimate: €200,000/300,000.



# Attributed to Jacques Dubois

The fifty-odd lots on offer at this Paris sale on 13 November include, if you please, a Titian, a corner cabinet attributed to the great Jacques Dubois and a French 17th century bronze after Giambologna, "The Abduction of Deianira" (the royal French collections contained several specimens of the subject...). The Europ Auction house is thus raising the stakes: hence some of the estimates. For Titian's "The Tribute Money" – mentioned in the collection of the piano manufacturer Sébastien Erard, an art dealer in his time, then in the catalogue of the Charles Sedelmeyer sale – it is asking €1.5/2M. [www.gazette-international.com](http://www.gazette-international.com) >

André Donati, the author of the catalogue "Tiziano e Paolo III: il pittore e il suo modello" with Lionello Puppi, dates the work from the Venetian master's late period. We know of three versions. This one, which includes the figure of Saint Peter, is similar to the version in London's National Gallery. Meanwhile, the estimate for the corner cabinet is around €200,000/300,000, a typical price range for Rococo furniture in Far Eastern lacquer. In 2010, a slope top desk by Jacques Dubois was sold in Paris for €684,000 (Marc Arthur Kohn). This was embellished with Japanese lacquer panels – more

## 13 NOVEMBER

sought-after at the time than Chinese lacquers, because they were rarer. This is probably why the Chinese lacquer here imitates the Japanese style. This corner cabinet, which comes from a French collection, is a fine illustration of the great cabinetmaker's Rococo style. A maker of luxury furniture, he produced items for members of the royal family, like Madame Elisabeth, as well as for marchands merciers. In the 18th century, Dubois made a number of pieces responding to the fashion for Far Eastern lacquers, like the famous so-called "Choiseul" desk in the Musée du Louvre and the commode now in the Musée Carnavalet in Paris, which he enhanced with elegant gilt bronze mounts. Here the defining feature of this corner desk, also embellished with "verniss Martin" lacquer, lies in its "equivocal" character, to quote Philippe Jullian – because its two doors conceal a desk...

Stéphanie Perris-Delmas

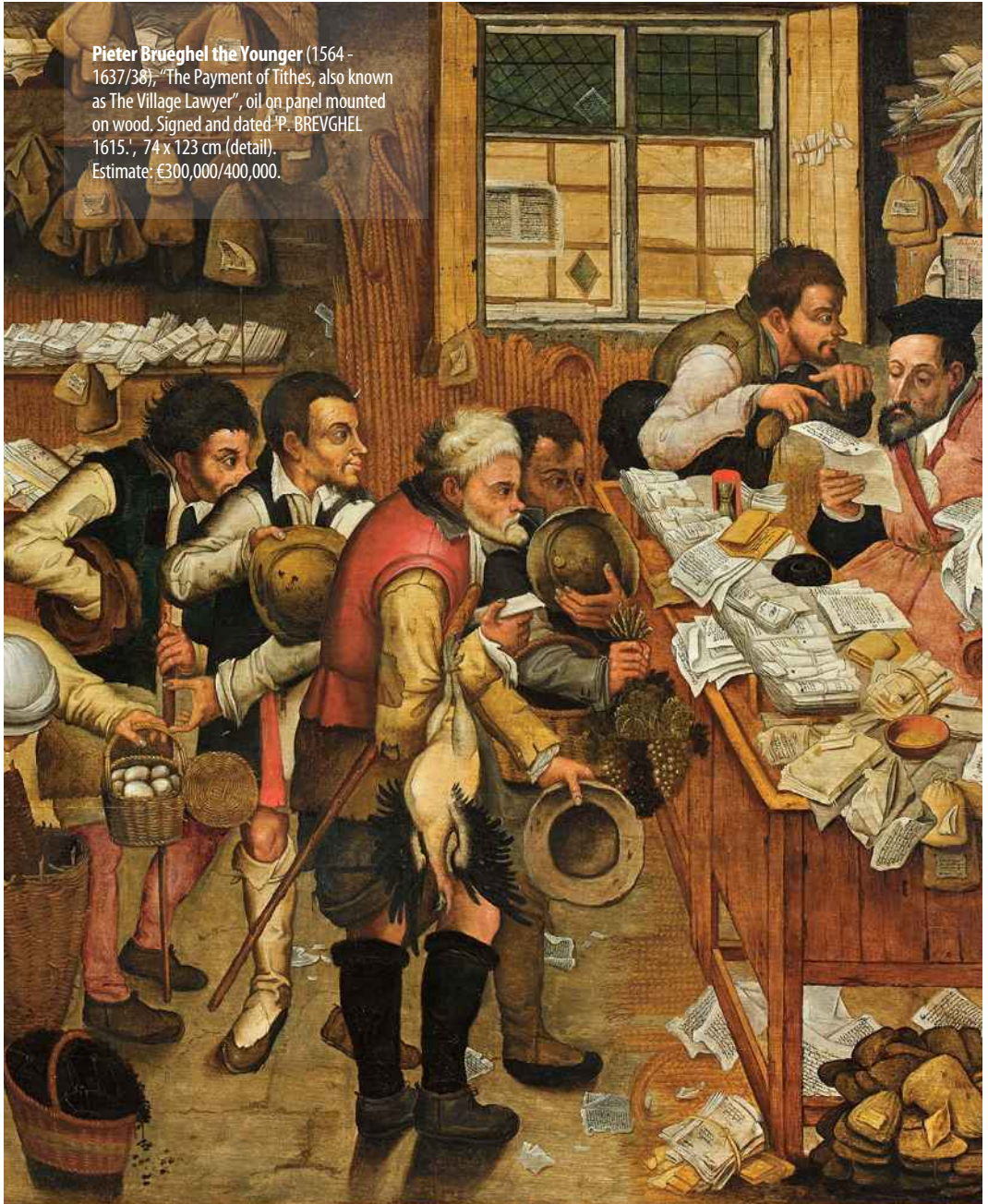
# It's in the bag!

## 13 NOVEMBER

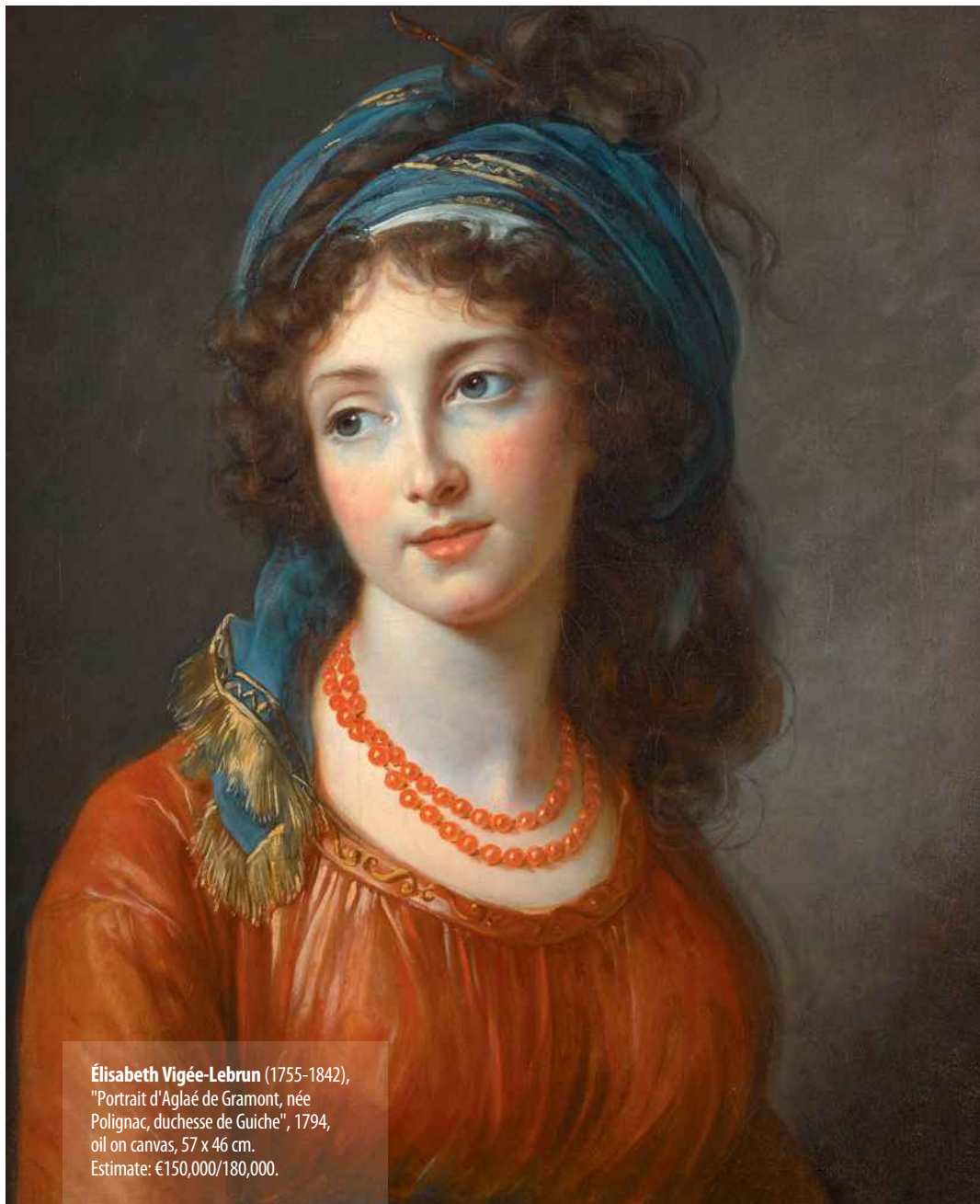
Programmed for the day the Paris Tableau fair opens (celebrating its third anniversary), this Paris sale staged by Artcurial features a choice selection of works from the 16th and 17th centuries – a somewhat rare occurrence in the market. Collectors could thus acquire a triptych by the Master of 1518, the name given to an Antwerp artist to whom a picture in Saint Mary's Church in Lübeck is attributed: a Life of the Virgin, bearing the date 1518. The Musée du Louvre has a painting by this Flemish Mannerist, who may have been the artist Jan Van Doornicke. These three oils on panel from an Italian collection will be on offer at between €120,000 and €180,000. However, the real star of this sale will surely be this 1615 painting by Pieter Brueghel the Younger. This has been in a private collection Paris since 1982. Bought that year for FF1,400,000 from Jacques de Mons, it had previously belonged to Mr. Dubsky, who had

bought it in 1937 for FF18,000 at the Guy Stein gallery, 2 Rue de la Boétie in Paris. The panel shows "The Payment of Tithes" (also known as "The Village Lawyer"), a subject so successful that the painter made several versions of it with different titles. The Musée du Louvre has one called "The Tithe", dated 1617. The series provides colourful evidence of how taxes were paid in the 17th century. The figure seated on the right of the composition is the man of law, the lawyer, whose raised position reflects his social standing. The peasants, meanwhile, meekly deposit their dues in the form of victuals, fowls and eggs – all pretexts for a realistic representation of humble everyday objects. This interior is overflowing with a whirl of papers, some of which are tied up in small hemp bags with labels. This was how legal documents were preserved under the Ancien Régime.

**Stéphanie Perris-Delmas**



**Pieter Bruegel the Younger** (1564 - 1637/38), "The Payment of Tithes, also known as The Village Lawyer", oil on panel mounted on wood. Signed and dated 'P. BREVGHEL 1615.', 74 x 123 cm (detail). Estimate: €300,000/400,000.



**Élisabeth Vigée-Lebrun** (1755-1842),  
"Portrait d'Aglaé de Gramont, née  
Polignac, duchesse de Guiche", 1794,  
oil on canvas, 57 x 46 cm.  
Estimate: €150,000/180,000.

# Vigée - Lebrun painted Aglaé

15 NOVEMBER

Coming up for sale at Drouot by Audap & Mirabaud, this charming portrait of Aglaé de Gramont leaves us in no doubt that this young lady was quite as ravishing as her mother, Yolande de Polignac, the friend and confidante of Marie-Antoinette. Born at the Château de Versailles on 7 May 1768, Aglaé was married at the age of 12 to Antoine-Louis-Marie, Duc de Gramont et de Guiche, earning her the charming nickname "Guichette". Louis XVI gave her a dowry of 800,000 livres: a more than handsome sum that enabled the couple to maintain their rank at court. Then the revolutionary storm struck. The Polignacs and their children rapidly fled into exile after the storming of the Bastille. They went to live in first Switzerland, then Italy, and finally Austria, where the Queen of France's friend learned of the execution of Louis XVI, then that of his wife. In 1792, Élisabeth Vigée-Lebrun, the sovereign's portraitist, arrived in

Vienna. She was received at the salon of Countess Marie-Wilhelmine von Thun und Hohenstein, where the artist was struck by the "large numbers of pretty women", as she wrote in her memoirs. Vigée-Lebrun introduced a new style of portrait that both resembled her sitters and enhanced their looks, preferring to paint princesses and duchesses in simple clothing, with little jewellery and not too much rouge on their cheeks. She was brilliant at rendering satiny fabrics, the lightness of feathers, the instability of a carelessly-placed hat and the halo of a hood around the face. Here, the luxuriant hair is held in place with just a broad pin: a speaking detail that only a woman painter would have noticed at the time. In 1801, the lovely Aglaé was called to serve Marie-Joséphine-Louise de Savoie, wife to the Comte de Provence, the future Louis XVIII. She died in Edinburgh on 30 March 1803.

Anne Foster

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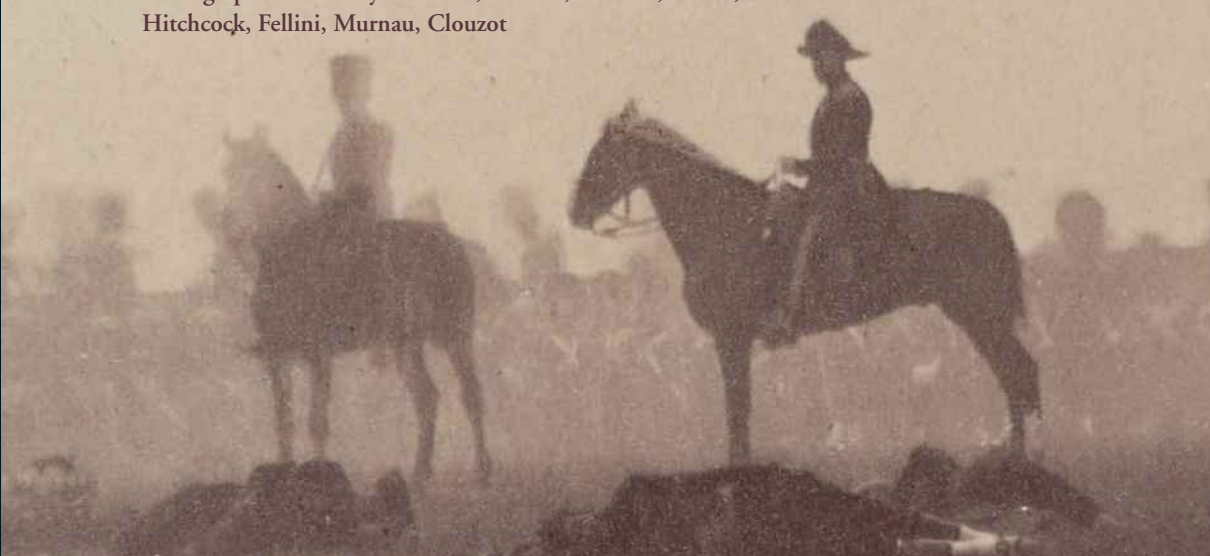
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35• Ramu Mask, New Guinea. H : 38 cm. 111• Bakongo head, Democratic Republic of Congo. H : 38 cm. Prov. : Olivier Klejman, 2003. 134• Bamileke Mask, Cameroon. H : 28,5 cm. 135• Punu Mask, Gabon. H : 31 cm. Prov. : dec. 1989 sale. 84• Lobi figure, Burkina Faso. H : 80,5 cm. Prov. : Gal. M. Durieu, 2002 (on catalogue's front cover).

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15 NOVEMBER 

## A valuable servant

Will this small funerary servant do as well as his acolyte from the Maurice Mathieu collection, sold for €111,528 (Auction Art Rémy le Fur & associés) on 10 October? In Ancient Egypt, these Ushebti – intended to replace the deceased in carrying out countless daily tasks in the after-life – have been posting steady bids for several months now. In October 2012, a blue earthenware model fetched the tidy sum of €917,000. Coming from the Charles Bouché collection, it was named after the great Seti I... The specimen here also dates from the 19th dynasty (1295-1186 BC). Made of wood with traces of red colouring, it bears the name of one Hat, an employee of the Harem, as we learn from the first line. The rest are a version of chapter VI of the Book of the Dead, the celebrated collection of formulas enabling the deceased to recover, among other things, the use of their senses, among other things. While Egyptians would have no fewer than 365 figurines made, one for each day of the year, no other Ushebti is called Hat, as we are told by the auction house (Beausant-Lefèvre), which estimates this unique model at €30,000/40,000. It comes from the former collection of Christine de Collongue, the grand-daughter of Alfred Durring, author of a study on “Egyptian monuments” published early last century, she was a former student of the eminent Egyptologist Pierre du Bourguet

Stéphanie Perris-Delmas

17 NOVEMBER &gt;

## Saudi Symbol

A speciality of the Osenat Auction House in Fontainebleau, the Napoleonic era will not be the only headliner this 17 November. Indeed, that honour could well go to this sabre gifted by the founder of Saudi Arabia – King Abdul Aziz bin Abdul Rahman al Saud – to Prince Ahmad Shah Khan, who was at the time Minister of the Royal Court in Afghanistan, governed by Nadir Shah. It was on 5 May 1932, in Jeddah, that this prestigious object sealed the Treaty of Amity that had just been signed by Afghanistan and the Kingdom of Najd and Hejaz. This official present was certainly worthy of the event, preceding Saudi Arabia's creation by only four months. The scimitar's shape, appreciated throughout Arabia, was chosen for this sabre mounted in gold and steel, endowed with an ivory plaque handle bearing a 78.9cm blade adorned with two engravings, the first

etched with "Allah" and the other honing a lion's head. The side of the scimitar's sheath is signed "Abdel Karim Amal (son of) Mohamed". The Saudi flag features a similar sabre, evoking the conquest and unification of the Kingdom under the Saud banner, etched in white against the green background of Islam. Of course, fans of the Napoleonic Empire will not be forgotten. They will be able to admire a portrait of Napoleon I, painted by Michel Martin Drolling in 1803-1804. Represented as a bust, Napoleon sports the uniform of the Imperial Guard's horse hunters (€30,000/40,000). Visitors should also take a look at the "Griefs de Sainte-Hélène" manuscript, a testimony that was drafted on 19 December 1816 by the Count of Las Case, denouncing the Emperor's conditions of detention (€20,000/25,000).

Sophie Reyssat





**Jean-Michel Basquiat** (1960–1988),  
 "Self portrait with tie", 1985, oil on  
 canvas, signed and dated on the back,  
 83.5 x 56 cm.  
 Estimate: €800,000/1.2M.

# Basquiat self-portrait

20 NOVEMBER

Tajan has assembled a wonderful cast for its contemporary art sale: firstly, a work by Miquel Barceló, "Bodegón Chinoise avec Buda" (Chinese Still-life with Buddha), mixed media on canvas, from 1985 (€200,000/300,000); a Robert Motherwell, "Summer Studio", acrylic on canvas, from 1977 (€500,000/700,000); and, in the lead role, a Jean Michel Basquiat. This self-portrait with a tie dates from 1985. It was painted while the American artist was staying in Saint Moritz with the art dealer Bruno Bischofberger, who became the young African-American prodigy's preferred European dealer in 1982. The two men became friends and Bischofberger

regularly invited Basquiat to stay with him in Switzerland. On 30 January 1983, the two posed for Christiane Bischofberger's camera at the Cresta Club in Saint Moritz. From a creative point of view, the year was marked by Basquiat's collaboration with Andy Warhol. As instigated by the art dealer, the two artists painted a joint work over the course of several months. In this self-portrait, a genre at which the artist tried his hand on many occasions, Basquiat depicts himself wearing a suit and tie. An oil on canvas, the work is more sober, more conventional and less graphic, although it does feature the famous toothy smile of these portraits. **Stéphanie Perris-Delmas**

# The mark of greatness

24 NOVEMBER

The tradition of seals dies hard in China. Small boxes containing red ink accompanied by elaborate decorative seals are still among the cherished souvenirs brought back by tourists visiting the country. Their mark is still an officially recognised signature, as it was during the period of the Warring States (480-221 BC). The art of seals reached its peak in the Middle Kingdom under the Ming Dynasty, when they became an integral part of calligraphy and painting. One example will most likely bring about another flurry of interest in the Saint Briec area (Armor Enchères). Just ten centimetres in height, it bears a poetic inscription written by the Emperor Qianlong himself and found in his book "Study of Calligraphy". Inspired by a famous line by the poet Tao Yuanming, dating back to 365-427 AD. It says: 'I feel the essence

of the life of a hermit, but I do not have the words to describe it.' Accompanied by delicately carved bas-relief decoration of scholars wandering through a mountainous landscape, this seal conveys the joy felt by the emperor when practising calligraphy and observing nature. The stamp would have been used to mark religious paintings and calligraphic works in Qianlong's personal collection, such as "The Shala Tree of Longevity", kept at the Tibet Museum, and a "Peacock Spreading its tail" painted by Giuseppe Castiglione and kept at the Museum of the Forbidden City in Taipei. A great scholar and art collector, the emperor owned more than 1,800 seals, 1,000 of which are kept at the Museum of the Forbidden City, while 700 are now thought to have been lost...

Caroline Legrand

**China, Qianlong period**  
(1736-1795), light soapstone  
seal with sculpted bas-relief,  
Zhuanshu inscription "Yi Jing  
Miao Kan Hui", 9.3 x 4.2 cm.  
Estimate: €200,000/300,000.





**Félix Vallotton** (1865-1925),  
"Église Saint-Anne à Cagnes",  
oil on canvas, signed and dated  
bottom left, 65 x 54 cm.  
Estimate: €80,000/100,000.



# Memory of Cagnes by Vallotton

Félix Vallotton travelled extensively and his travels gave him the opportunity to paint the landscapes around him: the Pays de Vaud, his native Switzerland, Normandy, Italy and the Netherlands... A recent book by Bruno Delarue, published by Editions du Seuil, focuses on this less studied portion of the artist's work which is nonetheless highly valued by collectors. And for good reason. Vallotton was a great landscape artist, playing with unique colour combinations, daring to use green and its variations in a way that few other painters have risked, producing a singular palette, far, far from reality. From 1920 onwards, the painter spent some of the year in the South of France at Cagnes-sur-Mer, a charming town that had accommodated the great Renoir before him, also for health reasons. There, the painter tackled the Mediterranean light. This overwhelming luminosity was wonderfully suited to his work, as if, finally, it gave him the excuse to simplify forms, eliminate details and play with the contrasts that characterise his work. He produced forty-eight landscapes during those four years at Cagnes-sur-Mer, from 1920 to 1924, notes Bruno Delarue in his work

25 NOVEMBER

"Les Paysages de l'Émotion". It seems Vallotton mainly dedicated 1922 to the preparation of his Parisian exhibition at Galerie Druet. Vallotton painted several of the most famous landscapes of Cagnes. In this painting he focuses on the village rooftops. From a little stony path, he embraces the architecture, reducing it to simplified forms dominated by the church spire. There is no human presence. Displayed at Galerie Druet in 1922, it was purchased by the novelist and critic Romain Coolus, a friend of Vallotton. The two men would collaborate on the journal *Blanche*. Presented by the novelist to the grandmother of the current owner, the painting's arrival on the market is timely (Audap Mirabeau); a retrospective exhibition dedicated to Félix Vallotton will be held this autumn at the Grand Palais de Paris.

Stéphanie Perris-Delmas

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*L'enfant prodigue, grand modèle, 1942*

Bronze sculpture with brown  
nuanced patina

Signed A. Rodin on the back of the  
right foot, on the base. Alexis Rudier  
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inside

Designed in 1884

Expansion in 1893-1894

139 x 87 x 75 cm

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This work is included in the archives  
of the Committee Auguste Rodin for  
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**Kees VAN DONGEN (1877-1968)**

*Venise, Princesse Russe*

Oil on canvas signed lower right

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\*China, 18th century - Libation cup in carved rhinoceros horn.  
H. 8.5cm - L. 15.5cm



China, Kangxi era  
(1654-1722)  
Huagu vase in porcelain.  
H. 46cm



Tibet, 17th century  
Bodhisattva Maitreya sitting in meditation.  
Bronze gilt - H. 28cm



\*China, 18th century - Fang ding in carved rhinoceros horn.  
H. 15.5cm - L. 11.5cm



\*China, 17th, 18th century  
Small libation cup in carved rhinoceros horn.  
(accidents and faults) - H. 7.5cm - L. 14.5cm

\*Pieces are only available to view via meeting and will not be shown at the exhibition or the sale.  
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# From Lord Amherst of Hackney

26 NOVEMBER

This soldier, standing in front of us in a walking pose, illustrates one of the most brilliant periods of Egyptian art, that of the New Empire. During the reigns of conquering pharaohs such as Amenhotep I and Thutmose III, the kingdom experienced unprecedented expansion, which resulted in a flowering of the arts that reached unrivalled levels of luxury. The statuary conforms to graceful canons; the bodies are slender while the faces have a kindly expression and a youthful beauty. The artists paid great attention to detail, such as the fine strands of this so-called Nubian hairstyle, the knot of the cord holding the loincloth or the sensual modelling of the body. This can also be found in another example, perhaps one of the most beautiful wooden statues of the New Empire, the exquisite Statuette of Tuy in the Musée du Louvre. Elegance is not our figurine's only asset. It also comes from the former collection of Lord

Amherst of Hackney (1835-1909). A member of the British parliament, this art enthusiast assembled a collection of Egyptian books and antiquities of the highest order, although he was forced by a reversal of fortune to sell part of it in 1906. His papyruses, including the famous Amherst-Leopold Papyrus, went to the Pierpont Morgan Library. Our statuette then passed into the collection of Ernest Brummer, an important dealer of Hungarian origin who lived in Paris. Assembled with the help of his brothers, his collection of objets d'arts was dispersed to New York, London and, in 1979, to Zurich. Its most recent owner was the New York-based Egyptologist Jack Josephson. Part of the Pierre Bergé & Associés' archaeology sale at Drouot, it will share the limelight with a set of five fragments of an Egyptian linen wall hanging, dating from the 4th to the 5th century, which depicts a passage from Exodus (\$1.5/2M). In a European collection since 1936, this painting is extremely rare, according to the expert Christophe Kunicki who reports fewer than ten ancient furnishing items, including those held at the Musée du Louvre, the Metropolitan Museum in New York...

**Stéphanie Perris-Delmas**

HD



Egypt, New Empire, late 18th dynasty,  
end of the reign of Amenhotep III.  
H. 27.8 cm. Estimate: 300,000/350,000.



**Attributed to Jacques Le Moyne de Morgues** (1533-1588) "Outina, chef Timucua" (Utina, Chief of the Timucuas), ink and watercolour on poplar or primed basswood panel. 58.5 x 42.5 cm (detail). Estimate: €50,000/80,000.



# A painter in America

Jacques Le Moyne de Morgues was the first European painter to discover America. This status has made him an idol amongst historians. Everything started with the discovery of Florida by the Spaniards in 1513. In the conflict over maritime supremacy, the French wanted to regain the upper hand against the Iberian fleet. Thus, King Charles IX, decided to send several expeditions to America in order to set up a new colony. In 1564, the painter from Dieppe, Jacques Le Moyne de Morgues, embarked on the vessel captained by René de Laudonnière, who was in charge of founding Fort Caroline. Both cartographer and illustrator, our painter produced the very first representations of the American coastline during the journey. He painted perspective views, reliefs, and descriptions of the fauna and flora, as well as portraits of the New World inhabitants. In order to beat the Spaniards, the French decided to try to form an alliance with the indigenous peoples. With this objective, Laudonnière and Le Moyne de Morgues established contact with the Timucua people. The painter took advantage of this incredible meeting to create several ethnographic compositions on their manners and customs, and in particular on the impressive figure of their Chief, Utina. With his muscular frame, extensively tattooed, and with his feathers and raccoon tail headdress, he certainly commanded respect. However, the adventure was short-

## 3 DECEMBER

lived. The Spanish troops massacred the French settlers but fortunately the painter and Laudonnière managed to escape together. While fleeing to England, they had to abandon the majority of the artworks that had been painted in America. Only one painting, now at the New York Public Library, and three albums of drawings, preserved in British and American museums, survived. Upon his return to Europe, Jacques Le Moyne de Morgues managed to reproduce part of his lost paintings from memory. This allowed the engraver Théodore de Bry to produce several publications on the New World and great voyages, of which no records were being kept. These works enabled the Europeans to discover the first images of American Indians. History could have stopped at that moment if it were not for this painting of the Timucua Chief, discovered 400 years later during the relocation of a farm at the Château de Médan in the Yvelines département. This incredible survivor amongst Jacques le Moyne de Morgues's other paintings will be sold on 3 December in Toulouse (Marc Labarbe). A not-to-be-missed opportunity!

**Caroline Legrand**

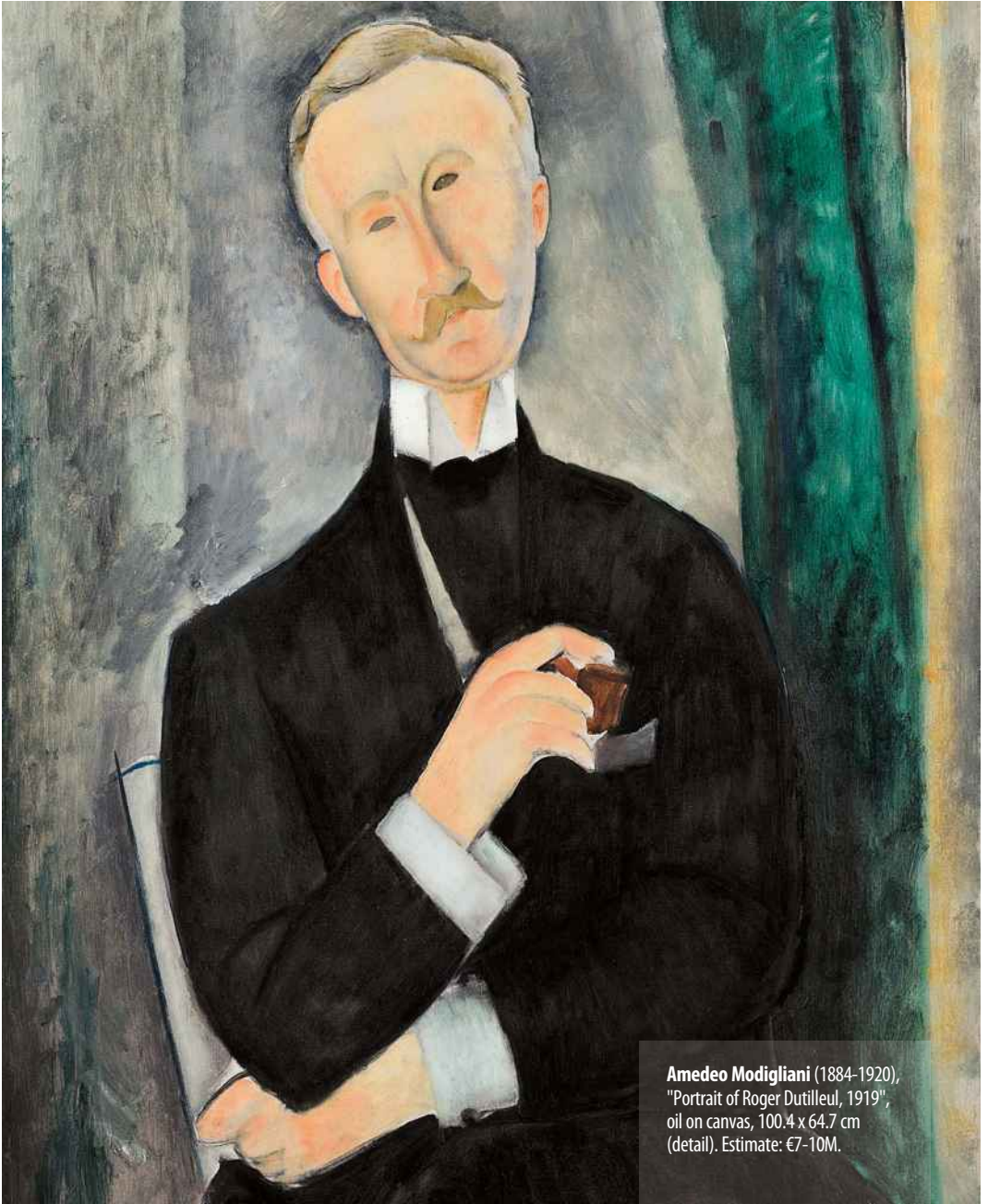
# Proustian grace

4 DECEMBER

One of the first promoters of Abstract art and Cubism, Léonce Rosenberg (1879-1974), a Parisian art dealer, considered this portrait a masterpiece. We had been forewarned. If you then add to this the artist's name, Amedeo Modigliani, and the work's exclusive origin – the model's descendants – you have the headline for an upcoming sale in Paris (Sotheby's). Roger Dutilleul (1873-1956), a visionary collector of the likes of Gertrude Stein, Sergei Shchukin and Ivan Morozov, was one of the first to be interested in Fauvism and Cubism. A young bourgeois working as a public auditor at the "Cour des Comptes" (National Audit Office) and company director, he was forty when he bought his first works of art from the gallery owner Daniel-Henry Kahnweiler. Bold and well informed, he did not hesitate to purchase a revolutionary painting that was at the time misunderstood by institutions and the public alike. His apartment walls were quickly

covered by paintings from Derain, Van Dongen and Vlaminck, then by Picasso, Braque and Léger. Roger Dutilleul liked acquiring paintings and equally enjoyed meeting the artists. He certainly did so at the right time. He met Amedeo Modigliani in 1918 through the art dealer Paul Guillaume. He almost immediately became one of the artist's most fervent admirers, purchasing almost 10% of his productions, or namely seventy-five paintings. The Polish poet Leopold Zborowski (1889-1932), merchant and friend of Modigliani's, suggested that Dutilleul pose for the artist at his place in Rue de Monceau, surrounded by his collection's masterpieces. Hence, between 16 and 18 June 1919, he posed for the artist daily. The result was this magnificent portrait in which Modigliani revisited the chromatic palette of his first Cubist paintings, giving his model a "Proustian grace" as he had done for his first patron, Paul Alexandre. In the words of Roger Dutilleul, 'there is no such thing as abstract or figurative, there is only good painting.' It would be difficult not to be convinced of that when looking at this portrait, reminiscent of a certain Paul Cézanne...

Claire Papon



**Amedeo Modigliani** (1884-1920),  
"Portrait of Roger Dutilleul, 1919",  
oil on canvas, 100.4 x 64.7 cm  
(detail). Estimate: €7-10M.



4 DECEMBER HD >

## On the side of the angels....

This delicate angel, gracefully holding a drape of its cloak with a smile upon its lips, once adorned the altar of a 13th-century church, an arrangement illustrated wonderfully by "The Mass of Saint Giles" (c. 1500), a picture kept at the National Gallery in London. Playing a symbolic role, these messengers, perched on columns, reminded the faithful of the sacrificial meaning of the mass - in their hands, draped with veils as a sign of respect, they carried the instruments of the Passion. Saudemont's angels, at the Musée d'Arras in France, are perhaps the most beautiful examples of this angelology that was so widespread in the 13th century, particularly in Northern France, in Artois, Normandy and Champagne. With a slender figure, cleverly positioned drapery, delicately fringed hair, a youthful face and smiling beauty, this style first appeared in 1220 at Saint Germain l'Auxerrois in Paris. Due to go under the hammer on 4 December at the Paris auction house Piasa (€100,000/150,000), this example comes from a collection in Versailles. Although it is missing one of its arms and its wings, it belongs to the famous late 13th-century production of which "only twenty have been identified, held in major museums or private collections throughout the world," according to the sale expert Laurence Fligny.

Stéphanie Perris-Delmas

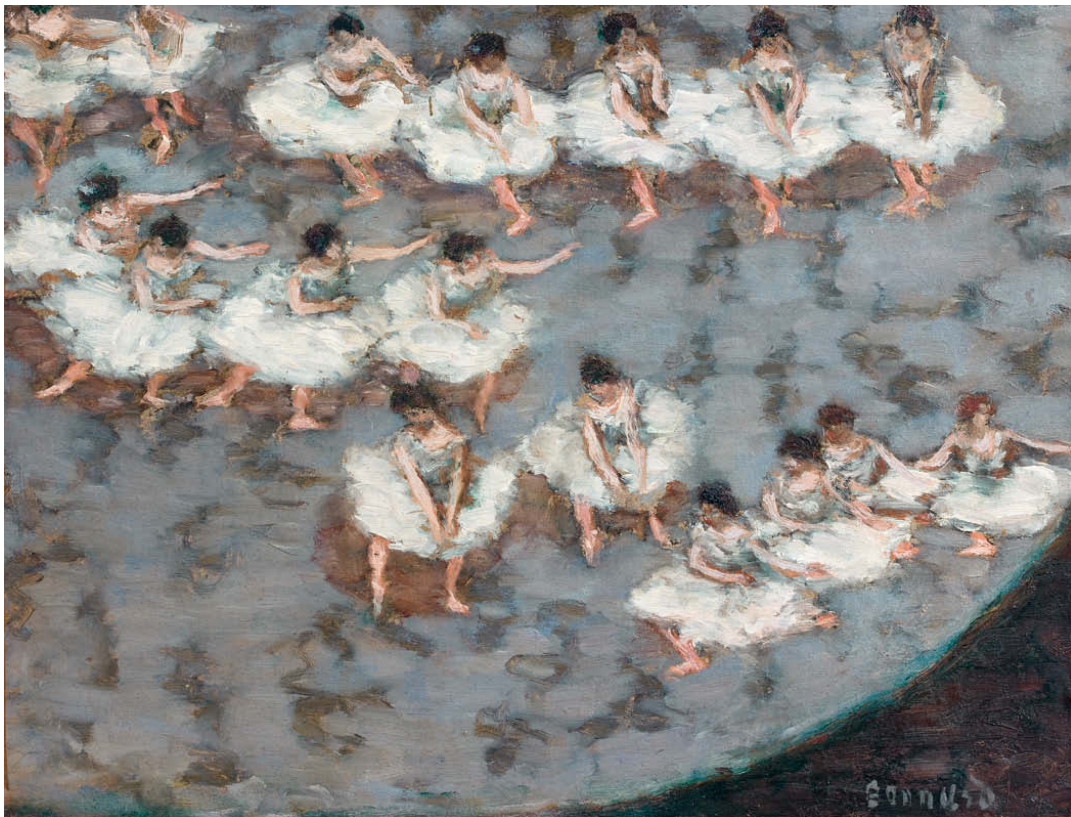
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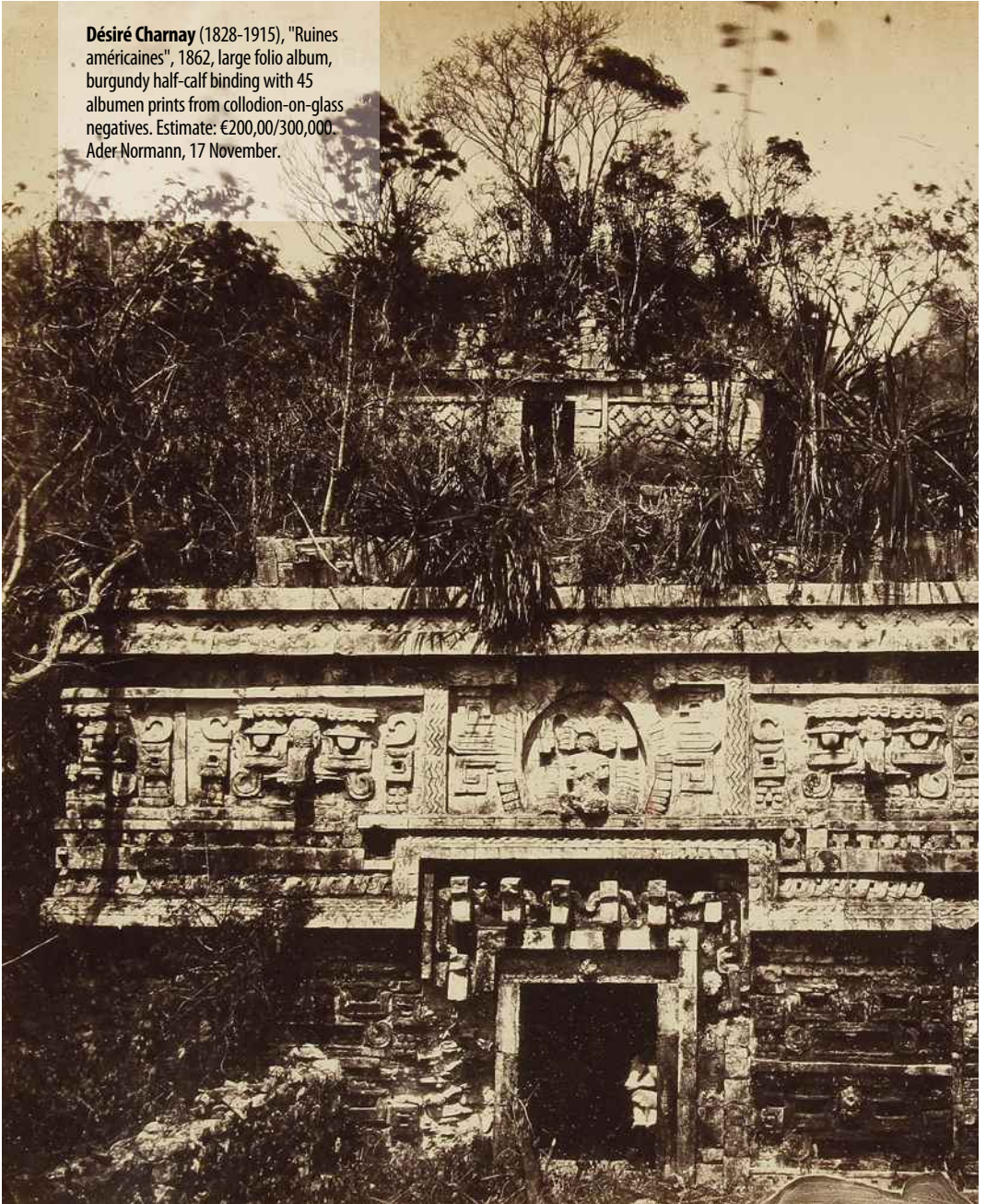
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# A very photogenic season

If ever one were wondering where Paris ranks on the world stage of photography, the 2013 agenda gives an unequivocal answer: highly, very highly! The large number of sales orchestrated in November during Paris Photo, a very influential photography fair, confirms this. Primitive works of art, considered more rare, will hold a prominent place at the fair. As such, one of the great privileges of this edition will be the opportunity to own, or admire – the value of this piece is, after all, around €200,000/300,000 – Désiré Charnay's "Cités et ruines américaines", an item that has been described as "museum quality" by the [Ader Normann Auction House](#). Let's not forget that to this day, the highest bid for an album from this photographer was €159,750 (source Artnet), placed during the sale of the Jammes collection in Paris (Sotheby's) in March 2002. The album was comprised of 64 photos on Madagascar, taken during Désiré Charnay's 1863 voyage. Six years earlier, our adventurer, commissioned by the Ministry of Fine Arts, had stayed almost eight months in the United States before reaching Mexican cities such as Mitla, Palenque, and Izamal. Charnay managed to photograph incredible Mexican sites, often in very harsh conditions.

Upon his return to France, he published the album "Cités et ruines américaines" (1862); the previous year, a luxurious copy of 45 gold-toned prints had been gifted to Napoléon III (Bibliothèque nationale de France). In 2007, the Quai Branly Museum held a fascinating exhibition on this important French explorer and archaeologist, presenting the most significant number of photographs, every known negative, and more than 500 albumen prints of his many journeys to Mexico, Madagascar, Australia, and Java. The "Cités et ruines américaines" album from the Sèvres manufacturer, lent to the museum, was included in the exhibition. There exist about fifteen examples in which Désiré Charnay proves to be a talented photographer. Our album, along with that of Napoléon III, is one of the oldest, preceding the 1862 edition. The presence of handwritten captions (which were not handwritten by Charnay, unlike in the imperial copy) gives extra details that are not available in the published albums. Our specimen also includes two original images of the Aztec calendar and the gigantic figure. Furthermore, the album belongs to the Paris Catholic Institute's photographic archives, founded in 1875 and considered as one of the most important collec-

**Désiré Charnay** (1828-1915), "Ruines américaines", 1862, large folio album, burgundy half-calf binding with 45 albumen prints from collodion-on-glass negatives. Estimate: €200,00/300,000. Ader Normann, 17 November.





**Gary Schneider**, "Henry" 2000, analogue print, 91.4 x 73.7 cm.  
Estimate: €3,000/5,000. Tajan, 19 November.

tions of the 19th century. Given that the other two albums are part of the public collection, this sale is a unique opportunity. More than 200 lots will be dispersed, making up three quarters of the total of the archives. This collection includes other choice items, such as a Charles Nègre album dedicated to the Vincennes Imperial Hospital, officially commissioned by the Emperor (gifted by Royer-Collard) in 1858, and an 1855 "Panorama of Paris" by the Bisson brothers, composed of two albumen prints from collodion negatives (€10,000/15,000). Primitive photography amateurs will be very pleased to know that the sale will also include nine Alphonse Delaunay prints on the Clichy Barrier – situated near the Le Gray workshop where he used to give photography lessons (€10,000/15,000) – and the album consisting of 71 paper

prints of the "Mechanism of Human Physiognomy" (€20,000/30,000). This latter album is dedicated and signed by "Duchenne de Boulogne for Monsieur Émile Littré", the author of the famous French language dictionary. For those wishing to buy works by Gustave Le Gray, a key figure in the speciality, we welcome you to rue Matignon on 14 November, where Christie's will offer two classics: "La Vague brisée" for €80,000/120,000 and "Hêtre" for €100,000/150,000. May we remind you that in June 2011, his "Bateaux quittant le port du Havre" sold in France for €917,000 (Rouillac). That day, the **Kapandji Morhange Auction House** sold a beautiful ensemble of three Normandy maritime artworks dating from the 1858 imperial voyage to Cherbourg (see photo), as well as a collection of 18 views of the Châlons camp, created at the workshop from collodion-on-glass negatives, which included the 1857 "Moulin à roue à Aube" for €25,000/30,000. "Manoeuvres du 3 octobre" offers a deliberately aesthetic bias, playing with the contrast of the bright sky and the dark ground (€8,000/12,000). Le Gray was the first photographer to cover the inauguration of the military camp on 30 August 1857. We will also focus on his student Alphonse Delaunay's 250 collodion-on-glass negatives and original prints; the Petit Palais Museum in Paris presented an exhibition on the photographers from the Le Gray School, entitled "Modernisme ou Modernité", where one could admire the work of this photographer from Rouen. Although his production is yet to be fully discovered, the photographs proposed here – the Honguemare corpus (€8,000/10,000) – will highlight a more intimate photographic practice in which Delaunay poses with his wife or his mother-in-law, Madame Chastellain. Please note that this Parisian section dedicated to "Primitive photography" will also introduce two rare daguerreotypes from the early 1840s (Sotheby's), attributed to Jules Forest, the bookseller and editor from Nantes who had been at the forefront of exhibiting daguerreotype plates in his shop situated near the old port. In 2011, the same auction house had accepted a bid of €54,750 for "Nantes Inondation de 1843" (1843 Nantes flood); the caption on the daguerreotype is in the same handwriting as the notes and title on the view of the "Quai Baco" (€25,000/35,000), available on 15 November. The other "Vue de Nantes" (View of Nantes) is probably older, from 1841 (€40,000/60,000).



## Collections of Gaillard, Buhl and others

Post-War photography will have a place of honour in this autumn programme. This is no coincidence, given that 1920s and 1930s Paris was particularly rich in experimentation; the City of Lights attracted all the greatest photographers, such as André Kertész and Manuel Alvarez Bravo. Their photos make up the core of the collection from the world-renowned photography gallery Agathe Gaillard, which will be sold at Christie's on 14 November. A portfolio of 15 analogue photographs from the Mexican artist Alvarez Bravo is valued at €20,000/30,000. It is impossible to talk about these years without mentioning Man Ray and his triptych entitled "The Automatic Message" (€200,000/300,000), also being sold at Christie's, which will make for a nice showcase of surrealist photography. Less well known, Aurel Bauh's work will arouse keen interest.

Her photography exhibition at the Centre Pompidou during "Voici Paris – Modernité photographique 1920-1950" (old Christian Bouqueret collection), has no doubt contributed to this. The Kapandji Morhange sale (14 November) of 150 photographs from the Romanian artist, a collection of works assembled throughout these last thirty years, will certainly leave a mark. The 1929-1930 "Vision (2)", accomplished during her first trip to Paris, manifests his close bond with the surrealists (€2,000/3,000). Another perspective, that of Jean Moral, is of interest to the **Millon Auction House**, which is presenting 150 photos from the collection of Reynaldo Luza Argaluz, art director for the New York magazine Harper's Bazaar, which Moral worked for as a fashion photographer. The collection features, amongst other works, images from his famous series dedicated to his wife Juliette (€600/800 for the vintage analogue print). The **Tajan Auction House** also highlights a collection from

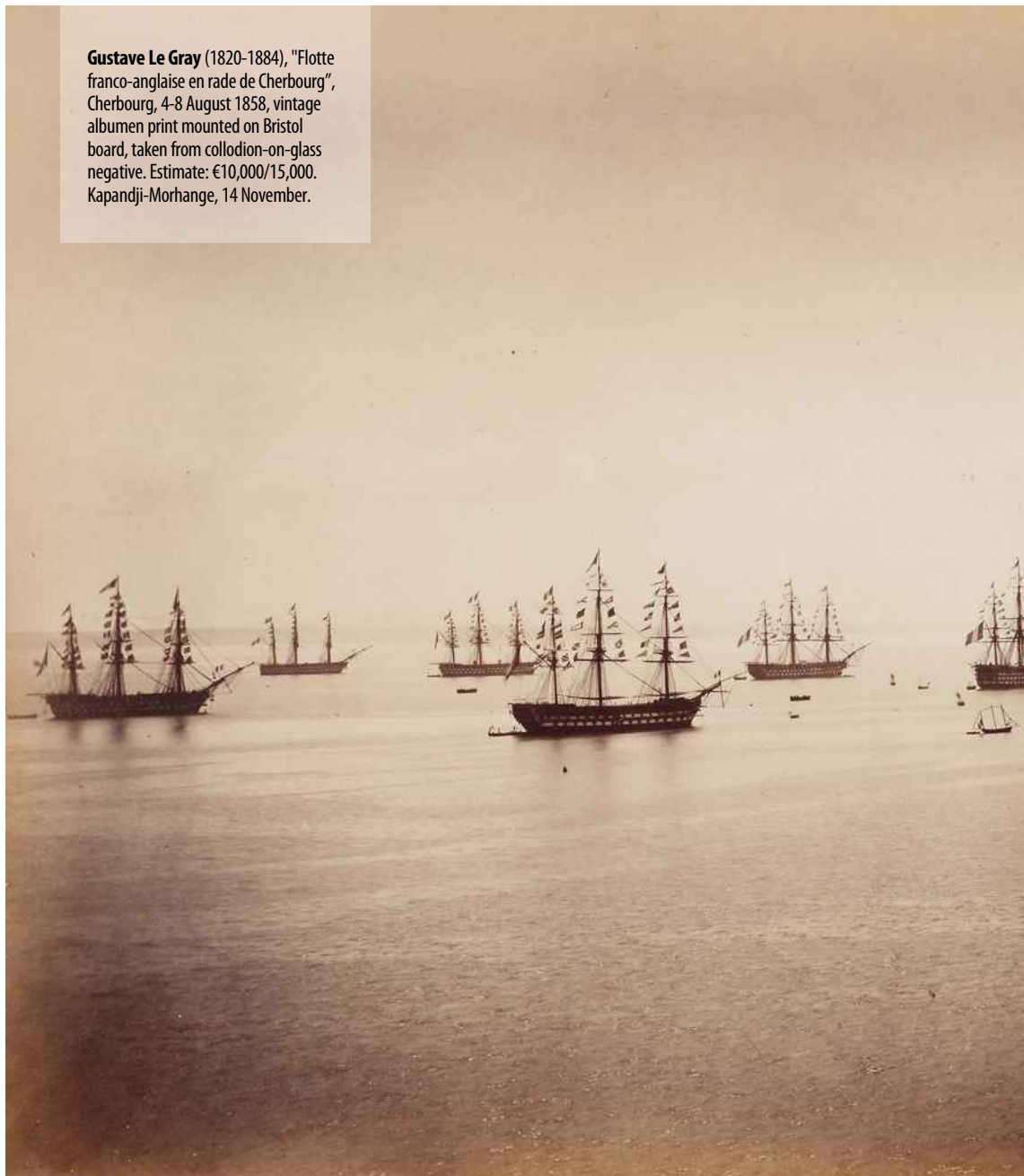


**Henri Cartier-Bresson** (1908-2004), "L'Araignée d'Amour", Mexico, 1934, signed and dedicated "À Buñuel". Estimate: €30,000/50,000. Christie's, 14 November.

Mexico 1934

a Buñuel  
avec l'amitié de  
Henri Cartier-Bresson

**Gustave Le Gray** (1820-1884), "Flotte franco-anglaise en rade de Cherbourg", Cherbourg, 4-8 August 1858, vintage albumen print mounted on Bristol board, taken from collodion-on-glass negative. Estimate: €10,000/15,000. Kapandji-Morhange, 14 November.





New York philanthropist Henri Buhl, dedicated entirely to the hand; gathering prints from the 19th century, this theme immediately interested photographers in more contemporary works. This collection has been presented several times already, notably at the Solomon R. Guggenheim Museum in New York in 2004; part of the collection was even successfully sold in December 2012 in New York (Sotheby's). On 19 November, almost 400 lots of this famous ensemble will be presented, a selection favouring the European context, as specified by the auction house. In particular, Gilbert & George's 1973 "Bottle Bar" (€50,000/70,000), Andreas Feininger's famous 1984 "Photojournalist" (€6,000/8,000), and Gary Schneider's 1995 analogue print (€4,000/6,000) should be noted. Another date to remember, 21 November, focusing more broadly on 20th century photography, will see the opening of **Piasa's auction** "L'Ailleurs". Starting with photos from the first explorers, like the famous Désiré Charnay ("Palais des Nonnes, à Uxmal, Yucatan" (€3,800/5,000), the catalogue also includes 20th century icons such as Brassäi, Henri Cartier-Bresson, and a print from the Georges Fèvre collection "Dance in Bali" (€18,000/25,000), up to more contemporary artists with Alain Fleischer. This is a great opportunity to get your hands on "Le Bain turc" from the "Voyages parallèles" series (€10,000/15,000). **Stéphanie Perris-Delmas**

## SAVE THE DATES

14 November, Christie's  
 14 -15 November, Kapandji-Morhange  
 15 November, Sotheby's  
 15 November, Millon & Associés  
 17 November, Ader Normann  
 19 and 20 November, Tajan  
 21 November, Piasa Rive Gauche

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# In the world

## Collection of Dr. Gustav Rau

### LONDON

Heir to a family of industrialists, Dr. Gustav Rau devoted his life to art and humanitarian aid; his two passions came together after his death as it was his wish that his vast collections be sold off in aid of UNICEF. Up for auction at Bonhams in London, the collection is surprisingly diverse; from old master painting to African masks, silverware and sculpture. One masterpiece dominates, the "Portrait du Duc d'Harcourt" by Jean-Honoré Fragonard; a "fantasy portrait" of stunning brilliance, it is one of the last of the set to remain in private hands. It was one of the masterpieces from the collection to have been put on display at the Musée du Luxembourg in Paris in 2000 as part of the "De Fra Angelico à Bonnard" exhibition. One very different work is the large, late 15th-century "Crucifixion" (£1/1.5m) by

the German school, which has a complex composition. Another change in genre and period, this time with a work by Prud'hon, the delicate "Portrait de la Duchesse de Montebello" (£700,000/1M) or "Volatiles sur une terrasse" by Th. de Hiepes (£400,000/600,000). More recently, the brilliant colours of a "Cour fleurie" by Sorolla y Bastida (£150,000/200,000), like a firework, contrast with the sober palette used by Camille Pissarro for "Le Grand Noyer à l'Hermitage" (£200,000/300,000). There are a number of more modest estimates despite the richness of the collection: the lots starting at £1,000 are within everyone's, or almost everyone's, reach. Something that should make this sale even more successful, and worth repeating, is that the proceeds will be going to a good cause.

Xavier Narbaitz





**Jean-Honoré Fragonard** (1732-1806),  
"Portrait of François-Henri, 5th Duc  
d'Harcourt", half-length and looking  
over his shoulder to his left, oil on  
canvas, 81 x 65 cm. Estimate: €15M.

## LONDON ○

### Bathers on the Lido by Léon Bakst

In the midst of an assortment of paintings, icons and works of art that will be going under the hammer at MacDougall's Auction house on 27 November, comes "Bathers on the Lido, Venice", a painting by Russian painter Léon Bakst. Estimated to reach between £600,000 and £1,2M, this oil on canvas depicts dancers from the Paris-based ballet company Ballets Russes holidaying in Venice, one of whom is thought to be the famous choreographer Vaslav Nijinsky (the figure in black swimming trunks in the foreground). During this period, Bakst was working as a designer for the company, creating sets and costumes for numerous productions. It was just a few months ago that his colourful and exotic costume design for "The Firebird" was celebrated in MoMA's 1913 Centennial Celebration. The painting, shown here, is expected to be popular at auction as it is the last of the three large-scale pictures in his Lido cycle in a private collection. As well as this, Bakst predominantly worked with watercolours so oil paintings by the artist are hard to come by. **Natalie Russell**





## BERLIN ○

### Lyonel Feininger

The history behind this painting, “The Young Man From the Village” (c. 1917), by well-known expressionist Lyonel Feininger, is particularly interesting. According to Ulrich Luckhardt, a Lyonel Feininger expert, it was left in the hands of a Dr. Hermann Klumpp in Quedlinburg (Germany) after the artist and his Jewish wife fled the country for America in 1937 due to rising Nazi power. After many years of waiting, it was returned to its creator and, since the mid-1980s, took pride of place in T. Lux Feininger’s (the artist’s youngest son) dining room. On the reverse are labels from the Acquavella Galleries and the Whitney Museum of American Art, both in New York, for the exhibitions in 1985/86 and 2010/11. Estimated at €500,000 to €700,000, it is part of a diverse collection of selected objects and works that will be going up for sale at German auction house Villa Grisebach on 28 November. Let’s hope its new owner will cherish it as much as the Feininger family did for so many years!

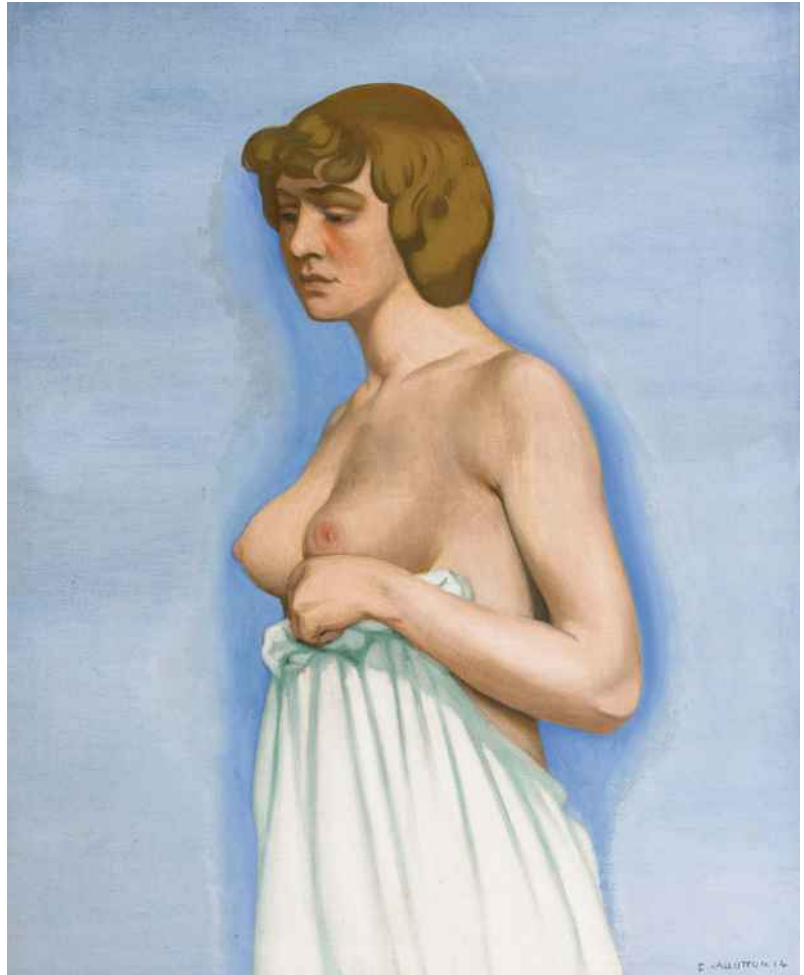
N. R.

## COPENHAGEN ○

### by Peder Severin Krøyer

A painting by the 19th-century Danish Painter Peder Severin Krøyer will be going up for sale on 26 November at Bruun Rasmussen's international winter auction (26 November to 5 December). "Skagensfiskere gaa ud" (Fishermen from skagen on their way out) was created after Krøyer's return to Skagen following his travels around Europe, which would explain the painting's rather impressionistic style. Dating from 1896, it featured in H. Chr. Christensen's "A Catalogue Raisonné of the Works of P. S. Krøyer" (no. 580). It is expected to sell for €270,000 to €400,000. **Natalie Russell**





BERN ○

## Vallotton, "The Fire under the Ice"

While the Grand Palais celebrates the work of Swiss painter Félix Vallotton with the exhibition "The Fire under the Ice," a painting by the artist will be going up for sale this month. "Femme tenant sa chemise" (Woman holding her shirt), is a perfect example of Vallotton's work during his "période de maturité" (1909-1925). Its simple background encourages you to focus your attention on the girl, whose saddened look is very moving and thought-provoking. This oil on canvas, estimated to sell for around €68,000, will feature in Dobiaschofsky's autumn auction in Bern (6 to 9 November).

N. R.



Vincent Van Gogh, *La Crau de Montmajour*, 1888

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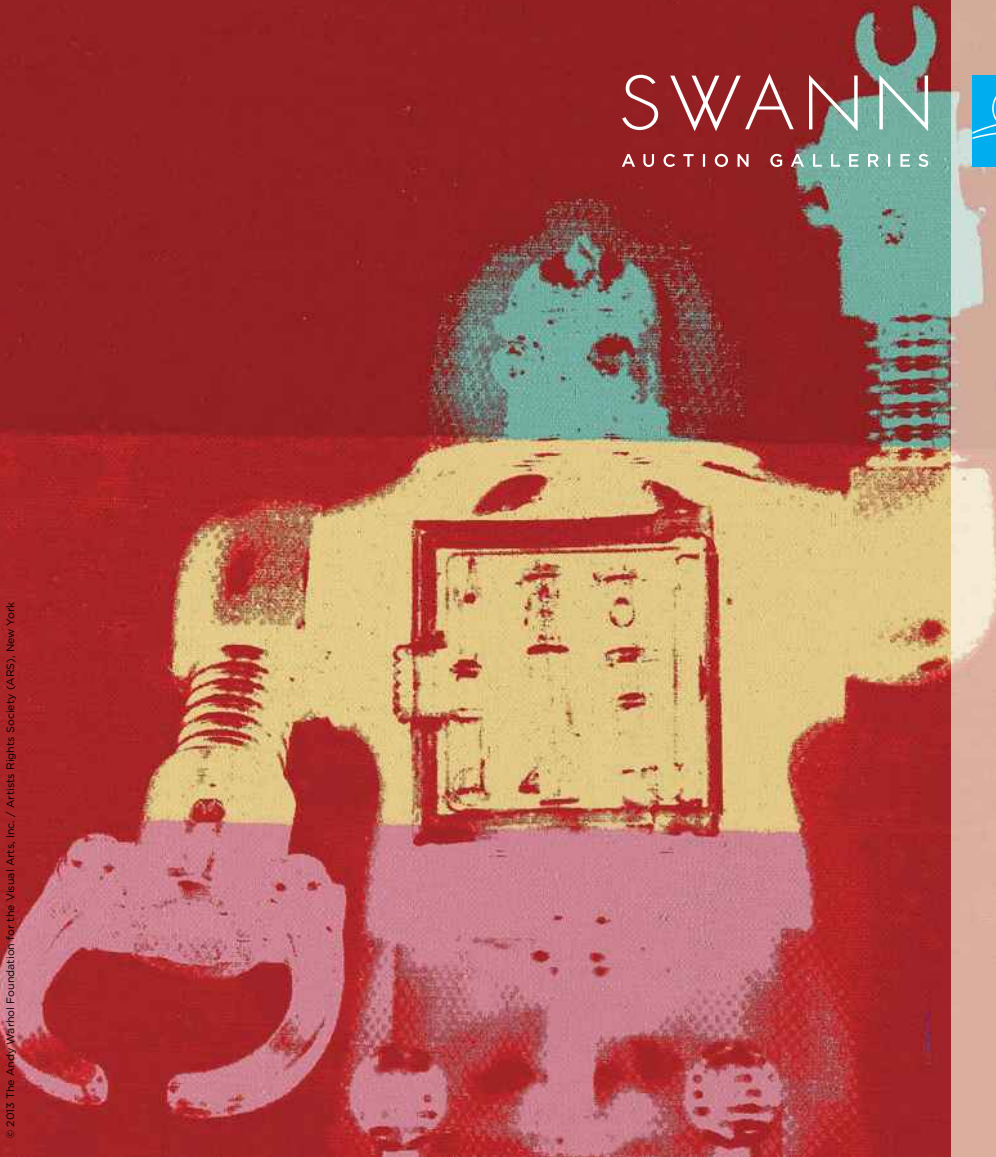
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Andy Warhol, *GA-43 Robot* (detail), unique color screenprint on canvas, 1983. Estimate \$70,000 to \$100,000.

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Oskar Kokoschka, *Venice, Bacino di San Marco*, 1948, oil on canvas, 65 x 90 cm, € 350.000–700.000

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# Zieseniss Collection

## NEW YORK

Come along to Sotheby's in New York on 6 November for an opportunity to bid on eighteen paintings from Impressionist landscape masters. Drawn from one unique source, the Zieseniss collection, the ensemble has an estimated value of €9-13M. Christian Otto Zieseniss (1865-1938), a businessman and diplomat, collected these paintings at the beginning of the 20th century. While frequenting all the important art merchants on both sides of the Atlantic, this man refined his perspective and developed an excessive taste for sensitive images of landscapes, atmospheric variations, and changes in light. His son Charles-Otto (1915-2000) and his grandson Jérôme, who were passionate about History – the former was the vice-president of the Napoleon foundation and administrator of the Malmaison, while the latter led the French Committee for the preservation of Venice – both culti-

vated the family collection and completed it with different types of art. Remember that on 5 December 2001, Christie's successfully sold Charles-Otto's art collection in Paris. But let's get back to our Impressionist masters, Gustave Courbet in particular, whose painting "Étretat, les falaises" (see photo) carried the seeds of the Impressionist revolution. Modern in its construction, one can admire the monumentality of the rocks and the chromatic nuances of the painting. Produced in 1870 and hidden away since 1940, this seascape has an estimated value of \$2-3M. Alfred Sisley and Camille Pissarro will be the other headliners of the evening. One will be able to admire Sisley's "La Passerelle (chemin de halage du canal du Loing)" and "La Seine à Bougival" in the West of Paris, respectively valued at \$1.8M and \$2.5M. Camille Pissarro, on the other hand, chose Pontoise and its surrounding areas as one of his favourite motifs. The "Côteaux de Thierceville", situated in the Epte valley on the Norman Vexin plateau, dates from the late 1890s. The estimated value for this ode to work and nature is between \$2-3M.

Claire Papon

HD

**Gustave Courbet** (1819-1877),  
"Étretat, les falaises", oil on canvas,  
65.4 x 81.3 cm.  
Estimated: \$2-3M.





## GENEVA

### For Princess Faiza of Egypt

There will be two auction sessions on 12 November for this sale of 286 lots (Christie's). Is Geneva rene-ging ties with royal splendour? It would seem so, based on the number of pieces from regal origins, starting with the one on the catalogue cover, a diamond necklace created by Van Cleef & Arpels for Princess Faiza of Egypt. This necklace (approximately CHF 3M) features nine pear-shaped emeralds from the House of Bavaria, via the Belgian and Italian sovereigns. Another necklace, comprising seven strings of natural pearls en chute, is from an unidentified royal family (diam.: 17.05-5.1 mm, CHF 2.8-4.2M). There are also a dozen pieces that belonged to the House of Savoy, including a splendid Art Deco clock by Laclouche (CHF 60,000-80,000), as well as a sautoir necklace inset with diamonds long enough to be made into four bracelets (same estimated value).

Xavier Narbaits

## NEW YORK

### Jan Krugier Collection

Preferring Geneva to London or New York, Jan Krugier forged a successful career as an important modern art dealer in the city; for the love of art, he built a collection worthy of the greatest collectors with similar success. The beautiful selection offered at auction, including over 150 lots divided between two sessions taking place at Christie's New York, hails from this collection. The main session opens with an amusing "Cigare", created in 1941 by Picasso and purchased in Paris at the sale of the Dora Maar collection (\$200,000/300,000); the master is well-represented in this sale as Jan Krugier handled a portion of his estate. The canvasses include: "Autoportrait écrivain" (1971, €6/8M), "Claude et Paloma" (1950, \$9/12M), "Paulo en costume d'Arlequin" (1926, \$1.5/2M), and "Nu étendu" (1908, approximately \$2M). The sculptures include: "Jeune Homme" (1958, \$5/8M) and "Maquette pour le Chicago Civic Center" (1962, \$25/35M). Several other works by Picasso should also be mentioned, but that would be to do a disservice to the diversity of a collection that, from Turner ("Lake Lucerne", watercolour, \$180,000/250,000) to Basquiat ("Crisis X", 1982, \$3/4M), has a broad focus.

X. N.

## LONDON

### Mrs T.S. Eliot's Collection

Christie's will sell Mrs T.S. Eliot's collection on 20 November. Valerie Fletcher was the assistant, then the wife, of the writer Thomas Stearns Eliot; one of Eliot's works was adapted into the musical "Cats", which was incredibly successful and...brought in significant earnings for the couple. Mrs Eliot thus threw her energies into collecting a remarkable ensemble of drawings, watercolours, and miniatures, all in the best British tradition. The highlights of the lot are the miniatures, which form a decidedly consistent collection while depicting two centuries of the genre's history. The pieces sometimes come from illustrious origins such as the Panhard collection (two representations of flowers by G. or S. Van Spaendonck, £10,000/15,000 each) and even more significantly, J.P. Morgan's collection. Indeed, some of the pieces from the famous financier and connoisseur include: "A Lady of the Court of Elizabeth I" by N. Hilliard (£100,000/150,000), two others by I. Oliver (£40,000/60,000 and £50,000/80,000), of which the standing figure of the "The Second Earl of Essex" (£300,000/500,000) should form the climax of the auction.

X. N.





Lucio Fontana "Concetto Spaziale", 1968, watercolour, 60 x 60 cm, and "Six cuts", watercolour on canvas, 1968. Estimate: SEK 8/10M.

# 1968 Concetto Spaziale

There will be more than 500 lots available at this two-day sale – some of them at a modest value – which will take place on 12 and 13 November (Stockholm Auktionverk). Post-war and contemporary art will be the headliners of this auction, focusing, not surprisingly, on the creations of Scandinavian artists. “Le saut à la corde”, a bronze statue by L. Cronqvist (SEK 400,000/500,000), will appear next to several pieces by O. Billgren, such as the 1971 painting “Interior” (SEK 400,000/500,000, exhibited the year of its creation at the 7th Paris Biennale). Take note of J. Nordström’s 2001 collage “The Band Stand” and A. Bengtsson’s 1962 “Flickrummet” (SEK 600,000/800,000 each). International art will also make a special appearance, starting with N. de Saint-Phalle’s circa 1968-70 “Mini nana acrobate” painted resin, SEK 80,000/100,000. Next, we have a drawing by J. Cage (SEK 60,000/80,000), followed by J. Dine’s “Robe de Chambre”, a piece in oils and pastels (1980, SEK 500,000/600,000), and a water-

## STOCKHOLM

colour on canvas by Fontana, expected to sell for SEK 8-10M. The sale will continue with a large chapter dedicated to Scandinavian design. P. Kjaerholm’s chair “PK22” has an estimated value of SEK 15,000/18,000 or SEK 30,000/35,000, depending on whether the chair is sold alone with a rattan seat, or as a pair upholstered in leather. H.J. Wegner’s “Bamse” model armchair (SEK 35,000/40,000) will be alongside another, A. Jacobsen’s “Aggel” model (SEK 40,000/50,000 including its footrest). However, the most original object seems to be a steel commode/cabinet with 26 lacquered drawers, created by B. Rosenström in 2005, which should sell at around SEK 125,000. **Xavier Narbaits**



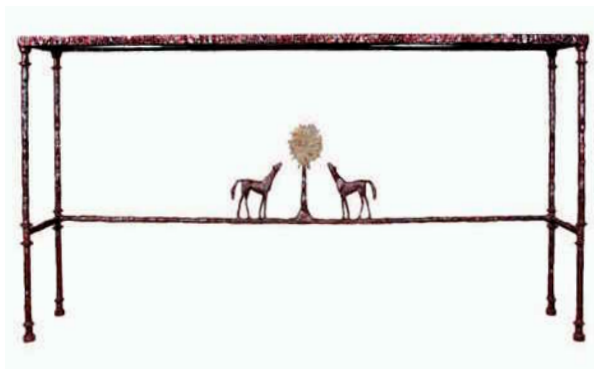
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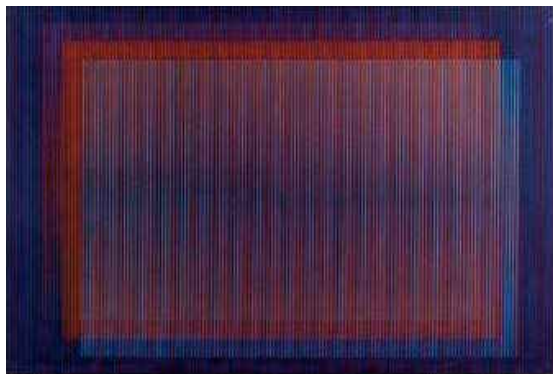
Mubin ORHON, 1962, 195x130 cm



Diego GIACOMETTI, Console, Unique piece, 180 x 35 x 80 cm



Robert INDIANA, 1966-1998, 183x183x91 cm



Carlos CRUZ-DIEZ, 1983 - Acrylique, 100 x 150 cm

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**MARTIAL RAYSSE (B. 1936)**

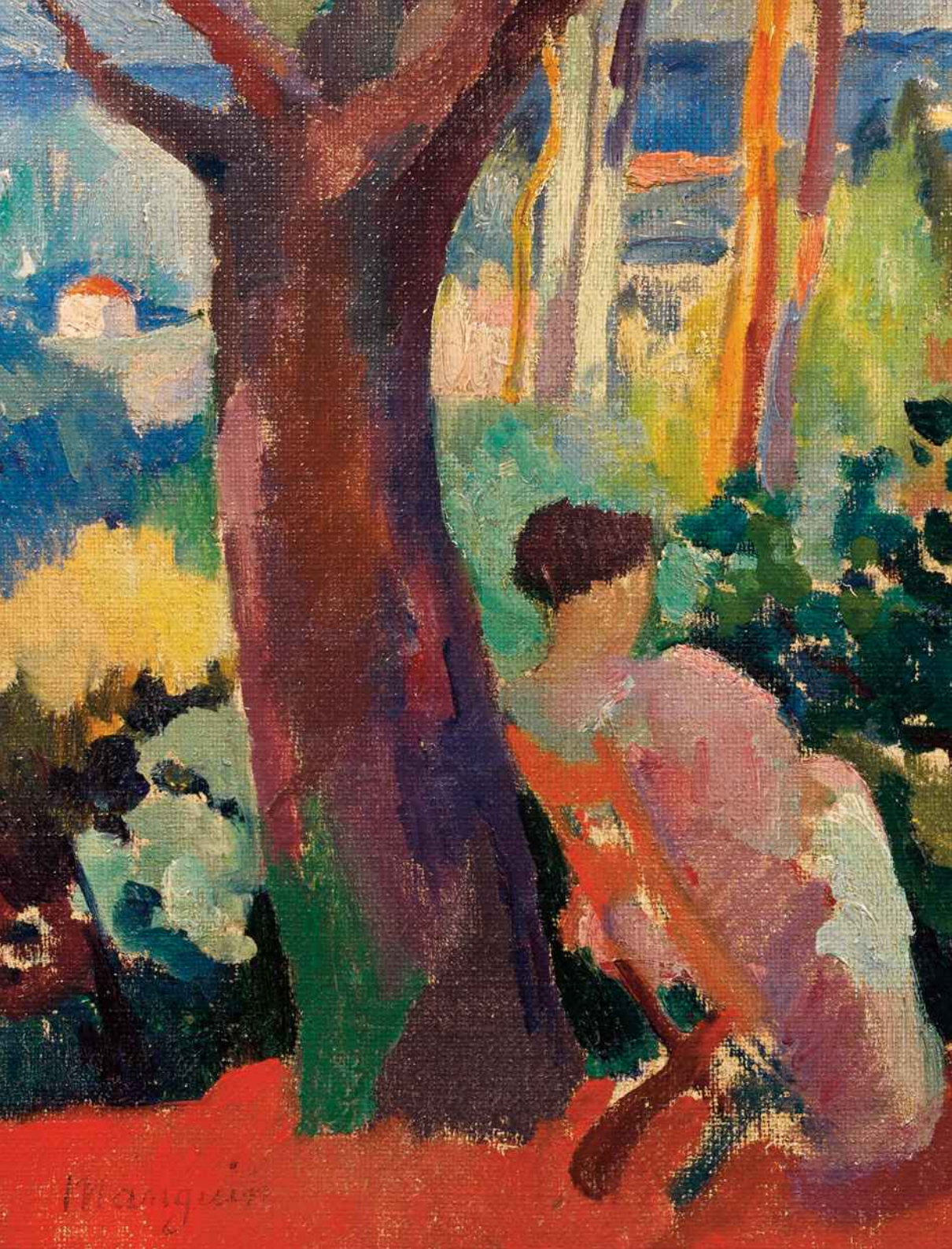
*Quinze Août*  
signed on the reverse  
waterpaint, photograph, spray paint and  
neon on canvas  
92 x 127 x 8 cm.  
Executed in 1964.

€1,500,000–2,000,000



**CHRISTIE'S**

*The Art People* christies.com



Turner

An impressionist landscape painting with vibrant colors and visible brushstrokes. The scene depicts a coastal area with a body of water in the upper left, a sandy beach in the upper right, and a large, dark tree on the left side. The foreground is dominated by a mix of purple, pink, and yellow tones, suggesting a field or a path. The overall style is characteristic of the Impressionist movement, with a focus on light and color.

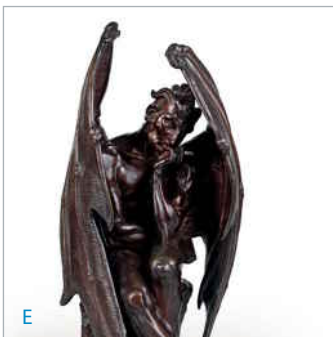
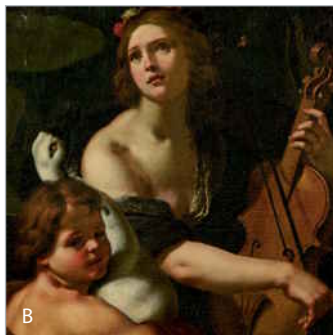
# AUCTION RESULTS

FIND AUCTION RESULTS ON THE INTERNET

W

< €100,000

In France



HD

**A €20,447**

Amber vase, 18th century, h. 21 cm.  
Paris, Drouot, 11 October, Auction Art Rémy  
Le Fur & Associés.

**B €25,024**

Italian School (16th century), "Allegory of music",  
85.5 x 72 cm.  
Château de la Petite Malmaison, 6 October,  
Christophe Joron-Derem SVV.

**C €36,000**

Bronze chinese wall-clock, signed "Le Faucheur à  
Paris", h. 47.5 cm.  
Nîmes, 5 October, Hôtel des ventes de Nîmes SVV.

**D €9,500**

Édouard Baldus (1813-1889), "Marseille, la Gare",  
around 1860, albumen print from a glass negative.  
Marseille, 12 October, Leclere SVV.

**E €21,373**

Jean-Jacques Feuchère (1807-1852),  
"Méphistophélès", bronze, 1833, h. 34.5 cm.  
Saint-Germain-en-Laye, 29 September,  
F. Laurent de Rummel SVV.

**F €33,600**

Lodi, Ferretti studio, around 1750, Italian earthenware  
dish, 56.5 x 32 cm.  
Deuil-la-Barre-Montmorency, 8 October, Hôtel  
des ventes de la Vallée-de-Montmorency SVV.

**G €84,800**

Guido Gambone (1909-1969), ceramic jug, around  
1958, unique piece, 92 x 57 x 35 cm.  
World record for the artist.  
Paris, 1 October, Piasa Rive Gauche SVV.





**H €90,247**

Alberto Giacometti (1901-1966), "head" lamp model, bronze, years 1930, h. 50.5 cm.

Pau, 28 September, Gestas - Carrère Enchères de Bourbon SVV.

**I €43,750**

Parts of a stone cloister from Volvic, partly from the medieval era, 335 x 489 cm.

Suresnes, 23 September, Renard SVV.

**J €72,000**

Two libation cups made in Chen-Xiang wood. China, 18th century, H. 9 and 10.5 cm,

Toulouse, 24 October, Rémy Fournié SVV.

**K €55,200**

Henry Dasson (1825-1896), mahogany veneer, black and gold varnish, Louis XVI style, dated 1886, 146 x 98 x 41 cm.

Lyons, 13 October, Chenu - Bérard - Péron SVV.



€100,000 - 200,000



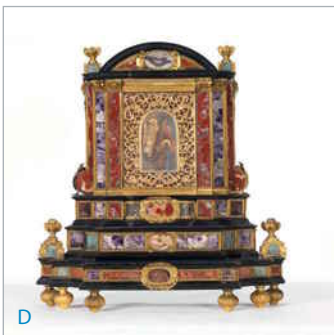
A



B



C



D



E

HD



F

**A €115,000**

Noël Halle (1711-1781), "La Sainte famille", oil on canvas, dated 1753, 63 x 48 cm.

Paris, Drouot, 23 October, Kahn-Dumoussel SVV.

**B €173,600**

China, Yongzheng era (1722-1735), crackled grey celadon gourd, h. 51.5 cm.

Paris, Drouot, 2 October, Fraysse & Associés SVV.

**C €180,000**

Chu Teh-chun (born in 1920), "Greys", 1988, oil on canvas, 92 x 65 cm.

Limoges, 29 September, Galateau-Pastaud SVV.

**D €156,250**

Altar, the Annunciation, Prague around 1600 62 x 57 x 17 cm.

Paris, 21 October, Marc-Arthur Kohn SVV.

**E €176,254**

Francesco Zuccarelli (1702-1788), "The Transfiguration", canvas, 64 x 76 cm.

Paris, Drouot, 4 October, Massol SVV.

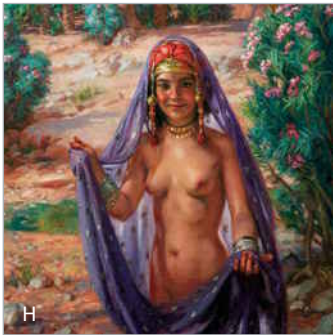
**F €103,920**

Louis XIV era, around 1705-1710, in the style of Pierre Gole, ebony veneer, coloured wood marquetry and graved pewter, bronze gilt, 84 x 131 x 70 cm.

Paris, Drouot, 2 October, Europ Auction SVV.



**G €110,400**  
Bernard Buffet (1928-1999),  
"Les Roses", canvas, 73 x 60 cm.  
Lyon, 12 October, De Baecque SVV.



**H €162,500**  
Étienne Dinet (1861-1929),  
"Baigneuse au voile", oil on canvas,  
73 x 65 cm.  
Paris, Drouot, 7 October,  
Gros & Delettrez SVV.

**I €118,750**  
Yves Saint Laurent Haute Couture,  
Autumn-Winter 1968/1969,  
long dress made from black chiffon  
and ostrich feathers.  
Paris, Drouot, 14 October,  
Gros & Delettrez SVV.



The first part of the auction of the haute couture clothing collection from one of Yves Saint Laurent's models, Danièle Luquet de Saint Germain, produced sales totalling €714,437 (Gros & Delettrez SVV. Cabinet Chombert - Sternbach). To give credit where credit is due, it was the creations of the fashion designer who discovered her that received the highest bids, particularly the reproduced dress, with a bid accepted of €118,750 from a French institution. You can imagine that its transparency caused a scandal at the time! A more sober example, a "Picasso" haute couture cocktail dress from winter 1979, achieved €68,750, five times its estimate. Made from black satin, the chest features embroidery by Maison François Lesage using sequins and pearls to depict the profile of a woman's face.

Sylvain Alliod

€200,000 - 450,000



**A €222,000**

Jesús Rafael Soto (1923 - 2005), "Vibrations, November 1963", 104 cm x 63 x 13 cm.  
Olivet, château de La Fontaine, 12 October.  
Philocale SVV.

**B €200,066**

Naples, mid-eighteenth century, mother-of-pearl incrustated flakes with and decorated with gold, l. 42 cm.  
Paris, 9 October, Hôtel Marcel-Dassault.  
Artcurial SVV. Briest - Poulain-F. Tajan SVV.

**C €300,000**

Henri Charles Manguin (1874-1949), "Le repos, Villa Demièrre, Jeanne, été 1905", oil on canvas, 38 x 46 cm.  
Paris, Drouot, 21 October, Binoche et Giquello SVV.

**D €212,750**

Books of Hours, "Horae in laude..." with the initials of Marie de Médicis, 1531, a volume in-8°.  
Bayeux, 20 October, Bayeux Enchères SVV.

**E €295,500**

Andrea da bologna (documented between 1355 and 1369), "Vierge a l'enfant, dite vierge d'humilité", tempera on panel, without frame, 134 x 77 cm.  
Paris, 16 October, Christie's France.



HD



E

On 16 October, the auction of the cabinet of curiosities collected by Jacques and Galila Hollander met with great success, with sales totalling €5,261,138 (Christie's). Nine bids of six figures were recorded. At €295,500, five times the estimate, a global record was attained for Andrea da Bologna with a tempera on panel of 1372 entitled "Madonna del Latte, Madonna dell'Umiltà" (134 x 77 cm). It is similar to the Madonna and Child at the Church of Sant'Agostino at Corridonia, held in the town's art gallery. S. A.





**Paul-César Helleu** (1859-1927),  
 "Madame Helleu et Jean Helleu  
 en Bateau", oil on canvas, 65 x 81 cm.  
 French record for the artist.

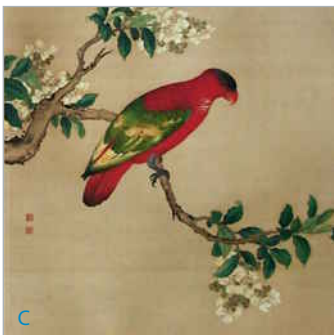
## €447,500

On 18 October, the first auction, after inheritance, of works from the collection of Dr Philippe Marette – the brother of the paediatrician Françoise Dolto – and his wife, totalled €1,507,500 (Blanchet & Associés SVV). Paul-César Helleu took pride of place. Not content with earning €679,375 in ten editions, he achieved a new French record with €447,500 for the reproduced painting, which also reached second place in the artist's global rankings. A letter addressed to Dr Marette's niece, after the former's death, by the daughter of the painter tells us that she wanted to buy this painting, 'as it depicts my mother, who I adored and who I had the misfortune to lose when I was still very young.' The letter also mentions two other paternal paintings,

perhaps the oil on canvas from 1913 entitled "Yacht de l'Artiste, Port de Sanville" (81 x 65 cm), which sold for €112,500 (estimate exceeded), and another from 1910-1912 entitled "Les Flammes des Yachts" (81 x 65 cm). A Breton and son of a Master Mariner, Helleu was an experienced yachtsman. Maurice Denis was also popular, achieving €140,000, soaring beyond a high estimate of €30,000, for a Symbolist oil on canvas from 1898 entitled "Noli me Tangere" (97 x 130 cm), depicting an Easter morning. It originally belonged to Ambroise Vollard, as well as the print with a brown nuanced patina entitled "Tête de Femme, 1906/1907" by Pablo Picasso, which went for €150,000, double its estimate.

Sylvain Alliod

> €450,000



**A €607,208**

Pierre Soulages, "Painting", 1949, oil on canvas, 130 x 97cm.

Paris, Hôtel de Rothschild, 26 October, Pierre Cornette de Saint Cyr SVV.

**B €553,527**

Maserati 3500 GT convertible Vignale with hardtop, 1962, six-cylinder in-line aluminium engine producing 235 hp. World record for the model.

Paris, 20 October, Hôtel Marcel-Dassault. Artcurial - Briest - Poulain - F. Tajan SVV.

**C €516,000**

Tingxi Jiang (1669-1732), Ink polychrome on silk from the Niao Pu album, 97.5 x 56 cm.

Chartres, 27 October, Galerie de Chartres SVV.

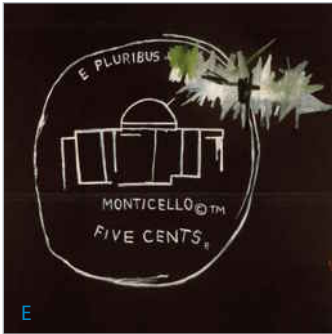
**D €584,709**

China, Qianlong era (1736-1795), coffee pot made from nephrit veined with rust, h. 13.5 cm.

Lyon, 3 October, De Baecque SVV.

HD





**E €827,152**

Jean-Michel Basquiat (1960-1988),  
 "Monticello", 1986, acrylic on canvas, 127 x 99 cm.  
 Paris, Drouot, 25 October, Digard SVV.

**F 463,500**

Auguste Salzmann, "Jerusalem", album of 189  
 calotypes from 1854.  
 Word record for an album of photographs by Auguste  
 Salzmann.  
 Paris, 22 October 2013, Sotheby's.

**G €586,011**

Keith Haring (1958-1990), "Sneeze", 1984  
 Acrylic on canvas, signed, dated and titled verso,  
 152,5 x 152,5 cm.  
 Paris, Drouot, 25 October, Digard SVV.

While the FIAC was packing out the Grand Palais, urban art brought plenty of success to Drouot on 25 October (Digard SVV). On the ground for two days with conferences and "in and out" appearances by artists, the auction house crossed the finish line with an astonishing income of €2,202,995 generated by sales. This was owed first and foremost to two historic figures, Jean-Michel Basquiat, who came to contemporary art via street art, and Keith Haring, a contemporary artist connected to the street art phenomenon (photos). Living artists were next in line with a third six-figure sale achieved by the darling of international urban art, the much-hyped Banksy, credited with €132,615, a French record thanks to his aerosol and stencil on canvas dating from 2000; Shepard Fairey, creator of Barack Obama's "Hope" campaign poster in 2008, also achieved a French record of €65,670, with an aerosol, collage and mixed media painting from 2007, entitled "War is Over" (152 x 112 cm).

S. A.

# RESULTS

## In the world



A



B

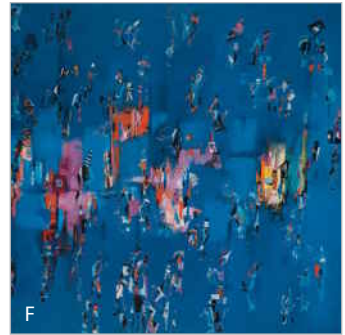


C

HD



E



F

### A \$2,363,750

Bronze ritual wine vessel and cover, fangyi late shang dynasty, 11th century bc, h. 22 cm.

New York, 19 September 2013, Christie's.

### B \$667,073

Cheong Soo Pieng (1917–1983), "By The River II", signed in Chinese, dated 1982 (centre right), oil on canvas, 102 x 73.5 cm.

Shanghai, 26 September, Christie's.

### C 30,47 MHK\$

Dong Bangda, « Ten views of the West Lake », album of works in ink each piece: 29 x 38 cm.

Hongkong, 5, 6, 7 October 2013, Poly Auction.

### D 6,20 MHK\$

Patek Philippe ref 5104 minute repeater perpetual retrograde calendar skeletonized platinum.

Hong Kong, 26 October, Antiquorum.

### E 398,500 GBP

Giorgio de Chirico (1888 – 1978),

"Le Muse Inquietanti", oil on canvas, 90 x 70 cm, Painted in 1951.

Londres, 17 October, Sotheby's.

### F \$581,000

Norman Lewis, "Untitled", oil on linen canvas, c. 1957, 124.5 x 160cm.

New York, 3 October, Swan Galleries.



D

**HKD 25,880,000**

Zhang Xiaogang (born 1958),  
"Bloodline: big family no. 12",  
signed in Chinese and Pinyin  
and dated 1996, framed, oil on  
canvas, 190 x 150 cm.



## HKD 4,2 billion

From 4 to 8 October, no fewer than fifteen-odd sales with hundreds of lots celebrated Sotheby's forty years in Hong Kong in worthy style – with triumphant results into the bargain: 4.2 billion dollars (i.e. US\$538 M) overall, and 16 new records for various artists and types of works, with the latter coming to Hong Kong from 44 countries. Meanwhile, the buyers represented 41 nationalities, and 15% of them formed a battalion of new bidders. And, as though it were not already obvious, Hong Kong confirmed its position as the world Mecca for trading art. This article is too short to provide a detailed rundown of the results achieved, so we shall just focus on a few bids for modern and contemporary painting, outstanding for their sale price or because they reflect the strength of the market. So, in the sale of Chinese 20th century art, we find HK\$22.52 M for Wu Guanzhong's "Lotus flowers" and a fine performance from paintings by Zao Wou-Ki: several of his works from 1966 to 1991 sold for between HK\$4.24 and HK\$18.04 million. The artist reappeared in a cata-

logue of more contemporary works, with two paintings from 1966 and 1982, knocked down for HK\$79.64 M and HK\$85.24 M respectively. For the same price as the former, a buyer walked off with "Red Flag I", Chen Yifei's masterly realist work, while Sanyu's more pacific "Goldfish" swam away in their bowl for HK\$67.32M. We continue with more Chinese successes: "Bloodline, Big Family no. 12" by Zhang Xiaogang (HK\$25.88 M), "Sword" by Liu Ye (HK\$42.68 M), "Bathing beauty no. 1" by Liu Wei (HK\$15.64 MHK\$) and "Market" by Chen Wen Hsi (HK\$13.24 M). Nonetheless, the real victor was Zeng Fanzhi. While his "Self-portrait" may not have gone above HK\$8.68 M, a painting from the Mask series sold for HK\$18.04 M. This was an almost trifling sum compared with his "Last Supper" > an imposing picture that had certainly raised hopes but exceeded all expectations in fetching ... HK\$180.44 M! Surely no further proof is needed of the key position now held by contemporary Chinese artists in the international scene...

Xavier Narbaitz

# Old Masters

## TRENDS

From the Italian Primitives to the Flemish painters of the 17th century and up the French Neoclassicists, the Old Master sector covers a broad range of styles and themes, whose only point in common is that they belong to the past. This age factor does not shield works from the effects of fashion, and at present they have given way to contemporary works, which seem to be attracting the attention of new collectors. Therefore, the results for Old Masters have posted quite a drop over the past few years: a fall-back that is not due solely to the crisis of 2009. None-

theless, 2012 was a pretty good year. Sales totals rose by 5% in France – thanks to a big rise in the average price (33%) –, while they increased by 2% outside France. But it is still a fact that Old Masters account for very few record bids. None featured in the list of the ten most expensive works sold at auction in 2012 in France. The unsold rate was similar to that of other categories. Abroad, on the other hand, it was far higher: 37%. Might France be becoming a pocket of resistance for Old Masters?

François Marcal

€1,687,500 Ambrosius Bosschaert the elder (1573-1621), "Bouquet of flowers in a bronze vase on entablature next to a shell", 1621 (?), oil on monogrammed copper, 34.2 x 23.4 cm. Paris, Drouot, 1 June 2012. Gros & Delettrez SVV. Cabinet Turquin.





HD



**A €30,600**  
 Attributed to Jean-Baptiste van Loo (1684-1745), "Portrait of what is believed to be the duke of Maine, mademoiselle de Maine, the prince of Dombes and the count of Eu", canvas, 111 x 143 cm.  
 Neuilly-sur-Seine, 24 September 2013, Aguttes SVV.

**B €325,000**  
 Around 1630, school of Eastern Europe, "Greeting of the Ottoman ambassador Yousouf Mouttahir Agah by the prince of Transylvania Gabriel Bethlen, in 1625", canvas, 60 x 87 cm.  
 Paris, Drouot, 10 June 2013. Pierre Bergé & Associés SVV.

**C €58,654**  
 Attributed to Martin Van Cleve (1527-1581), "La Danse de la mariée", oil on panel, 41 x 59 cm.  
 Paris, Drouot, 10 April 2013. Tajan SVV.

**D €368,750**  
 Nicolas Elias known as Pickenoy (approximately 1590-1654), oil on panel, 1635, 122 x 88.5 cm.  
 Paris, Drouot, 19 June 2013. Boisgirard - Antonini SVV.

**E €89,760**  
 Attributed to the master of Cabassers (active between 1410 and 1415). Egg tempera painting with gold base on panel, 170 x 92 cm.  
 Paris, Drouot, 19 June 2013. Piasa SVV.

**F €350,340**  
 Jean-Léon Gérôme (1824-1904), "Portrait en pied d'Armand Gérôme", 1848, oil on canvas, 160 x 94 cm.  
 Paris, Drouot, 28 June 2013. Christophe Joron-Derem SVV.

**G €123,920**  
 François Boucher (1703-1770), "Le Repas de chasse" oil on canvas, 1733, 61 x 40 cm.  
 Paris, Drouot, 5 April 2013. Beausant - Lefèvre SVV.





G

## AN EXPERT'S VIEW

### Chantal Mauduit Expert in Old Masters and 19th century painting

“ Collectors are mainly looking for paintings that arouse their curiosity, that speak to them and distract them from daily life. Breughel-like scenes and Italian vedute are pleasing to look at and waft them on a delightful journey to the past. The snowy landscapes of the Northern school are very sought-after and have been untouchable for several decades. Other enthusiasts prefer to get away from it all through thinking and meditation, as witness the ecstatic welcome given to a painting by the Dutch Golden Age artist once confused with Vermeer, Jacobus Vrel. His panel of "A Woman Reading" went for over €2.2 M in April 2013. Vanitas paintings, which also meet these requirements, are very high up in the hit parade. But you have to be careful of the Flemish and Dutch works of lesser quality, which are generally darker, as they have more wear and tear, and have been cleaned more often than the Italian schools. I have noticed that a well-painted picture always attracts a lot of buyers, whatever the subject. When you are buying, you should look at the work's condition first of all, and with regards to authenticity, check that it is really in line with its period. What should you go for most? Certain well-judged mythological themes, fine psychological portraits, and subtle landscapes, particularly very early 19th century open-air paintings. These evince a new sensitivity to nature, and are currently rather neglected on the market after being praised to the skies. There are definitely bargains to be snapped up, and things worth keeping an eye on... ”

Interview by Chantal Humbert



A

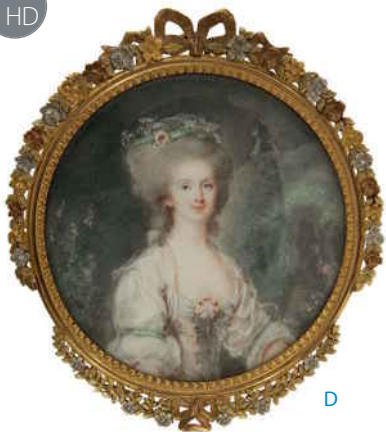


B



C

HD



D

**A €868,000**

Master of the hartford still-life (active around 1600), oil on canvas, 100.5 x 130 cm. Paris, Drouot, 5 December 2012. Fraysse & Associés SVV.

**B €234,780**

Anne Vallayer-Coster (1744-1818), 1791, oil on canvas, 72 x 62 cm. Paris, Drouot, 5 April 2013. Beaussant - Lefèvre SVV.

**C €112,500**

Philippe-Jacques van Brée (1786-1871), "Vue de l'atelier de Jan Franz van Dael à la Sorbonne", oil on canvas, 46 x 56.5 cm. Paris, Drouot, 27 February 2013. Daguerre SVV.

**D €24,160**

Peter Adolph Hall (1739-1793), "Portrait de Mme Helffingier, née O'Dunne", Miniature on ivory, 6.3 cm. Paris, Drouot, 27 March 2013. Ader SVV.

## VERBATIM

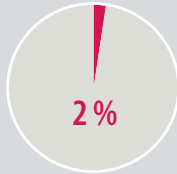
### Guy Motais de Narbonne, collector

“ Are Old Masters a reasonable investment? Some artists, like Mignard, were not worth twenty years ago what they are worth today. "The Fall of Phaeton", an anonymous painting bought at Drouot, "The Penitent Magdalene" by the Neapolitan painter Beinaschi, bought for an Italian school more than ten years ago, or even a Giovanni Francesco Barbieri (aka Guercino) originally sold without an attribution, all went for reasonable prices. I would be lying if I said you could build up a collection without the requisite means but unless you are looking for a Poussin or a La Tour, major painters are still accessible, like Jacques Stella and Philippe de Champaigne. But watch out: really good quality works are becoming rare. ”

Interview by Geneviève Nevejan

# IN FIGURE

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

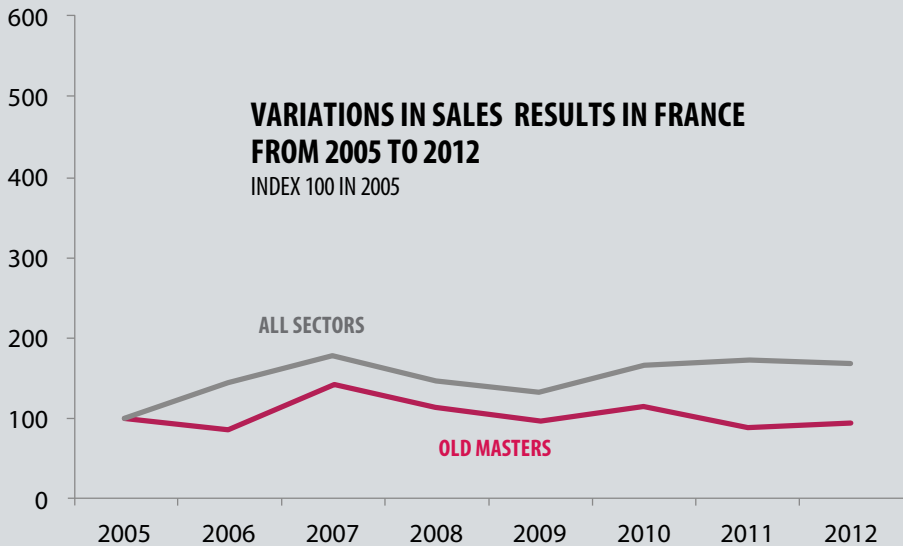
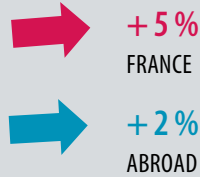


## BREAKDOWN OF RESULTS

SHARE OF OLD MASTER SALES TOTALS IN THE FRENCH MARKET IN 2012

## VARIATIONS

2011 - 2012



2011 - 2012	UNSOLD RATE	AVERAGE LOT PRICE	NUMBER OF SALES
<b>FRANCE</b>	<b>- 10 %</b> 2012 RATE = 29 %	<b>+33 %</b>	<b>+9 %</b>
<b>ABROAD</b>	<b>+ 1 %</b> 2012 RATE = 37 %	<b>+2 %</b>	<b>- 16 %</b>
ALL SECTORS FRANCE + ABROAD	<b>+ 8 %</b> 2012 RATE = 29 %	<b>+ 4 %</b>	<b>- 2 %</b>

€2,232,000 Jacobus Vrel  
(active from 1634 to 1662),  
"Une femme à sa lecture",  
oak panel, 54.5 x 41 cm.  
Paris, Drouot, 10 April 2013.  
Frayse & Associés SVV.  
Cabinet Turquin.





**€1,441,500**

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

Paris, 9 avenue Matignon, 15 April 2013.  
Christie's France SVV.

## Paris: a fair, and a few sales

Old Masters belong to a huge area covering seven centuries, from Graeco-Byzantine icons to Romantic landscapes. This market still has a rosy future, and demand is steady. Old Masters have lost none of their charms, as proved every year by the success of the Paris Tableau fair, when the capital becomes a positive nerve centre of transactions. Meanwhile, public sales are staged during two seasons in Paris and London alike: June and December, now extended to January with the sales in New York. Although we are a long way from the peaks achieved by a Cézanne or a Pollock, the great works of the past are increasingly convincing, especially if they consist of top-class heritage works. Collectors, who really have quite a large budget, fall over themselves to obtain museum quality pieces. "When one of them comes on the market, what really worries bidders is not the price, but the fact that they may never get such a chance again," says the expert René Millet. Sometimes subjects with a reputation for being "difficult" can unleash passions...For example, religious paintings, normally tough items to sell, can be as easy as pie when excellence is added to rarity. As witness the most expensive Old Master painting sold at auction: a "Massacre of the Innocents", no less, painted by Rubens between 1609 and 1611. When it came on the market for the first time in July 2002, it fetched the staggering sum of £49.5 M at Sotheby's, London. Not bad for such an untrendy subject!

**Chantal Humbert**





# MAGAZINE

# A photographic bubble

Photography has apparently remained unscathed by the recession, changing and adapting to the times, with Parisian gallery owners even declaring that business is going rather well. For example, Jean Noel de Soye, who jointly runs the Parisian In Camera gallery with Hanane Hilmi, commented: "We opened four years ago in the midst of the economic crisis; the recession is still here but so are we". The obvious health of Paris Photo is reassuring. Evoking the vitality of the buyers and collectors, Didier Brousse, owner of the Camera Obscura gallery in Paris, notes that "there is a significant diversity of French and international collectors, and the variety of visitors to Paris is an asset". "Paris Photo has stimulated a common interest in both the general public and the collectors thanks to its very broad price range". As for the digital revolution and the other changes in the industry that have taken place since the year 2000, they seem to arouse less concern. The proliferation of artistic tendencies attests to the profession's dynamism. Photography, cultivating an imitation of painting, has not flagged over the years; on the contrary, it has become increasingly

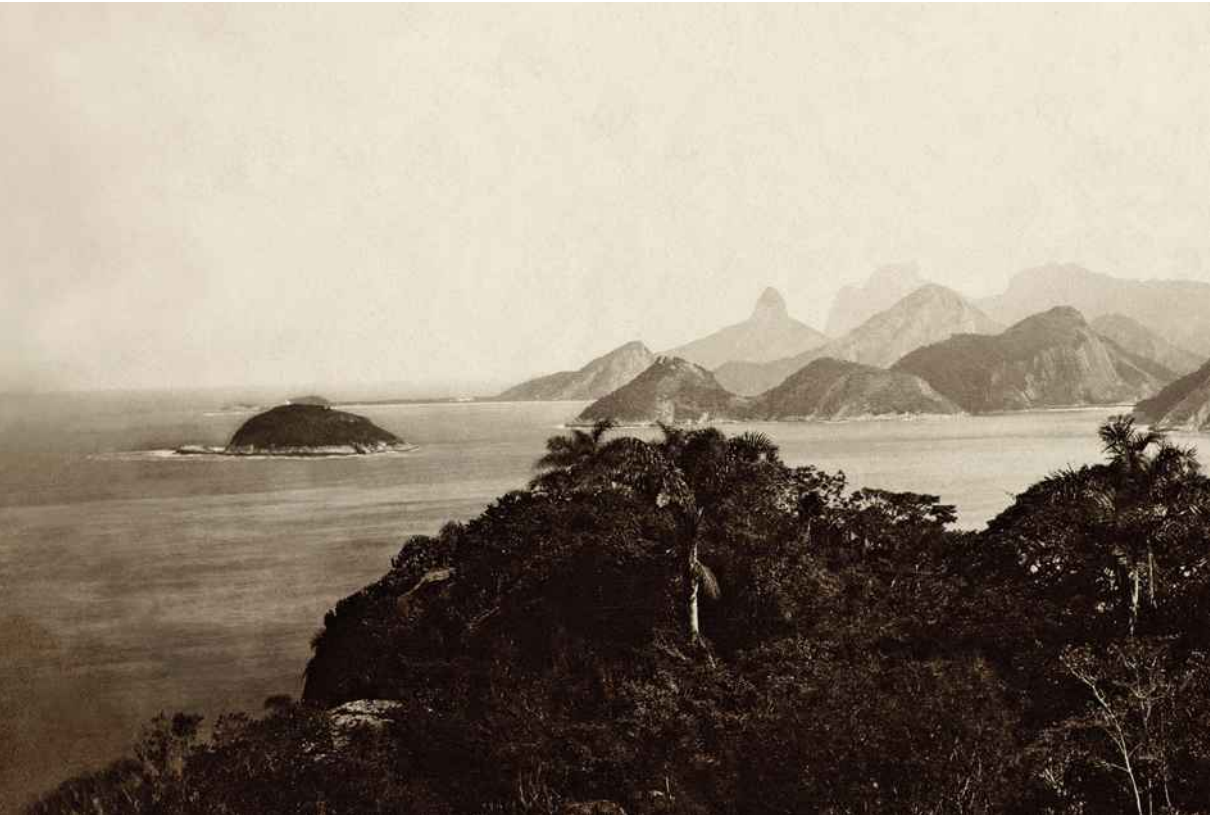
popular and has a growing group of followers. Robert Polidori, whose large-scale photographs are often reminiscent of neoclassical painting, will be exhibiting in three Paris Photo 2013 galleries: Karsten Greve, Edwinn Houk and Camera Work. Ori Gerscht, an Israeli painter based in London, has chosen to focus on still lifes and historical paintings, highly pictorial in style and accented by touches of neoclassicism. His artwork can be seen in a solo exhibition at Mummery + Schnelle. Robert Klein's stand will display Paulette Tavornia's photos, which are the spitting image of Baroque still lifes. These artists' pieces are strongly reminiscent of old classical masterpieces, the only difference being the hint of photographic modernity. Another trend that has grown over the years, and that is linked to the previous genre, is that of staged photography. Julie Blackmon's art, displayed by Robert Klein and Robert Mann, represents everyday family scenes, often using the artist's friends and relations as models; the photos display the fantastical and dreamlike aspects of daily life. While the photographic elements are transparent in these compositions, they also evoke certain surrealist paintings. With a growing number of photographers, the



Nobuyoshi Araki,  
"Shino, 2000", Fuji  
Crystal Direct Print.



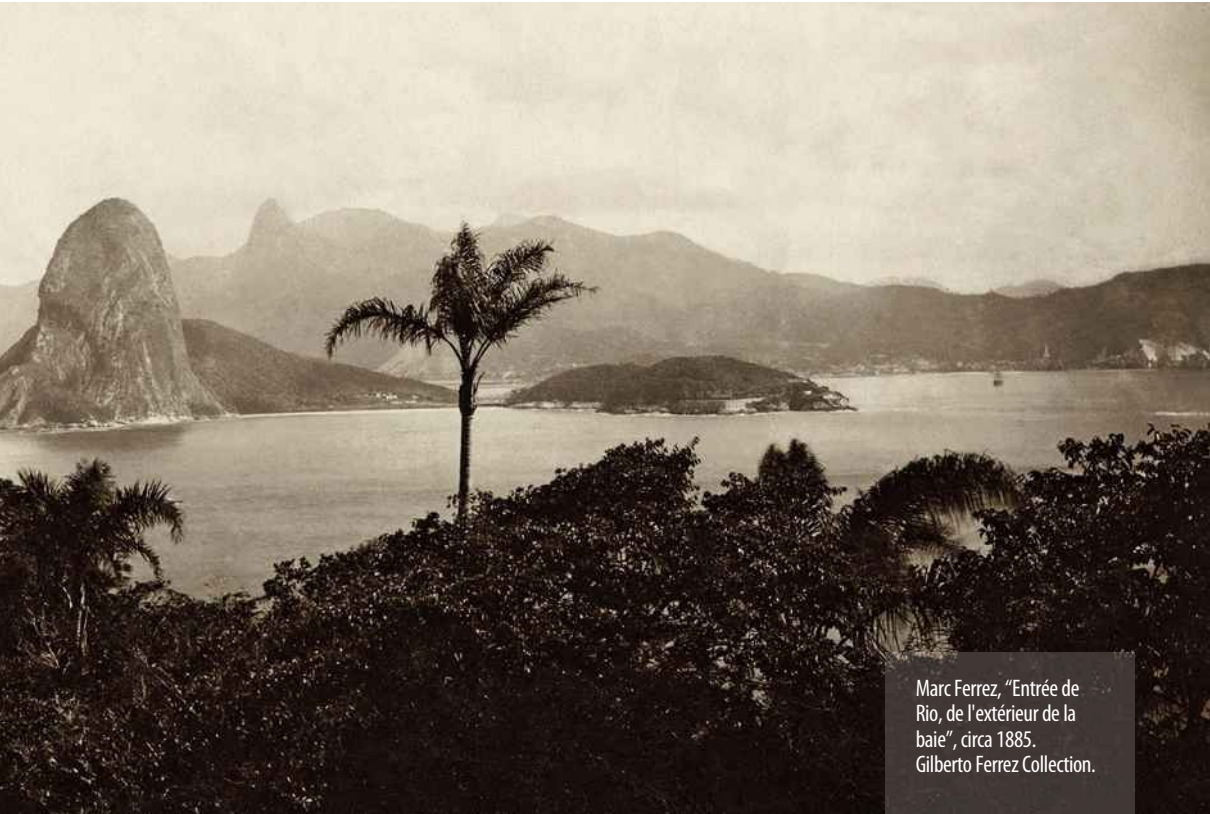
© Nobuyoshi Araki, exhibiting at the In Camera Gallery



© Instituto Moreira, recent acquisitions section.

mise-en-scène appears to encroach on the traditional environment of illustration, as can be seen with Holly Andres (at the Robert Mann stand), whose pieces are deceptively mediocre. Erwin Olaf's photography (at the Hamilton gallery and in a one-man exhibition at the Rabouan Moussion gallery in Paris), just as minutely studied as paintings or film sets, blends dreamlike worlds, historical reconstructions and psychoanalytical delusions. Mohammad Bourouissa, presented by the publisher Filigranes, has crafted reconstructions where social inspiration meets fashion and urban cultures. Other photographers prefer more discreet mises-en-

scènes. The Galerie Particulière, participating in Paris Photo for the first time, will exhibit the works of David Hilliard, whose photographs reconstruct events experienced by the artist's acquaintances. Concerning these pictures, Stéphane Foucher, one of the art gallery's founders, speaks of "an attachment to the question of identity and marginalisation" and "to poetry and reverie". Evgenia Arbugaeva, a young Russian photographer presented by In Camera, describes her native town in the Sakha Republic, situated in the North of Siberia, by depicting her childhood dreams and fantasies. Childhood, adolescence, and youth in general



Marc Ferrez, "Entrée de Rio, de l'extérieur de la baie", circa 1885.  
Gilberto Ferrez Collection.

occupy an important place in photography and, with the growth in popularity of images displaying dreams, images of teenagers fantasising about escape and travel have also multiplied: this is reflected in the success of Mike Brodie's book, "A period of Juvenile Prosperity" (presented by M+B), which follows young American vagabonds travelling aboard freight trains. It is well known that photography has always allowed the public to journey by proxy into distant lands, places and situations that would otherwise be inaccessible. On this subject, galleries often evoke themes such as "unknown territories" or "marginalisation", themes that

were formerly addressed by magazine articles; however, in an era where travel has become much more available to all, faraway places are considered less exotic than territories that are inaccessible because of war and violence or than situations associated with social marginalisation and exclusion. Antoine Agata's photographs (exhibited at the Filles du Calvaires stand) are fashionable precisely because they touch on these themes; the photographer captures war, violence, drugs, and sex, all experiences that are either relegated to the limbo of the mind or forbidden to the majority of the humankind.



**John Baldessari**, "Deux personnes à cheval (une tombée)", colour and black & white photograph, vinyl paint, 1991, 153 x 97cm.

## New trends?

Some interesting new trends have seen the light in recent years, such as photographs produced without an actual camera, in the manner of Man Ray, or constructivist experimentations. Alison Rossiter (shown at the Stephen Bulger and Yossi Milo stands), whose work was recently exhibited in Arles, develops old expired photographic paper, of which she has collected thousands of copies. They are abstract compositions of constructivist or minimalist design, produced using selective or partial developing processes. Marco Breuer (at the Yossi Milo stand), a German photographer, subjects his photographic paper to lacerations, accidental bends, chemical manipulations, and all sorts of improvised contortions in order to realise his original artwork. Another trend that is meeting with increasing success is that of photographs challenging the powers of the image and of photography in particular. Adam Bromberg and Olivier Chanarin (displayed at Paris Photo by Paradise Row, Oliver J. Wood and at the stand of the publisher, Mack) stimulate the observer to reflect on the meaning, veracity and validity of images; they constantly question the visual and aesthetic qualities of the pieces, sometimes also using texts. They recently published an illustrated volume of the Bible that challenges the symbols transmitted through the texts. Bromberg and Chanarin also claim not to have a preferred style or aesthetic. On a different note, Viktoria Binshtok (presented by Klemm's) combines images found on the Internet with personal shots taken in the same places or in the same situations, introducing a visual and aesthetic mismatch between the two that, when juxtaposed in this way, force the observer to re-evaluate the meaning, shapes, or nature of the photos exhibited. The classical shots by Diane Arbus, William Eggleston, Charles Nègre, and Brassai still represent the core works at Paris Photo; as for contemporary photography, this seems to be increasing markedly in popularity, whereas most art galleries display a troubling penchant for eclectic pieces, offering the largest possible range of different styles and aesthetics, as if they were afraid that sticking more to just one genre would significantly jeopardise their commercial success. It is perhaps because of this fear of choosing a particular



© Alison Rossiter, presented by Yossi Milo

**Alison Rossiter**, "Gevaert Gevarto 48 K, exact expiration date unknown", circa 1960, processed in 2013 (#16), 2013. Four Gelatine Silver Prints.

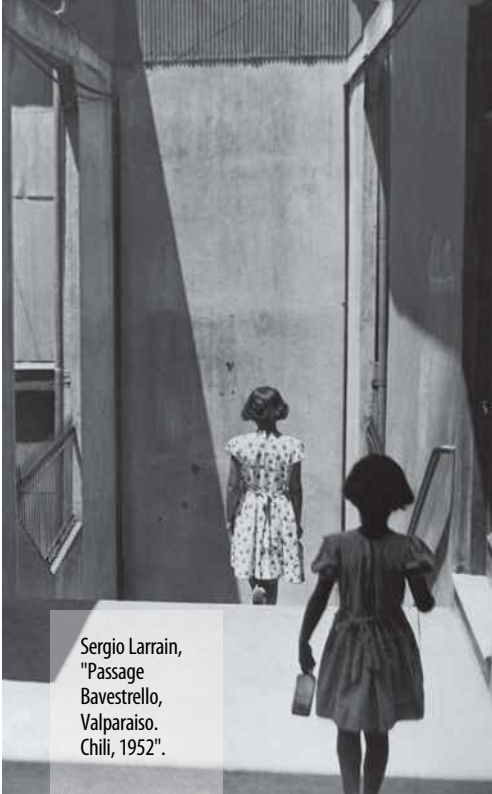
identity that photography could be construed as being somewhat "weak", even casting doubts on the medium's capacities and diluting the general thrust of its dynamism. While the specialists' confidence is reassuring, the volume and the eclecticism of their collections might be seen as simply a device to lure. It should be noted that this 2013 edition of Paris Photo will highlight the Hamburg businessman Harald Falckenberg's collection, as well as those of Rio de Janeiro's Moreira Salles Institute, Essen's Fokwang Museum, and the collection of photographs from the fine arts museum of Ontario (AGO – Art Gallery of Ontario). **Zaha Redman**

Paris Photo, from 14 to 17 November.

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



# Tillim and Larrain in Paris



Sergio Larrain,  
"Passage  
Bavestrello,  
Valparaiso.  
Chili, 1952".

© Sergio Larrain/Magnum Photos

## The wanderings of Sergio Larrain

How can a talented photographer at the peak of his career walk out of Magnum during the golden age of the agency? This is precisely what Sergio Larrain (1931-2012) did at the end of the Sixties, retiring for good to a village in the depths of Chile to pursue his quest for spirituality. From the age of 20, Larrain sought to "be at one with the universe" in the mystical union with Satori, but a little before turning 30, he married and earned his living for the first time by joining Magnum. But feeling oppressed by conventions, the competition and money, he withdrew after ten years. Other people had been burnt before him, but the radical nature of his renunciation was exceptional, like the spiritual hunger that drove him. The exhibition presents not only his fine series on Valparaiso and the London and Andes series, but also drawings from his period of retirement. There are echoes of religious painting and a suppressed hypnotic energy in Larrain's photographs but, above all, an ardour that strongly evokes the desire for a "mystical union". The most revealing aspect of his

Guy Tillim,  
"Moorea, 2010",  
Mouaroa.



© Guy Tillim. Courtesy of Stevenson, Cape Town and Johannesburg

work probably lies in its lack of topicality, and the letters exchanged with friends – notably with Agnès Sire, the exhibition curator – are well worth reading. He should be discovered, liberated from the tyrannical aura of Magnum.

Fondation Henri Cartier-Bresson, 2 Impasse Lebourg, Paris  
75014 - Until 22 December. [www.henricartierbresson.org](http://www.henricartierbresson.org)



## Guy Tillim, Second Nature

Known and acclaimed for his photographic essays on postcolonial history in South Africa, the Congo and Angola, Guy Tillim (b. 1962) set off in a yacht to explore French Polynesia, haunted by the accounts of Captain Cook. He set out to sea to escape the constraints of official reporting, wanting to explore the landscape and nature with a sincere desire to keep in the background. In the resulting photographs, there is no hint of anti-colonialism, but a

thirst for infinite space and a questioning of the myth of paradise. His sober, matt, silent images, well-lit but in no way sunny, are filled with the calm force of the elements. The large framed prints produce a somewhat melancholic sense of distance. In evoking his journey along the coast, they remain real. His photos are just a little weighty, seeming to say that huge spaces can be rather overwhelming. This Polynesian series is presented with a second series on the city of São Paulo - the juxtaposition is surprising, to say the least... In his photo reports, Tillim asserted a concern for putting current events into perspective. Here he goes further, embracing a temporal and geographic dimension that is disturbing and disconcerting but highly stimulative. Viewers are surprised to find him in an unexpected place, but are happy to go along with him.

**Zaha Redman**

Centre Photographique d'Île-de-France, 107 Avenue de la  
République, 77340 Pontault-Combault - Until 22 December.

[www.cpf.net](http://www.cpf.net)





\*MUSÉE DU QUAI BRANLY  
a meeting ground for cultures of the world  
IN PARTNERSHIP WITH

MUSEUM

# Photoquai

Created in 2007 by the Musée du quai Branly, Photoquai puts the spotlight on non-Western photography. The event introduces the general international public to artists whose work is unfamiliar in France. Most of the exhibitions (which are all free) take place outside the museum, on the quays of the Seine and, since 2009, in the museum garden. The selection reflects a wide-ranging, intimate perception of the non-European world through the eyes of innovative artists: a far cry from tourist-style photography. The idea is to highlight artists and works from an unlimited array of geographic provenances. Carrying on from its previous events, Photoquai continues its original mission: to spread the word about new contemporary artists, and encourage exchanges and interconnected views of the world. It thus puts the spotlight on the work of photographers never before or very little seen in Europe, who come from the large zones represented within the Musée du quai Branly collections, like South and Central America, Asia, Oceania, Africa, the Middle East and Russia.

## Artistic direction

For the fourth event, the artistic director is Frank Kalero, a globetrotter and fervent supporter of photography. With "Regarde-moi!" ("Look at me!") as the theme, every one of the photographs selected pays tribute to the human figure. Appointed by the Musée du quai Branly, Kalero has worked out the broad lines of the programme with assistance from eight curators, tasked with prospecting in the field and discovering talents unknown to Europe. These are John Fleetwood for Africa, Hester Keijser for the Middle East, Shahidul Alam for Asia, Bohncchang Koo for China and the Far East, Liza Faktor for the former USSR, Claudio Carreras Guillén for Latin America, Alexander Supartono for South-East Asia, and Anne Noble for Oceania.

## The 2013 selection

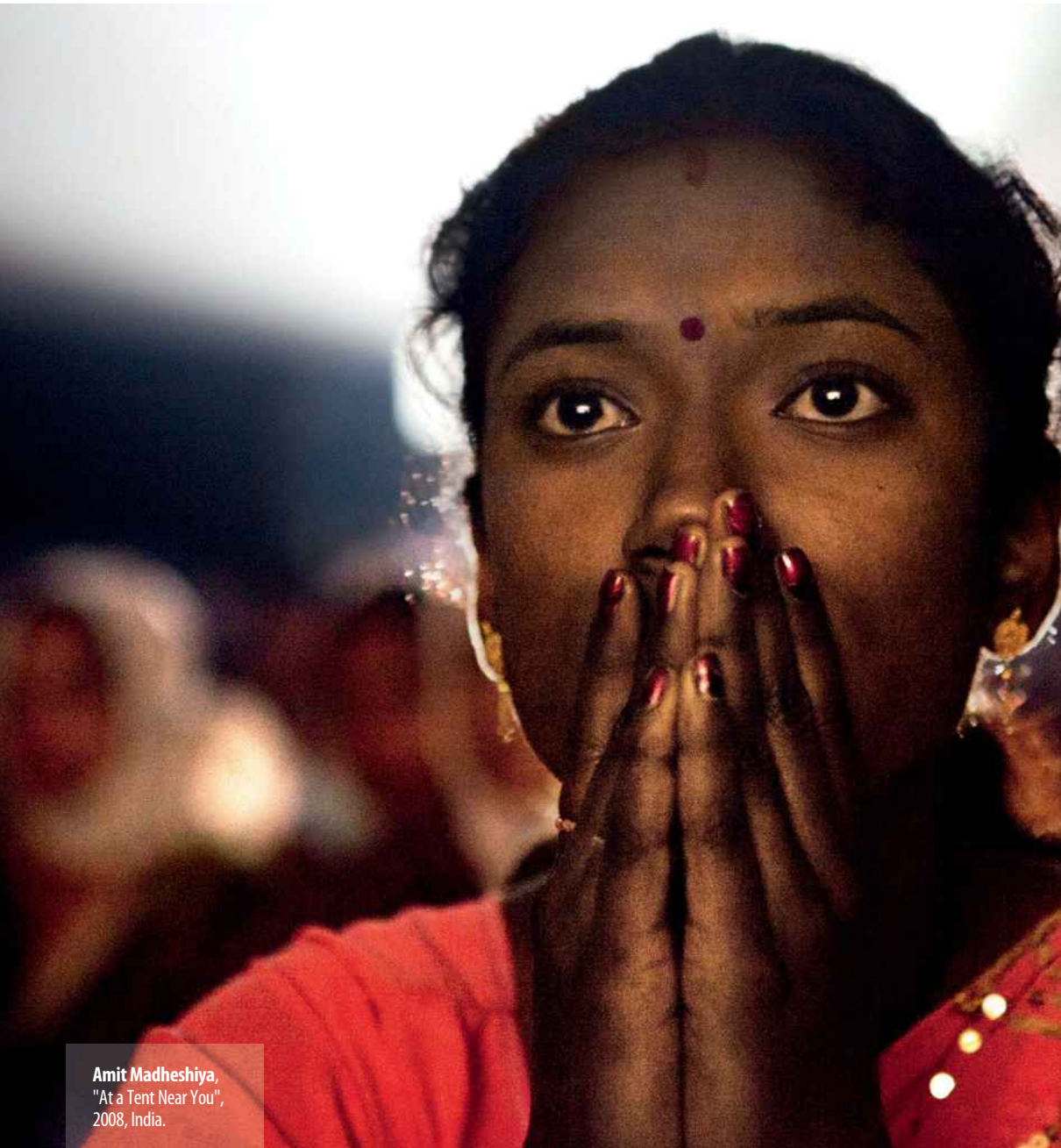
The Biennial features forty photographers from twenty-nine countries and nearly four hundred photographs. Each of these is an echo of the world, a reflection of lives viewed in passing, captured like instants to be freely



**Andrés Figueroa,**  
"Bailarines del  
Desierto", since  
2008, Chile.

HD





**Amit Madheshiya,**  
"At a Tent Near You",  
2008, India.



© Amit Madheshiya © Musée du Quai Branly, Photoquai 2013

shared. All of them express the same general and personal expectation launched as a call: "Regarde-moi!", revealing a variety of viewpoints on those and by those who find themselves elsewhere; a study of real situations totally free from exoticism and preconceived ideas, and with no ethnographic classification. Like an invitation to go exploring, the circuit of Photoquai offers visitors another interpretation of a journey that is usually linear. The stage design, devised by Patrick Jouin in 2007, reappears on the quays each year like the sign and signature of the biennial, which summons this rich diversity to the walkway overlooking the banks of the Seine.

Bilingual catalogue (French/English), published jointly by Musée du quai Branly/Actes Sud, 232 pp. Price: €27.

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



## EXTENSION OF PHOTOQUAI INSIDE THE MUSEE

Two exhibitions are being staged as part of Photoquai: "Nocturnes de Colombie, Images contemporaines" runs until 2 February 2014 and is curated by Christine Barthe, in charge of the photographic collections at the Musée du quai Branly. It highlights four major artists in the Colombian scene: Juan Manuel Echavarría, Oscar Muñoz, José Alejandro Restrepo and Michel Ángel Rojas. They have all built up a specific body of work based on the image in the broadest possible sense.

On show from 13 November 2013 to 26 January 2014, the installation "Les Résidences du Photoquai" presents the work of a selection of prize-winning artists from this contemporary photography aid programme, whose work has since entered the museum's collections: Sammy Baloji (Democratic Republic of Congo), Cinthya Soto (Costa Rica), Fiona Pardington (New Zealand), Joao Castilho (Brazil) and Hugo Aveta (Argentina).

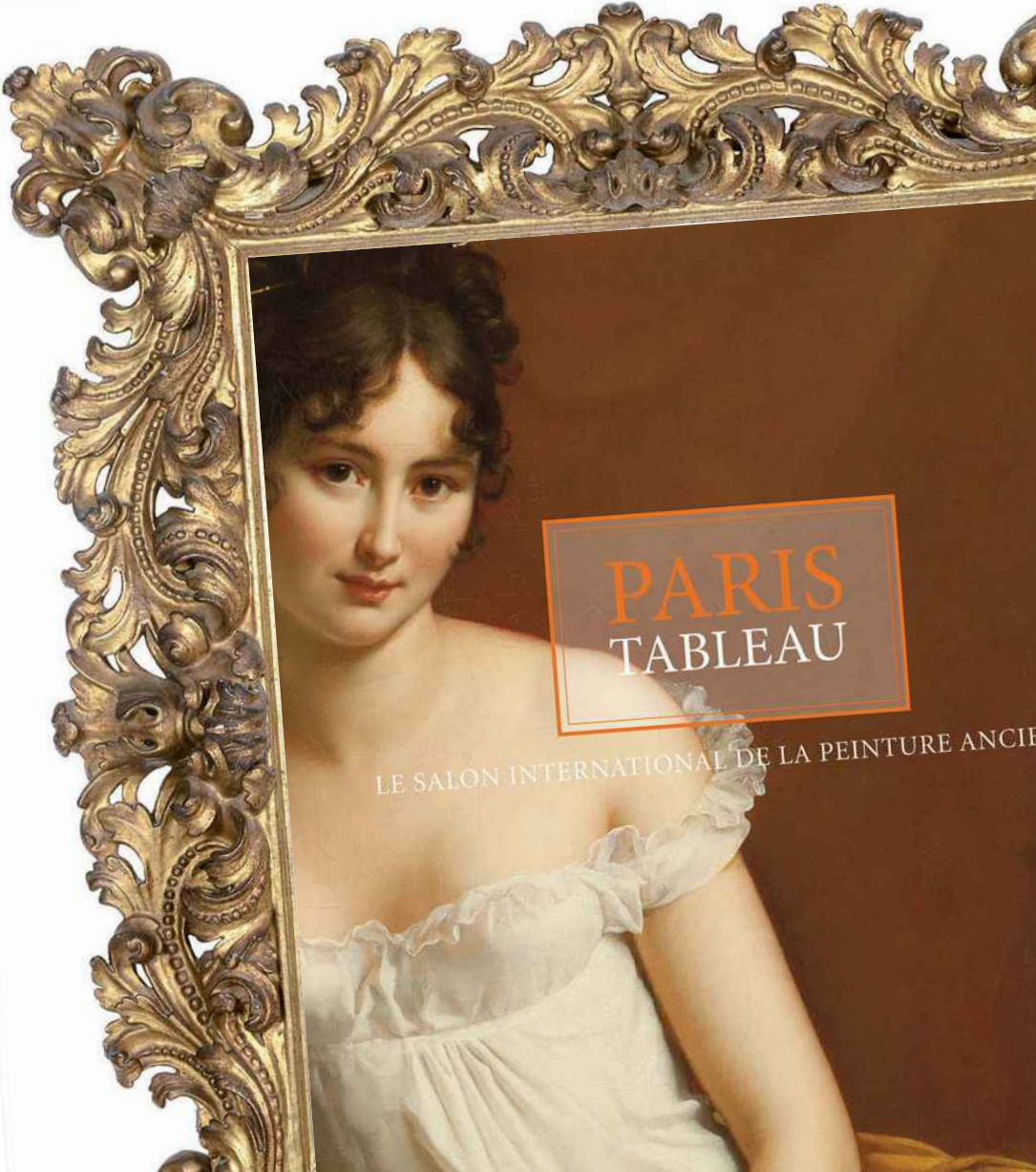
# Paris Tableau

Contemporary art, as showcased by the not-to-be-missed FIAC and side events, has reached its hour of glory. Make room for ancient paintings with this month's opening of Paris Tableau! Situated in the reserved atmosphere of a magical space at the Brongniard Palace, this exhibition has found its audience, with even more visitors expected than for the two previous editions. This event will allow collectors and curators to choose from a selection of prestigious - and unpublished - works of art, while art enthusiasts can meet and greet committed professionals. In strictly commercial terms, one hundred odd works of art, some of them museum-quality, will be available between €10,000-3,5M. The twenty-two art dealers are first and foremost true messengers, counsellors, indispensable links in the chain between the works of art and the collection. Four new art galleries will be welcomed this year: Madrid's Coll & Cortés, Lyon's Michel Descours, the Parisian of Spanish origin Gabriel Terrades, and Rome's Carlo Virgilio.

## An exhibition full of contrasts

At events like this, our attention is often focused on the gallery owners, the paintings, the art periods, or the artists. This time, however, let's take a different approach and lay out the key themes of this 2013 edition. Portraits, still lifes, genre scenes, calm or more tormented landscapes, and great historical paintings, will all be displayed. Here are our favourite genres of the exhibition. For the landscape genre, enthusiasts will be able to admire Peder Balke's "Vue lointaine du mont Stetind en Norvège", presented by London's Derek Johns, and Adam Silo's "Vue de Haarlem et de l'église Saint-Bavon depuis la rive opposée de la Spaarne", presented by Claude Vittet in Paris. The London art gallery Charles Beddington Ltd will exhibit Jacob Philipp Hackert's 1804 oil on canvas entitled "A Majura nel Golfo di Salerno: vue depuis la Grotta dell'Annunziata à Maiori". Kunsthandel

Florence, beginning of the 17th century  
elegant, carved wood frame, gilded with pure gold  
Typology reads "palatine", 125 x 136 cm. Enrico Ceci gallery.



**PARIS**  
**TABLEAU**

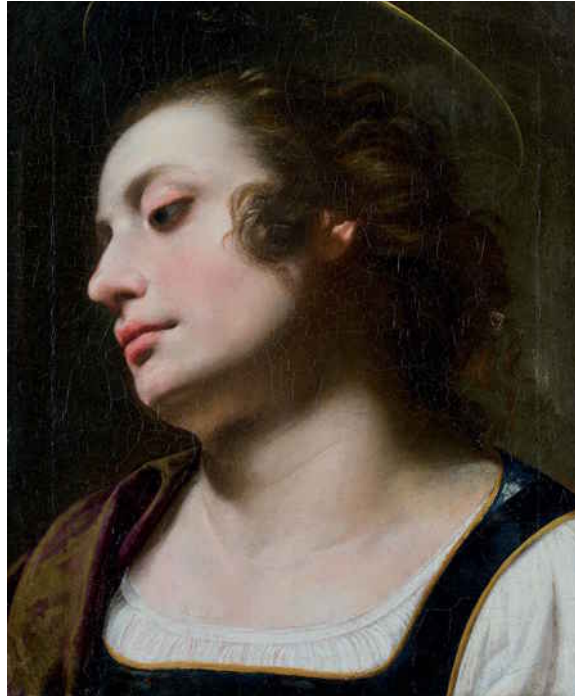
LE SALON INTERNATIONAL DE LA PEINTURE ANCIENNE



Centre aisle  
at Palais de  
la Bourse,  
Paris.

DR

P. de Boer has chosen to display "Construction de la tour de Babel" by Hendrick Van Cleve III, while Michel Descours will show Antoine Payen's 1818 "Pont de bambou sur la rivière Tjisadane à Bogor (Java-ouest)". These peaceful landscapes contrast with a more tormented view of nature. This can be seen in two incandescent works by Pierre-Jacques Volaire, also known as the Knight Volaire. The first, "Éruption du Vésuve du 15 juin 1794", will be presented by Charles Beddington Ltd, while the second Eruption "of 1771", painted in 1789, will be shown by Carlo Virgilio. The Vienna gallery Sanct Lucas will display a tumultuous copper painting depicting "Jésus et la mer de Galilée" by Paul Bril. There will also be more fantastical views, such as Marco Ricci's "Caprice architectural avec un portique, des statues et des personnages, la cathédrale Saint-Paul au fond", at Haboltd & Co, and Carlo Bonavia's circa 1770 "Caprice avec le temple de Diane à Baia", presented by Carlo Virgilio. In a similar vein, the London art gallery Cesare Lampronti will display two of Francesco Guardi's capricci. As for religious art, which is particularly rich this year, the unpublished "Christ moqué" by Giacomo Cavedone will be shown by the Canesso gallery... We've known since the very first edition of Paris Tableau – whose existence is owed to him – that Maurizio Canesso selects the most sublime of pieces. A typical example of this can be seen in "Sainte Famille dans un paysage" by Giovanni Battista Gaulli, known as Baciccio. Eric Coatalem is also accustomed to sharing beautiful pieces; he has chosen to present Charles Frédéric Moench's "Diane surprise au bain par Actéon", as well as a painting by Jacques Stella, entitled "La Vierge préparant la bouillie de l'Enfant-Jésus". Another Stella painting, but this time shown by Didier Aaron & Cie, "Sainte Cécile" is an astonishing oil on slate produced circa 1640. Tuccio di Gioffredo da Fondi's 1491 tempera on panel with gold, "Mariage mystique de sainte Catherine d'Alexendrie", will be honoured by the Parisian gallery Giovanni Sarti. "Le Christ et la Samaritaine" by Girolamo da Santacroce (circa 1480-after 1556), proposed by Derek Johns, will be one of the oldest artworks at the event. As for the Coll & Cortés gallery, it will present an oil on canvas, "Jésus chassant les marchands du Temple", painted circa 1620-1630 and attributed to Guercino. Mythological subjects abound. For instance, "Le Triomphe de Galatée", an oil



**Artemisia Gentileschi** (1593 -1654), "Head of saint", oil on canvas, 45 x 35.5 cm. Cesare Lampronti gallery.

on canvas by Joseph Werner, presented by Talabardon & Gautier. Let's leave the landscapes behind and move on to faces... You may notice the portrait of a noblewoman by François Clouet and his studio. Jacques Leegenhoek will introduce this oil on panel, whose attribution has been confirmed by Mrs Alexandra Zvereva. Talabardon & Gautier will invite the public to discover Alfred Steven's "Le Chapeau de paille", while the Weiss Gallery will propose a 1615-1618 study by Peter Paul Rubens, "Vieil Homme". One of this edition's treasures will be revealed by London's Galleria Cesare Lampronti, a "Tête de sainte" that turned out to be Artemisia Gentileschi's self-portrait. A Pieter Brueghel the Younger piece, representing, in the words of Klaus Ertz, the unusual genre of "house portraits", will pleasantly

surprise the public. This "Auberge Saint-Michel", painted in 1619, will be presented by the De Jonckheere gallery. Another interesting piece - this time of the animal kind - will be Alfred De Dreux's 1845 "Riche et pauvre", shown by Jean-François Heim. The still life category, of which several pieces seduced the public last year, will be graced by Jan Davidsz De Heem and his workshop's composition with flower vase and fruit basket, presented by Haboltd & Co. The David Koetser Gallery, on the other hand, will exhibit "Nature morte au homard...", the only known and signed painting by Hans Van Essen. Very much appreciated by collectors, genre scenes will not be overlooked. Etienne Jeaurat's "La Foire de village" depicts a moment of daily life in the 18th century (Didier Aaron & Cie gallery), while Dirck Hals's "Une joyeuse bande jouant au backgammon en intérieur" will animate Kunsthandel P. de Boer's stall. Jean-François Heim will propose Léon-Adolphe Belly's 1856 "Femmes fellahs au bord du Nil". **Marie C. Aubert**

Paris Tableau, Brongniart Palace, Place de la Bourse, Paris II -  
13-17 November, [www.paristableau.com](http://www.paristableau.com)



## Usufructuary right

This edition will dedicate an exhibition to collectors having donated to museums. A collaboration with the Louvre's department of paintings and overseen by the commissionership of its curator Guillaume Kientz, "Usufructuary right" highlights the principle which allows the donors to benefit from fiscal advantages while continuing to enjoy their artwork, all the while enabling the museum to enrich its collections and the market to maintain its dynamism. Six privately owned works of art will cultivate this concept.



**Alfred De Dreux** (Paris, 1810 -1860),  
"Riche et pauvre", 1845, oil on canvas,  
70 x 90 cm, signed bottom right.  
Jean-François Heim gallery.





## FICTION

## Félix Vallotton

An imaginary interview with Félix Vallotton. Paris, 1924, in a café well-known to be popular with anarchists. We join the artist, who is immersed in a book by Gérard de Nerval.

**While the man you are was born in Switzerland, the artist you have become has taken French nationality.**

Yes – it was in Paris that I began my life as an artist. Firstly at the Académie Julian, where I went to study drawing when I was 17, then at the École des Beaux-Arts. But I went back to my home in the Vaud region as often as I could, and, like Switzerland, I was both part of the world and outside it. But I rapidly moved away from that official, corporatist spirit, which was beginning to stifle me. The conventional stuff they teach you at school is all very well, you know, but you have to be able to reject it ruthlessly when the time comes. Because academic principles are like the social system: authoritarian and coercive. As soon as I was out of that straitjacket, I wanted to simplify forms and do away with nuances, firstly in my portraits, then in my engravings. Ah, engraving! But you'll say that it wasn't an

obvious choice at that time. During my frantic search for stylistic freedom, my meeting with Bonnard, Vuillard and Sérusier at the Salon des Indépendants in 1891 was decisive. By admitting me to their ranks, these Nabis opened my way to a more intellectual and spiritual conception of art. My membership of the group established me with the critics, and even gave my work credibility. But to finish off this question of France and Switzerland, you'll note that I took French citizenship all the same in 1900...

**Let's talk about the "Vallotton" style, which is highly personal and decidedly modern.**

Flattery will get you nowhere, young man! "Modern", certainly – but what kind of modernity are we talking about? I'm very aware that I haven't made a complete break with tradition. But while I have remained classical in terms of style, I am a fundamental pioneer at heart. Yes, I have been influenced by the Japanese masters, but by Poussin, Rembrandt and Holbein as well. I have even flirted with Seurat's pointillism – and that's saying a lot! Although I very soon abandoned it, preferring large blocks of contrasting colours... But by



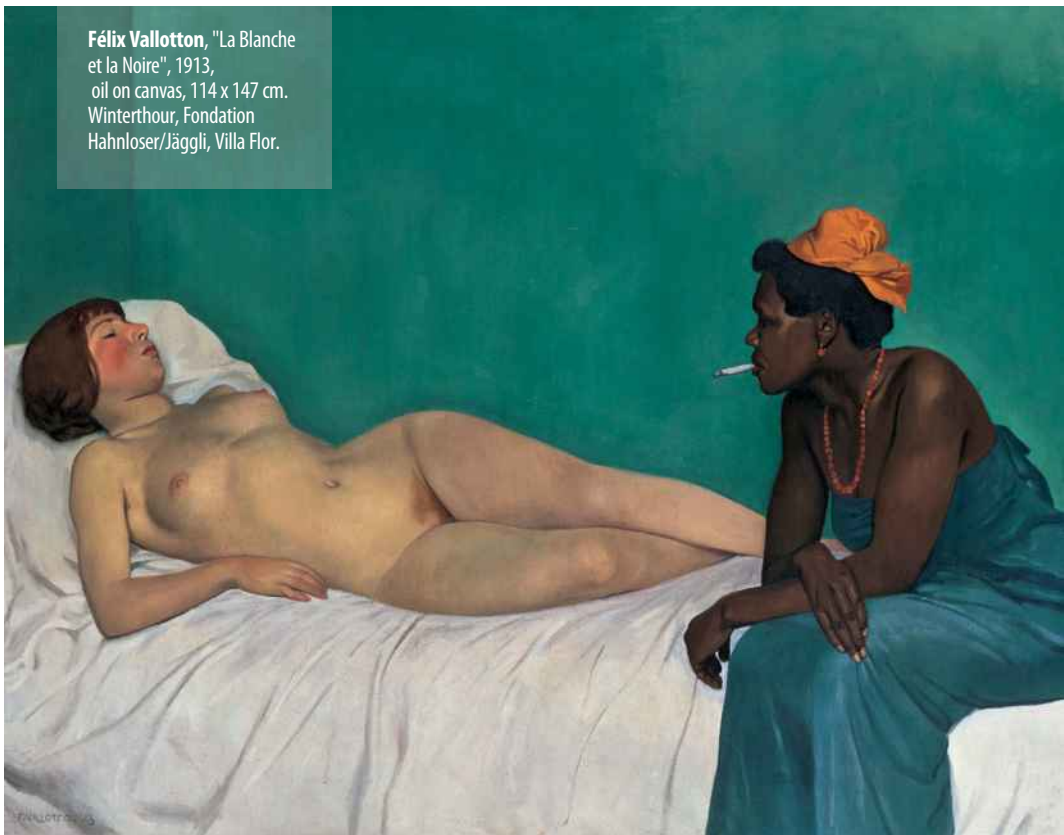
**Félix Vallotton** (1865-1925),  
"Autoportrait à l'âge de 20 ans",  
1885, oil on canvas,  
70 x 55.2 cm, Lausa  
nne, Musée Cantonal des  
Beaux-arts, purchase, 1896.

Jove, the person I admired and copied the most during the time when I spent all my days at the Louvre was Ingres and his cultivation of the line. Of course, I could have stopped there and spent my time beatifically contemplating the works of all those geniuses without trying to do anything new. And, perhaps even joining that pathetic troop of Immortal mortals under the Cupola! Only I aspired to something else. And so, while absorbing the teachings of my elders, I introduced a distinct touch of unreality into my work, mainly through denser colours and atmospheres that were more like interpretations than strict representations. In the end, I'm just a man straddling two centuries.

**Your graphic work is always being talked about, but you have done other things as well.**

Not so loud, you fool! Don't you know that these gentlemen glued to their posts have a primitive, fanatical need to compartmentalise and hoard? In their view, an artist should confine himself to one form of creativity. Don't upset them, otherwise they won't be quite so proud, and will find it hard to swagger about in their lecture halls! All that is a great pity, because it's true, I have been a sculptor, I have taken an interest in the applied arts, and I have written a great deal – art criticism, of course, and essays, plays and novels. Now, if I relentlessly create with so much passion, it's

**Félix Vallotton**, "La Blanche et la Noire", 1913, oil on canvas, 114 x 147 cm. Winterthur, Fondation Hahnloser/Jäggli, Villa Flor.



© Fondation Hahnloser/Jaeggli, Winterthur

only to escape this dullness that oppresses our intelligence. In my view, the Nabis are the ones who have given the most meaning to their century – much more than the Symbolists, to whom I felt close at one point. But the problem with groups and movements is that you always get someone ambitious who wants to gain the upper hand. As for me, while I happily accept order, I refuse power. That's why I have always remained on the fringe. As for my uncompromising realism, which is sometimes caricatural, I admit, it hasn't helped to smooth things over in my relations with colleagues! In the end, it's a feature of misanthropists to aspire to happiness while revelling in sorrow, isn't it? Yes – like Nerval, I adore the black sun of melancholy.

**This delight in misery is similar to what your contemporaries are experiencing, don't you find?**

Do you think so? The other day, I read a paper on the "fin de siècle" aesthetic which has even seeped into the brightest minds. Not so much with me: I can be lyrical on occasions but not, I think, decadent. While melancholy can easily serve as a pretext for failure, it is first and foremost the spirit and trademark of my work. In the end, there's nothing new: we have raised up the evils of this bourgeois society as a model. And what a model: the one that led to Verduh and the Chemin des Dames (clapping his hands) – oh, that's quite something!

**Talking of which, what did you do during the Great War?**

First of all I wanted to join up, in 1914. But I was rejected because I was too old! Once the wild enthusiasm of the early days had died down – as you know, everyone thought this war was going to be a formality lasting a few weeks at most –, I realised that it was only a horrendous mess. That was a period of great frustration, when I explored more colourful paths, with an aesthetic directly inspired by the Italian Futurists' experiments. In short, nothing very new compared with what has always guided my vision as an artist: to reproduce landscapes based only on the emotion they arouse in me, with a few telling lines, and one or two details chosen without any concern for accuracy.



**Félix Vallotton**, "Scène de rue à Paris", c. 1895-1897, gouache and oil on stiff paper, 35.9 x 29.5 cm. New York, Metropolitan Museum of Art, Robert Lehman Collection.

© The Metropolitan Museum of Art, Dist. RMN-Grand Palais/image: MMA

**And what about the place of women in your uncompromising life?**

(After reflecting for a moment) You know, women aren't an ideal beauty for me so much as man's terrifying partner. They do not symbolise restfulness – far from it – but danger and creative tension, rather. I often sought to go beyond the model to achieve a kind of abstraction: something that becomes more obvious if you look at my engravings. And beyond that, there's Gabrielle (daughter of the art dealer Alexandre Bernheim – Ed.), who died ten years ago, after more than fifteen years of happy marriage together. Her brother Paul, who ran the Lausanne gallery, supported me considerably, and helped me get established. Whatever they say, no longer living in fear of the future changes a man.

"Félix Vallotton: le feu sous la glace", Galeries Nationales du Grand Palais, Paris 75008 - Until 20 January 2014.

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



# Artissima

Experimental and conceptual. These words describe the 20th edition of Artissima, a Transalpine fair of contemporary art that has developed a unique personality amongst European fairs. In the words of Alan Santarelli of the Roman art gallery, Federica Schiavo, 'over time, Artissima has established itself as an international fair dedicated to emerging creative talent'. The event was created to showcase current artistic creations, backed up by prospective galleries (new or already established), while ensuring it is part of the international ecosystem: out of the 190 selected galleries this year, 69% are foreign, coming from 38 different countries (from Japan to Brazil). As such, the event has successfully established itself in Italy against the likes of the Bologna Arte Fiera and the Milan MiArt, as well as ranking 5th in the Skate report, behind only Art Basel, Tefaf, Paris Photo, and FIAC, and situated just in front of Art Basel Miami. This result, which was published in February, has of course reinforced Artissima's notoriety and as such the participation of new art galleries (+18). 'Obviously, we hope that we will make good sales, but this is not our main objective. It is important

to position our gallery in this environment and international audience', says Jennifer Lang from Vienna's Michaela Stock Gallery. The Paris-based Romain Torri, participating for the second time, concedes that 'this is a fair that did not have an immediate commercial success; the important thing is to create a real and long-lasting relationship with the public. There are certainly many important private collectors and business foundations in the North of Italy, but they are present elsewhere, too'. In order to boost the event's influence and commercial potential, the organisers have sent out invitations to collectors, museum directors and Southern patrons. A war machine to ensure the fair's success.

## Conceptual requirements akin to Art Basel

The public will not be surprised by the absence of key Basel and Fiac galleries (Gagosian and Pace) and of artists who make record-breaking auction sales – only Jeff Koons will be present, but solely as captured by the photographer Lina Bertucci in the Eleni Koroneou Gallery stall (Athens). According to Francesco Pandian



**Helmut Middendorf**, "Untitled" (Orange), 2011, acrylic and collage on canvas, 160 x 130 cm.  
Courtesy of the artist and Eleni Koroneou Gallery, Athènes Rome.



**Jacin Giordano,**  
Harpoons for hunting  
rainbows, 2013.  
Courtesy Sultana, Paris.

of Artericambi (Verona), the board of examiners is interested in 'art galleries that can offer works of art that are as close to contemporary artistic research as possible'. The fair's ambition is such that, for Philippe Charpentier of the Parisian art gallery Mor.Charpentier, 'it has become more similar to Art Basel in terms of its conceptual requirements'. This positioning attracts an audience of expert collectors, rigorous museum curators, and international exhibition prescribers. Such a high level attendance is synonymous with success; indeed, the organisers are expecting no less than the 50,000 visitors who came in 2012. The 2013 edition will be split into various sections. The main area, made up of the most representative international art galleries, will be flanked by the "New Entries" section – bringing together young, less-than-5-year-old galleries that are participating in the fair for the first time – and by the "Present Future" section – an invitation for art galleries to display a solo show of emerging artists selected by an international panel of 6 examiners. "Back to the Future", also assembled by a committee of museum professionals, will focus on artists who played an important role from the 1960s-1980s, but who haven't necessarily received the credit they deserve. This will be an opportunity to rediscover the work of the "mother of Fluxus," Mary Bauermeister, at 401 Contemporary (Berlin), as well as that of Guy Mees, a central figure of the Post-War Anvers art scene, at Valentin (Paris), and Andrei Monastyrski, one of the leaders of the conceptual Moscow art school, at the Charim gallery (Vienna).

### The current trend?

Artists are no longer defined by technique, which is used only to achieve an end. Instead, artists have become versatile, such as the case of the American creator Crystal Z Campbell (Artericambi), who works in photography,



installations, sound and video. It is a rare artist who is still rooted in figurative painting, such as Jochen Plogsties at ASPN (Leipzig), Werner Büttner at the Eva Meyer gallery (Paris), or Gianluca di Pasquale at Monica de Cardenas (Milan). The topics covered include memory (Saad Qureshi at Art House, London), identity (Maïmouna Guerresi at Photo&Contemporary, Turin), war (Petrit Halilaj at Chert, Berlin), nomadic life (Michael Höpfner at the Hubert Winter Gallery, Vienna), the status of women (Fatma Bucak at the Alberto Peola Arte Contemporanea Gallery, Turin), cultural differences (Vanessa Safavi at Chert, Berlin), and poetry (Jacin Giordano at the Sultana Gallery, Paris). More than

anything, the artwork offers a perspective on our contemporary world. Artissima is an important platform for launching young artists and establishing recognition. Some artists have already been discovered: Landon Metz at Romain Torri, Christian Rosa at Ibdid Project (Los Angeles), and Mohamed Namou at Mor.Charpentier (currently completing his fifth year of studies at the Beaux-Arts). Keep a close eye on these talents.

Stéphanie Pioda

8-10 November

Lingotto Fiere, Via Nizza 294, 10126 Torino

[www.artissima.it](http://www.artissima.it)

W



**Robert Barta,**  
 "Rosso Corsa", 2013, crash barrier,  
 original ferrari lacquer varnish,  
 80 x 425 x 50 cm. Courtesy Furini  
 Arte Contemporanea, Rome.

# Zeng Fanzhi

Remember his name. Zeng Fanzhi has become the world's most expensive living Chinese artist. On 5 October, his picture "The Last Supper", inspired by the famous fresco by Leonardo da Vinci, was sold in Hong Kong (Sotheby's) to the tune of HK\$180,440,000 (US\$23.3 M). It is worth noting that this large picture came from the Foundation of Guy and Myriam Ullens de Shooten, almost the Steins of contemporary Chinese painting. Alongside that of Uli Sigg, their collection is currently the most complete of its kind. As for the purchaser, it could well be the collector François Pinault, a great admirer of the work of the Chinese artist, by whom he owns several canvasses. He even sees Zeng Fanzhi as the Jackson Pollock of the 21st century (quoted in *The Economist*). Named as the most influential artist of 2010 at the Chinese Contemporary Art Power Awards, the painter acquired an international reputation thanks to the series of masks he began in 1994, shortly after moving to Beijing. Since then, the Wuhan native has followed his own individual path, very far removed from the clichés of contemporary Chinese painting described as Post-89. Fanzhi's work

was therefore not included among the commercial works by contemporary Chinese artists staged in black and white by the Italian artist Gabriele Di Matteo in "China Made in Italy". Rest assured, Zeng Fanzhi is not a shooting star in the sky of contemporary art, Chinese or otherwise. No surprise then that a major French museum should be opening its doors to him. "The Last Supper" will be present, as the almost perfect illustration of simultaneous recognition by the market and institutions. It should be noted, however, that although the relevance of the art market goes a long way to supporting the event in Paris, it was the Musée d'Art Moderne de Saint Étienne Métropole that took the initiative with France's first exhibition dedicated to the painter. It took place in 2007, a year after the exhibition at the Wedel Gallery in London. As part of a programme dedicated to contemporary artists from the Far East and dear to Lorand Hegyi, director of the Saint Étienne museum, forty works from between 1990 to 2007 were put on display, including a number of large portraits. The Paris exhibition is also intended as a retrospective, but the MAM has chosen a reverse hang rather than a chronological one that leads from his first works to his



© Zeng Fanzhi studio

**Zeng Fanzhi**, "Self-portrait 09-8-1", 2009, 200 x 200 cm. Private Collection.

most recent. This stance results from the relationship with time that lies beneath the artist's work, as noted by François Michaud, curator of the exhibition: "Fanzhi's painting is in the present, although it is aware of the past. I can't help but be reminded of this formula by the poet Matthieu Messagier in *Le Dernier des Immobiles* [The Last of the Immobiles]: 'There is only a second between myself and Montaigne.' This idea also sums up the work of Fanzhi well." In the exhibition, the visitor is

therefore immediately confronted by his most recent paintings, monumental landscapes inhabited by the ghosts of traditional painting. It is hard for the viewer to imagine that the author of these huge abstract compositions inspired by Taoism is also that of the masks or hospital triptychs full of bloody colours that he discovers a little further on. It is here that the richness of this contemporary work lies. The landscapes must be read as the culmination of work that places the artist at its

Zeng Fanzhi, "The Last Supper, 2001", 220 x 400 cm.  
Fondation Guy & Myriam Ullens, Geneva.

© Zeng Fanzhi studio



centre. "My painting is like an intimate journal that allows me to know where I am and where I have been," confided Zeng Fanzhi during interviews with Henry Périer in Beijing in September 2011. The series of masks also betrays the isolation of the painter in an unknown city where every individual plays a role in a huge

masquerade; wearing the red scarf of the Pioneers, these figures, equipped with disproportionate hands (those of workers), cause traumatic memories of the Cultural Revolution to resurface. Onlookers in the Hospitals series, with haggard eyes, appear unmoved by what is going on around them, silently screaming of



human misery. Painted in 1991, the first of these triptychs called out to the jury at the Hubei Academy, to the art critic Li Xianting and to the dealer Johnson Chang, director of the Hanart ZT Gallery. The latter bought the work for the sum of US\$6,000 in 1992. Since then, Johnson Chang has never been separated from it

and Zeng Fanzhi has become an artist worth several million dollars....  
Stéphanie Perris-Delmas

"Zeng Fanzhi" at the Musée d'Art Moderne de la Ville de Paris, until 16 February 2014, bilingual catalogue published by Paris Musées, €30. [www.mam.paris.fr](http://www.mam.paris.fr)



# Archeology in Basel with BAAF

Only 17 art galleries will be fortunate enough to be welcomed to the ancient Wenkenhof equestrian arena in Riehen, situated a hop skip and a jump from Basel, for the 10th edition of the Basel Ancient Art Fair (BAAF). This unique fair is attended by administrators from renowned museums such as the Basel Museum of Antiquities and Ludwig Collection, the Metropolitan Museum (New York), the Roemer and Pelizaeus Museum (Hildesheim), and the National Museum of Egyptian Art (Munich). The fact that all the selected galleries are part of the IADAA (International Association of Dealers in Ancient Art) – which imposes a strict code of ethics for verifying the authenticity and origin of objects – instills public confidence. As such, the quality absolutely meets expecta-

tions, as illustrated, for instance, by the head of a rare marble horse dating from 430-400 BC, from the New York art gallery Safani (this object is comparable to those at the Parthenon), a make-up brush from the Third Intermediate Period of Egypt, presented by Robert B. Bigler (rarely produced in Egyptian faience as it is here), a dignitary's head from the twenty-sixth dynasty at the Chenel Gallery (Paris), comparable to a model from the Louvre Museum, and a Roman marble sculpture representing a Callipygian Venus at the Royal-Athena Galleries. The cream of the crop of archeology is here.

**Stéphanie Pioda**

BAAF, 8 au 13 november  
Wenkenhof, Bettingerstrasse 121, 4125 Riehen (Switzerland)

[www.baaf.ch](http://www.baaf.ch)



# The meaning behind the image

ying in the heart of the refined jewellery world, the Place Vendôme in Paris, the offices of Carmignac Gestion are home to an astounding and disturbing collection of post-war art and emerging contemporary artists, under the aegis of the Carmignac Foundation. As corporate sponsorship is all the rage nowadays, "Well done!" you say, "Yet another..." High finance is not getting a good press in this period of downturn, so is it a way of gilding its image? Maybe... This collection – reserved for the staff – is only shown very rarely to friends' associations from museums or members of other foundations, and to a few journalists. And only at specific times, so as not to disturb the company staff and the traders working in time zones all over the world! Gaïa Donzet, the director of the Carmignac foundation, willingly agrees to give us a tour. The tone is set from the word go: the waiting room greets you with a large format chromogenic print by Maurizio Cattelan, evidence of the performance carried out in 1998 at the MoMA, featuring Picasso with an outsize head in papier maché in a setting full of references to great masters like Lichten-

stein, Léger and Mondrian. Beneath this imposing glance at the history of art, three kinds of glass-sided boxes placed among the magazines catch your eye. They are small enough for you to want to pick them up...at which point marbles roll around in them, like a child's game where you have to get them into a hole. "This gives visitors a feel for the work, and they can have fun while they are waiting," says Gaïa Donzet. "More seriously, they are the work of an Argentinean artist, Miguel Rothschild, who is very present in the collection." His work on a photographic background is eminently poetic, for example "The Fault is not in our Stars, but in Ourselves, that we are Underlings" (Julius Caesar, William Shakespeare), which hangs in an office. The artist has fixed pins and nails to each point of light in this starry sky. Commissioned from the artist by Édouard Carmignac, the asset management firm's founder and president, this work stresses equality between people and their responsibility for their decisions and actions. The paintings and photographs – by both recognised and as yet unknown artists – inspire thoughts about the state of the world and the meaning of history, thus engaging a



**Andy Warhol** (1928-1987),  
"Lenin", 1986, painting,  
183 x 122.5 cm.

HD



© Gerhard Richter, 2013 © Thomas Henneocque / Fondation Carmignac



dialogue with guests. For example, at a bend in the waiting room you are scrutinised by a face high up, wrapped in a red and white scarf like the ones peasants use to keep out the dust. The Lebanese artist Ayman Baalbaki grew up during the civil war that tore his country apart. He has transposed the violence of this conflict by forcefully applying thick

paint with a knife onto a flowery coloured fabric, reminiscent of backgrounds in Matisse's paintings. Leang Seckon, a Cambodian artist, has attached twenty-nine black and white identity photographs to a traditional garment from his country. This is surrounded by a painted brick wall surmounted with flags, barbed wire and loudspeakers; at the bottom, a



**Gerhard Richter**, "Grüner Strich", 1982,  
oil on canvas, 200 x 320 cm.

Indian night; in the centre, a full moon lights up a composition in two parts, like a positive and a negative, between which a golden-skinned figure swims in an orangey sea. Another picture about light, this time by the Icelandic painter Sigurdur Arni Sigurdsson, is "Dans l'ombre du soleil III", painted in a range of pale colours, where the artist brilliantly depicts both the sharpness of the shadows and the evanescence of the moment. A laughing skier – "Skifahrer" (1983) –, painted by Jean-Michel Basquiat for the dining room in the chalet in Gstaad of his dealer, Bruno Bischofberger, hurtles down a blue slope on a red background. The place where this work is hung thus takes on a whole new dimension. In the managers' office, known as the "white page meeting room", we see Andy Warhol's Two White Mona Lisa (1980), where the iconic figure disappears beneath a layer of white, playing a game of hide-and-seek depending on the position of the viewer, whose senses are aroused. When you take the staircase to the offices, you are confronted with Basquiat's Fallen Angel (1981) – like "an invitation to humility", in the words of François-Joseph Furry, the European Action manager. "In the finance markets, there are also a lot of spectacular ascents. Basquiat warns us to be wary, reminding us that a fall can be painful." The holy of holies, Carmignac's office, also has a shock in store. Two works by Warhol, Lenin and Mao, hang facing each other on the wood panelling. "These two figures represent the two greatest terrorist successes in history, as each of them directly or indirectly caused the death of at least a hundred million people. To have these portraits here keeps me alert, because Lenin started with nothing; Mao as well, and they were successful..." writes the current resident with a touch of the provocative. Facing him we see a Richter, Grüner Strich (1982): "a beach to get away from it all" and escape the glacial blue of the Lenin. There is a definite meaning to this collection. **Anne Foster**

frieze shows prisoners facing their torturers. The title of this drawing also evokes the terror imposed by the Khmer Rouge: "Using the Loud Speaker as an Instrument of Fear while Killing" (2009). Rest assured, not everything is quite so violent. A watercolour by Francesco Clemente, "Fifty One Days on Mount Abu: Hi full moon" (1995), transports the viewer to a warm

# Schmied equals Miklos

For all book lovers, François-Louis Schmied (1873-1941) was the man who breathed new life into books during the 20th century. His partnerships with the lacquerer Jean Dunand and writers like Mardrus produced marvels. His books are considered the "acme of the illustrated book and the glory of bookbinding in the Art Deco period". But alas, as we learn from "Gustave Miklos, un grand œuvre caché" (the great unknown work of Gustave Miklos) by Danuta Cichocka, director of the Fata Libelli bookshop, Schmied was merely a façade for the skilled and creative work that was really carried out by Hungarian sculptor Gustave Miklos (1888-1967), who worked for him in the background from 1922 to 1941. So what proof is there for this revelation? The records of Miklos himself.

The monograph seems like a whodunnit – except that here we do not mourn a death so much as an unacknowledged paternity. One of the first documents in the file is an exercise book, where we read on the first page: "Work carried out for François [Louis Schmied] since 1922..." He kept this notebook up until 1941, the date of the publishers' death. The work he performed (illustrations, "arran-

gements", dedications, original drawings, binding designs, and so on) are entered with precise dates, accompanied by the amount of payment received – for example (at today's values), €67,258 for 1923 and €157,253 for 1926. The composition of the first edition of "Sucre d'Amour" brought him €19,218. Miklos was not predisposed to be an illustrator, "but he had every requisite to be the architect of the book that he in fact became" says Danuta Cichocka. "Miklos' achievements in the world of books were staggering", she continues. Entirely on his own, he designed, drew, decorated and painted around forty books, including the bindings, totalling three thousand compositions. What contract bound the publisher to his ghost illustrator? We do not know. Miklos, thanks to the comfortable income brought in by his illustrations, could make what arrangements he pleased. So now, what should we understand from a notice like this: "The Story of Princess Budur", translated by Dr J.-C. Mardrus. Paris, F.-L. Schmied? **Bertrand Galimard Flavigny**

Gustave Miklos, un grand œuvre caché. vol. 1, Published by Fata Libelli., 224 pp., 534 ill., €225.

[www.gustave-miklos-monographie.com](http://www.gustave-miklos-monographie.com)



€131,440 first edition of "Histoire de la Princesse Boudour", one of 20 on Japan paper, bound by Jean Lambert. Paris, Drouot, 20 March 2013. Binoche - Giquello auction house. Mr Courvoisier.



