

LA GAZETTE DROUOT

INTERNATIONAL



NUMBER
29
OCTOBER 2013

UPDATE
UPDATE
UPDATE
UPDATE
UPDATE

UPDATE

NEMOURS



27TH
SEPT
-
30TH
NOV

UNKNOWN PAINTINGS
AND CORRESPONDENCE WITH THE GRAPHIC WORK

GALERIE ANTOINE LAURENTIN

23 QUAI VOLTAIRE - 75007 PARIS - FRANCE

TEL : +33 (0)1 42 97 43 42 - WEBSITE : GALERIE-LAURENTIN.COM

Drouot[®] LIVE

BID AT WWW.DROUOTLIVE.COM



WWW.DROUOTLIVE.COM

FREE SERVICE AND WITHOUT EXTRA FEES

 **La Gazette Drouot**
L'HEROD DES VENTES AUX ENCHÈRES

BID AT DROUOT ANYWHERE !



Signature Cellars

Online only wine auction

29 October – 12 November 2013

Contact

Michael Ganne
mganne@christies.com
+33 (0) 1 40 76 86 19
9, avenue Matignon, Paris 8^e

DIDIER DAGUENEAU,
POUILLY-FUMÉ CUVÉE SILEX 1986
LOIRE VALLEY
€ 300 – 400
1 magnum per lot

CHRISTIE'S

The Art People christies.com



Art Antiquités *à Paris*

Le Village Suisse

**THE PERMANENT
ART AND ANTIQUE FAIR IN PARIS**

80 GALLERIES

www.villagesuisse.com

78 avenue de Suffren
75015 Paris, FRANCE

Open Thursday to Monday



6 8 10

La Motte-Picquet
Grenelle

P ECOLE MILITAIRE



EXHIBITION
GASTON SUISSE

October 16 / November 17

1930's Laquer artist

EXHIBITION
MAURICE MARINOT

November 21 / December 21

1930's Glassmaster

CONTENTS

ART MARKET - MAGAZINE



16 UPCOMING

With sales that include the Plaza Athénée's furnishings, the wacky world of Jacques Carelman, a toy fanatic's made-in-Japan collection and the hand-sewn pieces of former Yves Saint Laurent model Danielle Luquet de Saint-Germain, a decidedly eclectic programme lies ahead.

ART MARKET 86

Sceptics will undoubtedly have to think again because the urban art market is not just a flash in the pan, but a trend that looks set to stay.

ART FAIR 78

The FIAC is, as ever, the flagship for French contemporary art week that looks promises well, a week after Frieze London.

67 RESULTS

The Jourdan-Barry, Weiller and Cochet sales have helped the silver-work market find its cruising speed for exceptional pieces. A look at a speciality with robust dynamics.





82 EVENT

Drouot beats to the rhythm of street art during a red-letter sale entirely dedicated to the movement(s). The menu includes works by historical artists like Basquiat and those of up-and-coming talents like Os Gêmeos and El Seed.

94 INTERVIEW

Nicolas Lagero Lasserre could have been content as director of the Pierre Cardin space in Paris but he is also a collector committed to promoting street art.

EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

This month, October, it is impossible to miss that great international gathering known as the FIAC. For just under a week, Paris celebrates contemporary art in every form beneath the glass roof of the Grand Palais in an event that seems like a concentrate of contemporary creation. And yet there is not a whiff of a generational movement that has been creating a buzz for several years now: street art. Has this key fair become sectarian, relegating this movement to the sidelines of living art when London's Tate Modern was already devoting a flagship exhibition to it in 2008? In this issue, La Gazette focuses on this young creative generation in the light of a red-letter sale at Drouot on 25 October, and talks to a number of experts, gallery owners and collectors. The conclusion is that a market's value is not dictated by age...

Editorial Director Olivier Lange | **Editor-in-chief** Gilles-François Picard | **Editorial Manager** Stéphanie Perris-Delmas (perris@gazette-drouot.com) | **Distribution Director** Dominique Videment
Graphic Design Sébastien Courau | **Layout-artist** Nadège Zegllil (zegllil@gazette-drouot.com) | **Sales Department** Karine Saison (saison@gazette-drouot.com) | **Internet Manager** Christopher Pourtalé
Realization Webpublication | **The following have participated in this issue:** Sylvain Alliod, Alexandre T. Analis, Marie C. Aubert, Anne Foster, François Marical (Bluestone Consulting), Xavier Narbaits, Claire Papon, Stéphanie Pioda, Sophie Reyssat, Natalie Russell | **Translation and proofreading:** 4T Traduction & Interprétariat, a Teelingua Company 93181 Montreuil. | **La Gazette Drouot - 10, rue du Faubourg-Montmartre, 75009 Paris, France**
Tél. : +33 (0)1 47 70 93 00 - gazette@gazette-drouot.com. This issue of *La Gazette Drouot* is a publication of @actionspress. All rights reserved. It is forbidden to place any of the information, advertisements or comments contained in this issue on a network or to reproduce same in any form, in whole or in part, without the prior consent of @actionspress. © ADAGP, Paris 2013, for the works of its members.

PRICES INCLUDE BUYER'S PREMIUM

BAAF



www.baaf.ch

10 YEARS

Marble head of a horse, Greek, ca. 430-400 B.C. H: 15 cm, Safari Gallery Inc., New York

THE BASEL ANCIENT ART FAIR

THE ANCIENT ART EVENT



8-13 November 2013

Reithalle Wenkenhof, Riehen/Basel

The Basel Ancient Art Fair has drawn top international dealers in classical, Egyptian and Near Eastern antiquities to Basel for a decade. The combination of an abundance of fine ancient art with the elegance of the location creates the unique atmosphere that attracts an interested audience from all over the world.



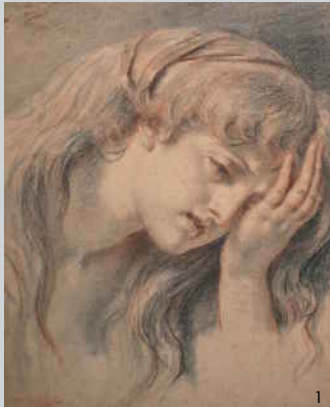
For more information:
www.baaf.ch



LES TROIS ROIS

SATURDAY 26 OCTOBER 2013 - 2.30PM
 06110 LE CANNET

PAINTINGS - ASIAN ART & OBJETS D'ART



1



2



(a)

(b)

3



4



5



6

1- Jean-Baptiste GREUZE (1725-1805): "Sainte-Marie l'Egyptienne". Sanguine, black chalk and blending stump. 42.2 x 35 cm.

Painting available to be viewed via meeting at the De Bayser office: 69 rue Ste-Anne - 75002 Paris - Tel: +33 (1) 47 03 49 87

2- LUANG XUAN NHI (Hanoi 1913-2006): "Young girl in a blue dress". Oil on canvas, signed top-right. 80 x 90 cm.

3- Two rhinoceros HORNS: (a) weight 2,455 kg, length 59 cm, Ø 44 cm, pre-convention horn between 1729 and 1787. - (b) weight 1,095 kg, length 25 cm, Ø 36 cm, pre-convention horn between 1811 and 1869. Cites Reference N° 1308300137-K and 1308300138-K.

4- MEDALLION in gilt silver and turquoise enamels. Arrangement of two dragons - 1881 - by imperial command 10 x 8 cm

5- Pair of FIGURES in carved ivory and polychromed. China. 20th century, H 85 cm.

6- Pair of elephant TUSKS: provenance Gabon, length 135 et 137 cm - weight 12.5 and 13.5 kg, circumference at the base 33 and 36 cm.

Cites Reference N° FR 1308300125-K and FR 1308300126-K.

SALES BY APPOINTMENT: THE TUSKS AND THE HORNS WILL NOT APPEAR AT EITHER THE EXHIBITION OR THE SALE.

Free expert assessment every Thursday at our Cannet office: LE CANNET ENCHERES

15 Boulevard Gambetta - 06110 LE CANNET - Tel: +33 (0)4 89 68 64 46 - contact@lecannet-encheres.com

Every Tuesday at our St-Raphaël office: VAR ENCHERES

60 Avenue Eugène Félix - 83700 ST-RAPHAEL - Tel: +33 (0)4 94 82 31 88 - contact@var-encheres.com

www.lecannet-encheres.com



Le LOUVRE des
ANTIQUAIRES

Visit the

Louvre des Antiquaires

and it's new web site

www.louvre-antiquaires.com



• 2 PLACE DU PALAIS ROYAL 75001 PARIS • OUVERT DU MARDI AU DIMANCHE DE 11H À 19H

ACCUEIL

LES GALERIES

CATALOGUE

ACTUALITÉS

ESTIMATIONS

A PROPOS

Recherche Avancée

ACCUEIL > LOUVRE DES ANTIQUAIRES

SPÉCIALITÉ

- Art d'Asie (8)
- Argenterie (17)
- Bijouterie (118)

CATÉGORIES

- Collier
- Bague
- Bracelet
- Boucles d'oreille

ÉPOQUE

- Haute Époque (33)
- XVII^e (20)
- Louis XIV (1)
- Louis XV (4)

MATÉRIAUX

- Or (55)

Les Nouveautés



Version Mobile

Le LOUVRE des
ANTIQUAIRES



ACCUEIL > CATALOGUE

GALERIE SUM BOUCHOUCHA

À PROPOS

MASQUE DE THÉÂTRE JAPON

ACCESS



2 place du Palais Royal, 75001 Paris

NEWS IN BRIEF



© Courtesy Fattoria di Celle - Collezione Gori © Aurelio Amendola © Adagg, Paris, 2013

Environmental Art

The Fattoria di Celle, a 17th-century farming estate between Florence and Pistoia, has been exploring environmental art since 1982, and now has one of the largest collections in Europe. Here we see "La Morte di Efiapte", a marble and bronze work by Anne and Patrick Poirier. www.goricoll.it

780,000

This is the number of visitors who went to see "Congo River" and "Masks: Beauty of the Spirits": two African art exhibitions designed by the Musée du quai Branly, the first of which went on show at the Shanghai Museum, and the second at the National Museum of China in Beijing. Who said the Chinese were only interested in Chinese art?

Masculine/Masculine

After the Leopold Museum in Vienna, the Musée d'Orsay in Paris, that Mecca of 19th century art, is focusing on the male nude from 1800 to the present day. Not suitable for younger audiences; for everyone else, a must-see before 2 January 2014...

www.musee-orsay.fr

W



© MBAC

The Louvre without its Victory

The Winged Victory of Samothrace left the monumental Daru staircase at the Musée du Louvre in September. The famous sculpture is undergoing in-depth restoration costing around €4 million, with support from Nippon Television Holdings, F. Marc de Lacharrière (Fimalac) and the Bank of America Merrill Lynch Art Conservation Project. Its return is scheduled for the summer of 2014.

www.louvresamothrace.fr

W



© 2008 Musée du Louvre / Cécile Degremont

After Jean-Jacques Aillagon stepped down from the presidency of Les Arts Décoratifs de Paris in September, the French Ministry of Culture has now appointed his successor: Bruno Roger, who has been a member of the Board and treasurer since 1999.



ACTES@CONSEILS
HUISSIERS DE JUSTICE

Isabelle PONCET-PERE - Stéphane MACHEDA

58470 MAGNY-COURS (NIÈVRE)
THE VISIOCENTER AT THE
MAGNY-COURS CIRCUIT

MONDAY 4TH NOVEMBER AT 3PM

JUDICIAL SALE OF AN EXCEPTIONAL VEHICLE
THE FIRST MODEL OF THE FRENCH,
100 % ELECTRIC FURTIVE EGT

PUBLIC EXHIBITION:
FROM 2PM TO 3PM



ACTES CONSEILS

MES STÉPHANE MACHEDA AND ISABELLE PONCET-PÈRE

HUISSIERS DE JUSTICE ASSOCIÉS

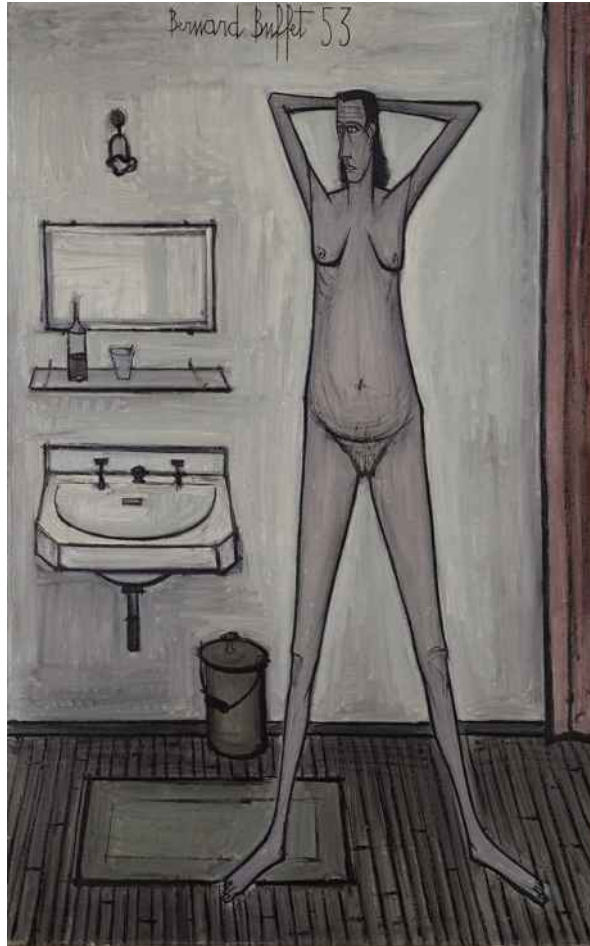
ZI DE VILLEMENANT - BP 12 - 58130 GUÉRIGNY CEDEX

TEL: + 33 3 86 85 14 53 - FAX: +33 3 69 63 82 93 - E-MAIL: HUISSIERS-NIEVRE@ACTESCONSEILS.FR

WWW.ACTESCONSEILS.FR

GALLERY DIL

MARC BOUMENDIL



ADAGP 2013

15 RUE DE MIROSMESNIL - 75008 PARIS

Tel: +33 (0)1 47 63 06 14 - email: mab55@wanadoo.fr

www.galeriedil.com







UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

CALENDAR

France



4 OCTOBER >

China and Java: two travel albums

This photo of two Chinese dignitaries belongs to an album of 34 albumen prints dedicated to China and Singapore. It also contains photographs of Hong Kong, Cavenagh Bridge in Singapore and the square of the Law Courts, all collected during a trip in 1893-1894. The pictures themselves date from around 1880. Expected to raise between €10,000 and €12,000, this lot is part of a Parisian sale on 4 October at Drouot (Alde), which is also offering an album of 73 albumen prints, based on the landscapes and people of the island of Java. The two albums have the same provenance.

7-8 OCTOBER**Off to the Plaza!**

To celebrate its centenary, the famous Paris luxury hotel Plaza Athénée is preparing for a makeover that is sure to charm its fans, thus providing a chance to obtain souvenirs of the hotel. A selection of furniture, decorative objects and tableware is wending its way to Artcurial's auction room in Paris. Iconic pieces include the reception desk (€2,000/3,000) and the bicycle in the famous Plaza red wick was lent out to guests (€300/500). In the bedrooms, the muted decoration of interior designer Marie-José Pommereau pays tribute to a revisited 18th century. Jean-Michel Folon's figures with fork and spoon heads (€40,000/60,000) will lead the way to Alain Ducasse's restaurant done up by Patrick Jouin, whose armchairs are designed to accommodate ladies' handbags (€600/800). The designer also created a glass bar with blue backlighting (€20,000/30,000). As we know, it's all in the detail!

Sophie Reysat



9 OCTOBER HD

From Louis XV's Petits Appartements at Versailles

On that date, two hundred five lots from a Paris apartment with a view of the Palais Royal gardens are going up for sale with no reserve prices... The Artcurial auction house is staging a dispersion containing silverware, tableware, various objets d'art and furniture. The latter forms the lion's share of this estate in terms of both quantity and quality – as witness this pair of side cabinets delivered in 1764 by Gilles Joubert for the bathroom of Louis XV's Petits Appartements on the second floor of the Château de Versailles. After Oeben's death the year before, the cabinetmaker had become the principal supplier to the Crown. In January 1776, these cabinets, belonging to a group of four, were sent to the Garde Meuble de la Couronne in Paris, where they were altered by Riesener. The King's cabinetmaker then gave them a more triangular form. Ten years later, now separated from the other corner cabinets, the pair here went to adorn the Château de Brimborion in the Bellevue estate, at that time the residence of Louis XVI's aunts...

Stéphanie Perris-Delmas

Aponem

Friday, October 11 at 11am and 2 pm
Drouot, room 10

TEXTILES XLII



One view in Drouot

9, rue Drouot - 75009 Paris (room 10)
Thursday, October 10 from 11am to 6 pm

Experts:

Textiles:

Aymeric de VILLELUME

+33 (0)1 56 28 04 12

aymeric.devillelume@aliceadsl.fr

lot 345:

Emmanuel de BROGLIE

+33 (0)1 42 22 17 13

cabinetrevel@noos.fr

Catalog
www.aponem.com

DrouotLIVE^{MOO}

P. DEBURAUX - E. DUMEYNIU - E. JOLY-MALHOMME - G. MARTINOT - Y. SAVIGNAT

Commissaires-priseurs des ventes volontaires - n°2005-547 - Buyer's Premium 25% VAT included

51, rue Decamps - 75116 Paris - Tel: +33 (0)1 42 24 80 76 - E-mail: deburaux@aponem.com



12 OCTOBER HD >

The wacky world of Carelman

Are you familiar with Jacques Carelman? He was a multi-talented French artist, who was also a dentist, trumpet-player, music critic and illustrator in his time. The spiritual son of the Dadaists and Surrealists, he created a world mingling realism, quirky humour and fantasy. Among other things, we owe him the famous May 68 poster with the CRS policeman, and the "Catalogue of Impossible Objects". At Harald Szeemann's behest he also produced several "Bachelor Machines", inspired by the literary works of Alfred Jarry and Raymond Roussel, such as "Le Diamant" (the diamond) and "La Demoiselle ou La Hie" (the rammer): two assemblages on offer at the Paris sale of the Carelman estate on 12 October (Artprecieum). You should plan around €12,000-18,000 for the former, and €8,000-12,000 for the latter. Impossible objects form the lion's share of the sale. You will need between €30 and €120 for a drawing, and €10 to €1,000 for an object, like the spectacles for short-sighted lovers (€250/300), the comb for frizzy hair (€60/80€) or the coffee pot for masochists (€80/120).

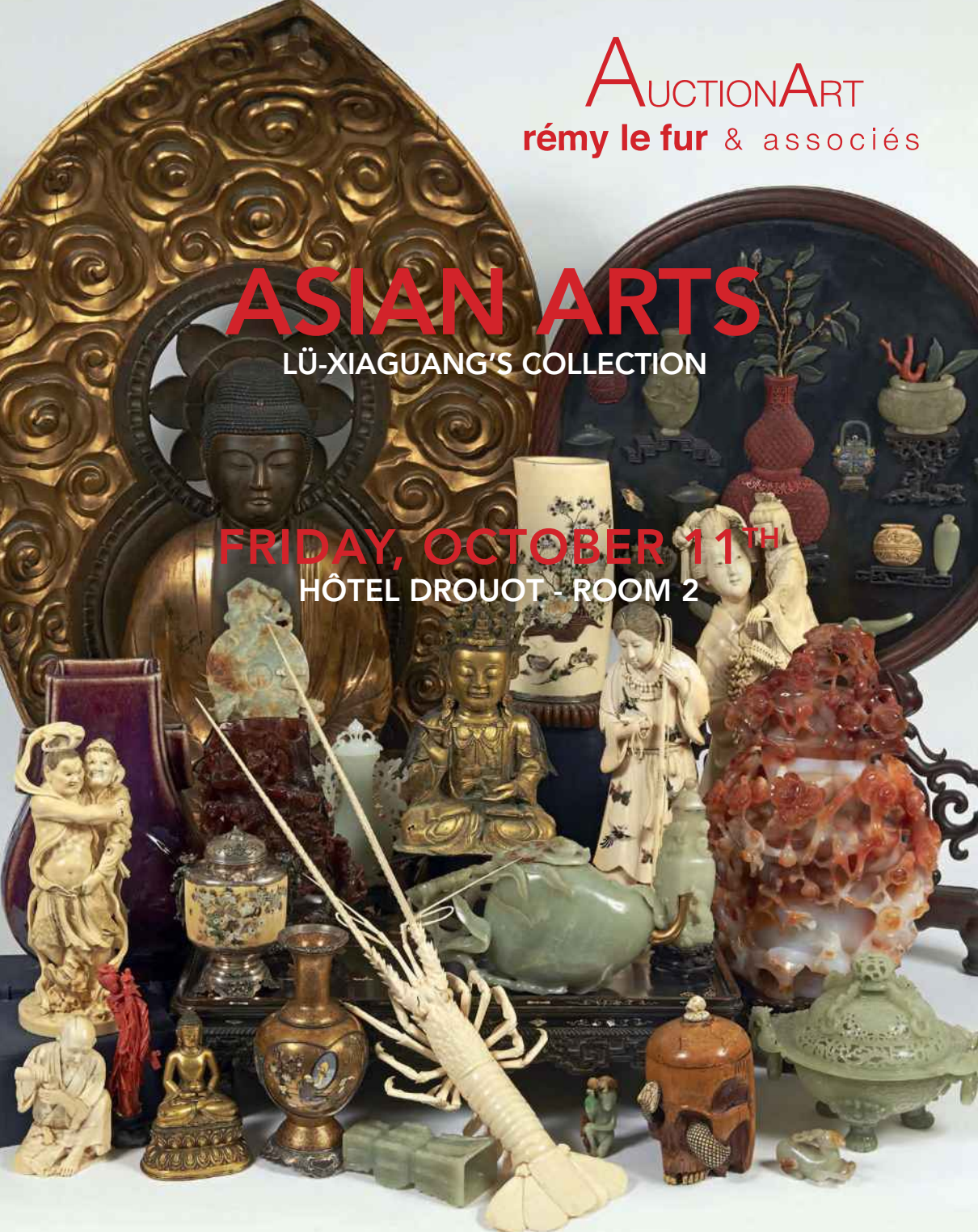
Stéphanie Perris-Delmas

AUCTIONART
rémy le fur & associés

ASIAN ARTS

LÜ-XIAGUANG'S COLLECTION

FRIDAY, OCTOBER 11TH
HÔTEL DROUOT - ROOM 2



9, rue de Duras - 75008 Paris | tél. : +33 (0)1 40 06 06 08 | fax : +33 (0)1 42 66 14 92

SW agrément n° 2008-650 - www.AuctionArtParis.com - contact@auctionartparis.com | Rémy Le Fur & Olivier Valmier commissaires-priseurs habilités



Jesús Rafael Soto (1923-2005),
"Vibraciones", November 1963,
104 x 63 x 13 cm.
Estimate: €100,000/150,000.

"Vibraciones" by Jesús Rafael Soto

12 OCTOBER

Jesús Rafael Soto's work is not a simple assemblage of wires and rods. It literally vibrates, seeking to capture the quiverings of time and space in the movements of the elementary forms brought into play. Hence the difficulty of appreciating a work on glossy paper, when, on the contrary, it invites the viewer to experience it face to face, or even from the inside, as with his famous "Pénétrables". He began to produce these in 1967, and they were exhibited for the first time in the Denise René Gallery in Paris that year. The sixties were thus a particularly fertile period in the career of the Venezuelan artist, a key figure in European kinetic art. At the beginning of that decade, Soto worked on

what would become the "Writings", based on the play between the parallel lines in the background and metal figures or rods placed in the foreground, creating the illusion of movement. This is the "Vibraciones" series of which an example from November 1963 is proposed here. It comes from the Argos Gallery, situated in Rue du Roi Albert in Nantes. Run by Jeanne Charles Bourgeat, it promoted contemporary art in the provinces during the sixties. The Argos Gallery notably hosted iconic artists like Georges Mathieu and Victor Vasarely, two figures with works that are also on offer at this sale on 12 October at Olivet (Philocale).

Stéphanie Perris-Delmas

Robot battle at Drouot

12 OCTOBER

On 18 February this year, intergalactic saga fans battled up to €18,130 for an inflatable ship bearing the effigy of Grendizer (Goldorak in France), the likeable robotic super hero. Now the auction house Boisgirard-Antonini is staging another sale dedicated to spin-off products from popular children's animated series aired between 1960 and 1980. One chapter at the end of the programme is devoted to the UFO Robot Grendizer. This Japanese animated TV series produced by Tōei Animation in 1975, based on a manga by Go Nagai, consisted of 74 26-minute episodes. It was broadcast in Japan between 5 October 1975 and 27 February 1977, and appeared in France on Antenne 2, in the programme called *Récré A2*, on 3 July 1978. The collector, who calls himself "Prince of Euphoria", looks back at how his passion began: 'As regards Grendizer, I had of course seen the

cartoon series when I was a kid, but I never had the toys. I found this robot highly aesthetic, so I rushed to buy it at a second-hand sale exactly 14 years ago. This big 60-cm French jumbo, new in its box, really impressed me. I was mega-proud of my buy, but I didn't know it was the start of a whole new adventure! This "ancestor" is being sold as a special order with two Astro Axes and 10 missiles, with an estimate of €200/300. The Prince of Euphoria says, 'For me, the showpiece is the big Japanese Grendizer Jumbo saucer: an absolute must! A spaceship sold exclusively in Japan, with only a few models referenced in European collections.' Estimated at around €2,500, it is mounted on wheels and equipped with rotating handles that can turn into missile launchers, meaning that a child could move around in it like they would in a pedal car...

Anne Foster



Japan, Popy edition, ca. 1970.
Grendizer flying saucer.
Dia.: 60 cm. Estimate: €2,500.

Willy Ronis, "Vieux Port, Marseille", 1963,
period silver halide print, 25.5 x 20.5 cm.
Estimate: €1,300/1,500.



Photos from Marseille

12 OCTOBER

A week after celebrating Marseille and Provence in painting, the auction house Damien Leclère is staging a sale of over 250 photographs on the same theme. The first part consists of a hundred-odd works dating from 1850 to the present day, mainly from two private collections. We first find some early views of monuments and landscapes in Provence and the Côte d'Azur, including a large photograph of Toulon harbour by Charles Nègre (€15,000/18,000) and a view of the Roman theatre at Arles by Dominique Roman (€10,000/15,000). Also worth noting: ten albumen prints by Édouard Baldus, including "L'Entrée du port de Marseille" of c. 1860 (€5,000/6,000). The 20th century starts with Henri Cartier-Bresson - "Jeu de boules, Marseille", 1936 (€3,000/3,500) - and Willy Ronis (1910-2009) - two pictures of the Vieux-Port dated 1946 and 1963 (€1,500/2,000 each). The contemporary scene is illustrated with photographs by Olivier

Amsellem, Thomas Mailaender, Matthias Olmeta, Serge Assier and Christophe Bourguedieu... Meanwhile, the second part of the sale contains 150 works from series commissioned in 2002 and 2006 by the Agence Régionale du Patrimoine Provence-Alpes-Côte d'Azur. The first series, "Provincia Antiqua", is a collection of 40 photographs by Gabriele Basilico (1944-2013), who compiled an inventory of antique monuments showing their integration into the urban landscape. Of particular interest is "Marseille, l'Abbaye Saint Victor", dated 2001 (€2,500/3,000). The 2006 series, entitled "Monuments et paysages", takes a more unusual and original look at heritage through the eyes of the Italian photographer Massimo Vitali (b. 1944) - "Hôtel Negresco, Nice", 2005 (€18,000/22,000) - and the Spanish photographer Jordi Bernadó (b. 1966), with the diptych "Fort Saint-Jean, Marseille", 2006 (€2,000/3,000).

Alexandre T. Analis

Made to measure...

14 OCTOBER

All creators need a muse, even Yves Saint Laurent... The famous couturier met the girl from the provinces, Danielle Luquet de Saint-Germain, in 1966. Two years later, the duo caused a scandal in the magazine "Paris Match", where the model posed in a chiffon and ostrich feather dress that revealed her bare breasts. Danielle Luquet de Saint Germain worked for several years as a model, building up a close creative relationship with the couturier. "She made me advance," said Yves Saint Laurent, who always worked directly on his models. Danielle was part of the company's famous period when it launched the ready-to-wear line Rive Gauche, and the successful safari jacket... before flying off to other rising stars. She later became the assistant to the young designer Claude Montana. The former model has built up a collection of some 12,000 garments and accessories from her years at the heart of Haute Couture, part of which featured in an exhibition in 2003 at the Geneva Musée d'Art et d'Histoire, entitled "Mode, Passion et Collection. Le Regard d'une Femme". On 14 October, the auction house Gros & Delettrez, assisted by the firm Chombert & Sternbach, is selling the first

part of the collection in Paris. Oddly enough, although a historic fashion centre, the French capital has not hosted many top auctions in the speciality, though there have been some famous dispersions over the past few years, like those of Paul Poiret (2005 and 2008) and Elsa Schiaparelli (2009), with a handful of records into the bargain. So this sale looks set to be a real event. Through her choices, Danielle Luquet de Saint-Germain sketches a history of couture in the second half of the 20th century, celebrating line, volume and "architectured" cuts. Her favourite designers are Claude Montana, Alaïa, Yves Saint-Laurent, Thierry Mugler, Christian Dior and Romeo Gigli. Apart from the "scandalous" long chiffon dress from the 1968-1969 YSL Autumn/Winter collection (€13,000/15,000) and the famous Picasso cocktail dress with embroidery by Lesage (€10,000/12,000) for Yves Saint Laurent, other flagship models on offer include a Lanvin haute couture mini-skirt and top outfit in leather and coconut fibre by Montana (€400/600), a stunning cocktail dress in silk and embossed polyamide by Romeo Gigli, Spring/Summer 1990 (€1,500/1,800), and a Christian Dior black crepe strapless dress set off by a "petal" bolero by Gianfranco Ferré (€900/1,100). Leather is also in the spotlight, with timeless designs by Alaïa, including a remarkable cocktail dress in rosewood dipped lambskin (€700,800).

Stéphanie Peris-Delmas



Christian Dior Boutique
by Gianfranco Ferré
Autumn/Winter 1990-
1991, strapless dress in
black crepe, Corolle bolero
with several flounces in
black horsehair with
permanent pleats. White
label, black graphics.
Estimate: €900/1,100.

HD





14-15 OCTOBER

Animal collection

André-Roger Dupuy, a corresponding member of the Muséum d'Histoire Naturelle in Paris, was formerly director of the Republic of Senegal's national parks. He and his wife Alexe-Marie have built up a collection in Brittany dedicated to their shared passion for animals. It'll be dispersed on 14 and 15 October in Morlaix (Dupont & Associés). It contains not only trophies, stuffed mammals, reptiles, shellfish and entomological boxes, but also hunting accessories, guns and a collection of hunting knives, not to mention animal paintings, objets d'art and no fewer than 250 books, mainly on Africa. Of particular interest to specialists are various bird specimens collected between 1936 and 1965 for scientific study. Enthusiasts can treat themselves to a case of 86 decoys for about €50, but will need to go up to four figures for the finest stuffed animals, like this African lion, estimated at €6,500/7,000.

Sophie Reyssat

LECLERE

MAISON DE VENTES AUX ENCHERES

5, rue Vincent Courdouan 13006 Marseille

T. +33 (0)4 91 50 00 00

contact@leclere-mdv.com

www.leclere-mdv.com

« A CENTURY IN PROVENCE »

october 12th, 2013 // PHOTOGRAPHY



Edouard BALDUS



Massimo VITALI

october 20th, 2013 // PAINTINGS



Jean-Baptiste OLIVE



Othon FRIESZ



Paul-César HELLEU (1859-1927).
"Madame Helleu et Jean Helleu en bateau".
Oil on canvas. 65 x 81 cm. (Detail)

Helleu



Jean-Louis FORAIN (1852-1931). "La maîtresse de ballet", 1890. Oil on canvas. 51 x 40,5 cm. (Detail)

**Important paintings
& modern sculptures**

Drouot-Richelieu
18th October 2013

Exhibitions

17th October - 11am - 6pm
18 October - 11am - 12pm
Hôtel Drouot - Room 7

By succession

**Collection belonging
to Dr and Mrs Philippe Marette**

BLANCHET
& Associés

Theatrum mundi

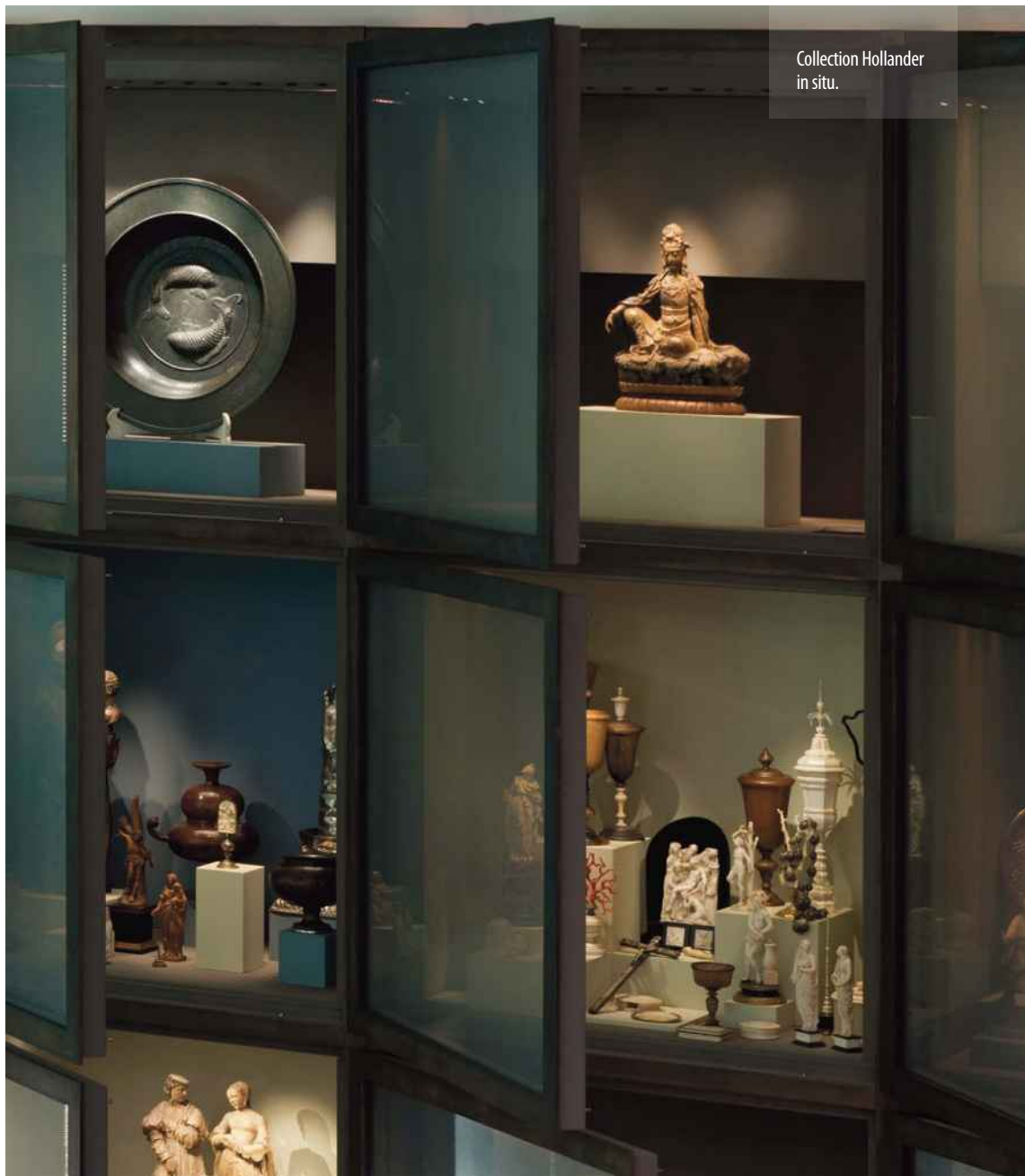
16 OCTOBER

A relic in the form of an arm, some Chinese ducks, a carved skull... This Prévert-like inventory describes a collection belonging to Jacques and Galila Hollander, from which 468 pieces are being dispersed in Paris on 16 October (Christie's). In their home, the Belgian couple built up a cabinet of curiosities and art worthy of the Renaissance humanists. The mania for collecting "marvels" reflecting the gamut of divine and human creation began in Northern Italy in the late 15th century. The Medici princes' famous studiolo then spread this trend throughout Europe. Only one rule governed the collection of items: they had to be rare pieces, whether *naturalia* (products of nature) or *artificialia* (products of man). The Hollanders were faithful to this precept. Key pieces include a narwhal's tusk, considered a unicorn's horn in the Middle Ages (€10,000/15,000), and a pair of corals, representing the blood of Medusa or Jesus. Alongside these natural curiosities, long preserved in church treasure houses, feature mounted objects: the pride of kings and princes in the 16th and 17th centuries. Still lifes by David Ryckaert II, with their mixture of

exotic shellfish and marvels of silverware, illustrate this passion for man-made and natural wonders. Serpentine, agate and rock crystal fashioned into cups are some of the materials set off by mounts (between €2,000 and €50,000). The hand of man has also transformed other gifts of nature – ivory and horn – with virtuosic skill. Germany specialised in this precision work, which fascinated the prince-electors of the 16th century. Spheres-within-spheres, intricately-structured goblets and a delicate bouquet, too, bear witness to the technical prowess used in the service of beauty (between €3,000 and €180,000). A microcosm of the macrocosm, the collection is not restricted to Western pieces, but creates a dialogue with Ancient Egyptian sculptures, Polynesian objects and creations from Asia and Africa. For through its works, the collection calls to mind mankind's place in the universe. The alabaster bas-relief of Adam and Eve at the foot of the Tree of Knowledge speaks of faith (€30,000/50,000); anthropomorphic Flemish landscapes give free rein to the imagination, while anamorphic portraits and scientific instruments conjure up knowledge itself. Is it pure chance that the last number of the catalogue is a plaster écorché made by Houdon's circle (€8,000/12,000)? Man remains at the heart of this universal questioning...

Sophie Reyssat

Collection Hollander
in situ.



HD





18 OCTOBER >

A love of the sea

Like a Watteau who had strayed into modern times, Helleu was a master of feminine grace and atmospheric scenes of the sea. While he made his name with his drawings of elegant, slim-waisted women in three media (charcoal, sanguine and white chalk), his paintings mainly featured his yachts – of which he owned four during his life. He was adept at depicting not only boats scudding over the sea, sails billowing in the wind, but also the line of the prows and the dancing masts of ships in port, in a virtually monochrome palette with touches of bright colour – as seen here in this 1913 painting, up for sale on 18 October in Paris at Blanchet & Associés (€60,000/80,000).

Anne Foster

binoche & giquello

DROUOT-RICHELIEU - ROOMS 1 & 7 - MONDAY 21st OCTOBER AT 2PM

COLLECTION BELONGING TO A GREAT ART COLLECTOR

**DRAWINGS AND MODERN PAINTINGS
IMPORTANT PAINTINGS FROM THE FAUVISM ERA
OUTSTANDING COLLECTION OF WORKS BY RAOUL DUFY**

CAMOIN, DERAÏN, DUFRESNE, GARBELL, KISLING, LANSKOY, LAURENCIN, LOISEAU,
MANGUIN, MARCHAND, PASCIN, RENOIR, ROY, TAL COAT, UTRILLO, VALTAT, DE VLAMINCK

CERAMICS

OBJETS D'ART - FURNITURE - CARPETS



© binoche et giquello

RAOUL DUFY (1877-1953)

"Embouchure de la Seine et campagne normande",
study for the bar at Chaillot palace, 1938, Oil on cradled panel
Signed bottom right *Raoul Dufy*, 44,5 x 43,5cm

Figure in the catalogue raisonné for the painting established by Maurice Laffaille.
Geneva, Motte edition, 1977, T. IV, under the N° 1721, reproduced.

Catalogue on line: www.binocheetgiquello.com

binoche et giquello - 5 Rue La Boétie - 75008 Paris
Tel +33 (0)1 47 70 48 90 Fax +33 (0)1 47 42 87 55 - o.caule@binocheetgiquello.com
S.V.V. autorisation no. 2002 389 - Alexandre Giquello authorised Auctioneer

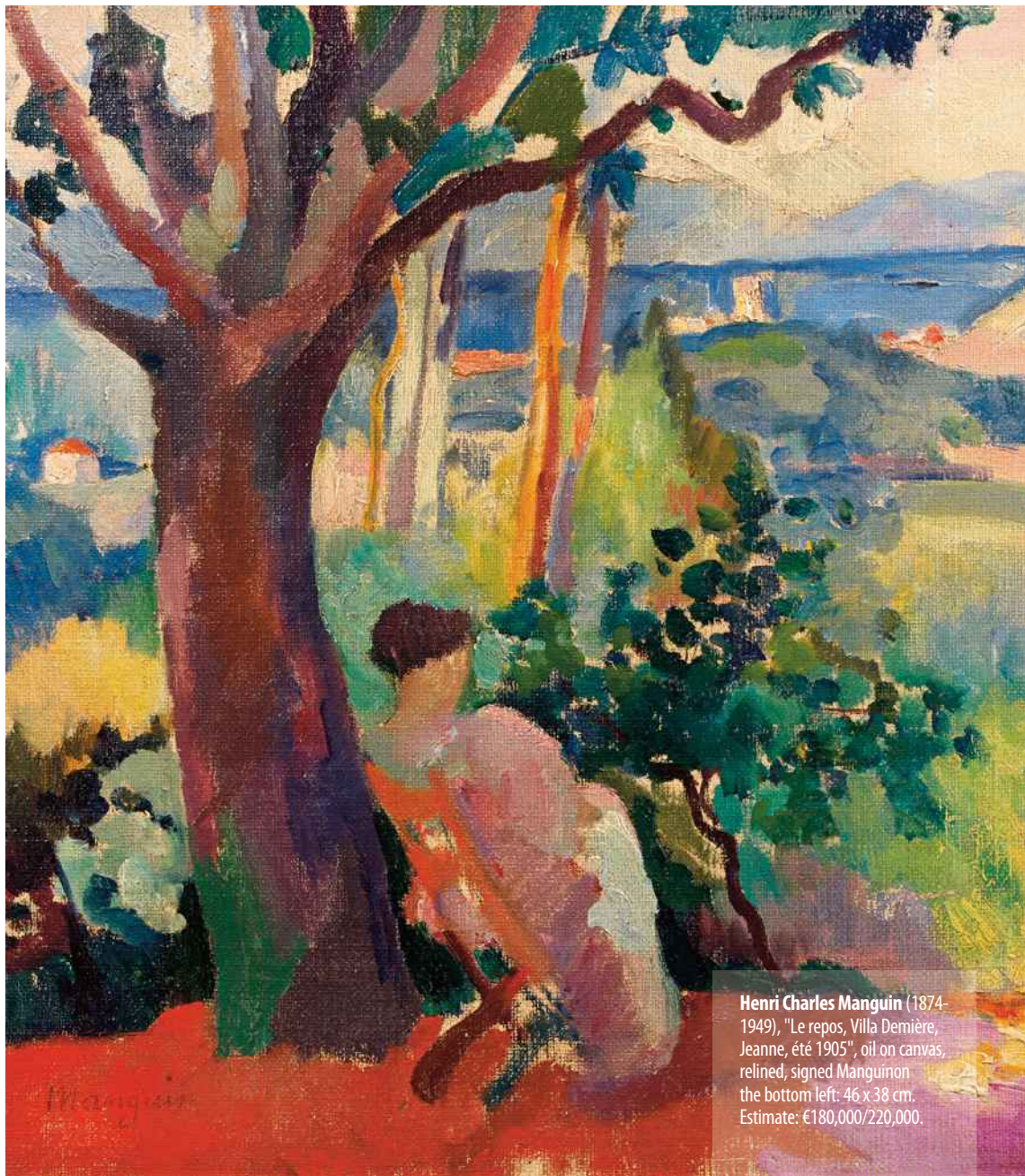
Les Fauves of Saint-Tropez at Le Havre

21 OCTOBER

Soberly entitled "Collection of a great art lover", this Paris sale could well have a few surprises up its sleeve... The collection has a catalogue of 270 lots, offering some choice pieces in several categories including books, carpets and objets d'art (there will also be silverwork and some attractive earthenware pieces), but the high point of this event staged by the auction house Binoche & Giquello will be the furniture and paintings. The classicism of the former, including pieces stamped by Carlin, Topino, Cramer and Pionez, is complemented by the colourful freedom of the latter, illustrated by a first-class line-up of Fauve works. These include a Manguin of 1905, "Le Repos, Villa Dernière, Jeanne, été 1905": a gift from the artist to his friend, the painter Albert Marquet. This work was painted during his stay on the Côte d'Azur, where Paul Signac had brought a band of friends to soak up the colours of the Midi. The painting has been in Marcelle Marquet's collection ever since

(€180,000/220,000). A view of the port of Marseille by Charles Camoin is on offer at an estimate of €220,000/250,000. This can be compared with a series of four 1904 paintings devoted to Marseille port, exhibited at the Salon d'Automne two years later (salon in a new influx of works with avant-garde leanings) and particularly with a view of the Musée Malraux at Le Havre. Works by Friesz and Dufy, Fauve painters of the Le Havre school, make up the lion's share of the collection. "Les Canaux d'Anvers" by Émile-Othon Friesz dates from his second journey to Antwerp in 1906, with Braque, during which the artist gradually moved away from Impressionism (€220,000/280,000). Meanwhile, Raoul Dufy is represented by 13 works. One, dated 1901, is of Normandy peasants on a café terrace. This is a painting in a Realist style illustrating a period that comes up rarely in the art market (€150,000/200,000) – in contrast with his other works featuring racehorses and elegant women (€120,000/160,000; gouache crayon and watercolour), and some dedicated to music, another of Dufy's favourite themes, like the "Grand orchestre" (€200,000/250,000). So this is a programme halfway between the classical and the imaginative...

Stéphanie Perris-Delmas



Henri Charles Manguin (1874-1949), "Le repos, Villa Demière, Jeanne, été 1905", oil on canvas, relined, signed Manguin on the bottom left: 46 x 38 cm. Estimate: €180,000/220,000.

François Schuiten,
"Paris au XXe siècle", acrylic,
1994, 65.9 x 46.5 cm.
€25,000/35,000.



Thirty originals by François Schuiten

Last spring, the press reported the decision made by Belgium's greatest contemporary strip cartoonist to donate 80% of the originals of his albums to various institutions, including the Bibliothèque Nationale de France and the King Baudouin Foundation. François Schuiten, winner of the Grand Prix at Angoulême in 2002, and author of "L'enfant penchée" and "La cité obscure", chose this as a way to protect his work from the ravages of time: a somewhat unusual initiative in the comic strip world, especially since the speciality has been posting stupendous prices in the art market for several years now... The announcement of an auction a few months after the donation thus offers enthusiasts a rare chance to obtain some Schuiten originals. Artcurial, which is staging the sale, is offering some thirty originals in colour, illustrating thirty years of creation (a best-of that is sure to appeal to fans of the 9th art and contemporary art collectors alike), on 24 October: not only the date of the sale but also the day the FIAC opens in Paris. The sale catalogue pays

24 OCTOBER

tribute to the artist in a particularly well-crafted book, where readers can discover Schuiten's fantastical world through Lozan, a drawing in acrylic and Indian ink created for the poster of a exhibition on "Les Cités Obscures" in Lausanne (€20,000/25,000); "L'Évasion", chosen as the poster for the 11th Grenoble "Festival du Polar" in 1989 (€25,000/35,000); "Le Paradis", an acrylic and crayon work from 1997, one of the first major Planet of Visions stage designs (€22,000/28,000), and "Paris au XXe siècle", an acrylic he produced for the cover of Jules Verne's book, written in 1863 but published for the first time in 1994 by Hachette. This futuristic tale staging a Paris of 1960 dominated by technology and finance is served well by François Schuiten's visionary world.

Stéphanie Perris-Delmas



24 OCTOBER HD

McCarthy, Cattelan and Othoniel

Starting on the 24th and for four days, Paris will be marching to the beat of contemporary art, whose epicentre is the Grand Palais, host to the FIAC. The celebrated art fair brings together everything that is good (or not so good) about today's creation, such as a sculpture by the scandalous Paul McCarthy showing former president Georges Bush doing unmentionable things to pigs – the shock piece in the 2012 FIAC. This year we find the American artist in less outrageous mode on the programme of the Artcurial sale. Making the most of the FIAC effect, the Paris auction house is offering works by artists from the Nineties to the present day in "Scènes 21": a total of some 150 lots, including this diptych from 1971, "Fear of Mannequins, Wig Heads Hollywood Boulevard", consisting of two cibachrome prints on paper (130 x 190 cm) numbered 1/3 (€80,000-120,000). The work comes from the Reims collection of Michelle and Thierry Colin. They are parting with forty-odd pieces, which also includes three works by Gilles Barbier (€20,000/30,000) and an acrylic by Bernard Lavier (€30,000/40,000). Also worth noting are two key works from a Belgian collection: one by Jean-Michel Othoniel in Murano glass (€60,000/80,000), and 43.500.000 by Maurizio Cattelan, two forced safes from 1992 (€150,000-200,000).

Stéphanaie Perris-Delmas

XXI^e ART CONTEMPORAIN URBAIN URBAN CONTEMPORARY ART

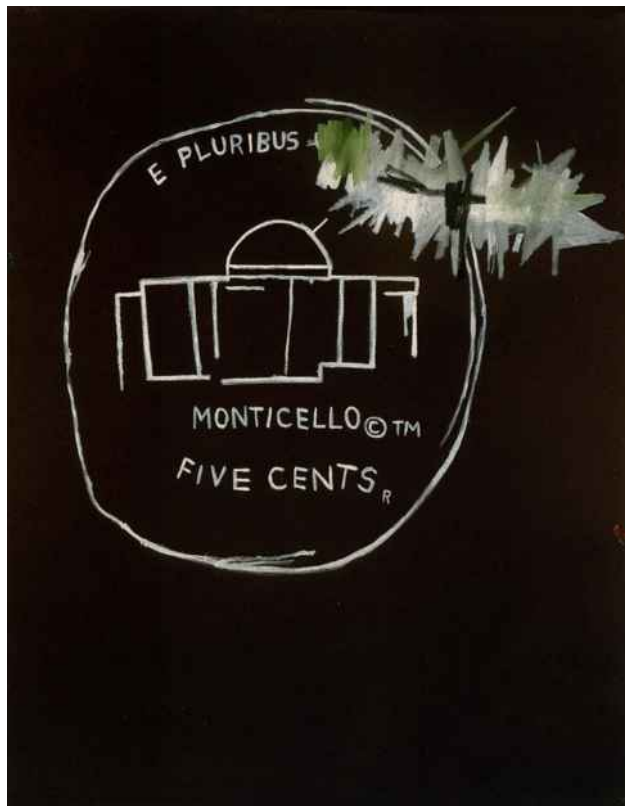
A U C T I O N

FRIDAY 25th OCTOBER 2013 - ROOM 5



DIGARD

PARIS · DROUOT · AUCTION



J.M. BASQUIAT
(1960-1988)
Monticello, 1986
Acrylic on canvas
sign on the reverse
50 x 39 in.

EVENTS and PUBLIC EXHIBITION

October 24th - 25th, 2013

Come follow our live paintings and conferences

Are invited : MARTHA COOPER - MISS TIC - NICK WALKER - MEAR ONE- LOGAN HICKS - COPE2 - KATRE

MAIRIE DU 13^e ARRD. DE PARIS
1, place d'Italie - 75013 Paris

october 5th to saturday october 15th 2013
from 9 a.m. to 6 p.m.
october 5th : White night to 2 a.m.

HÔTEL DROUOT
9, rue drouot - Paris - Salles 5-8-9

Thursday october 24th 2013 - 11 a.m. to 6 p.m.
Friday october 25th 2013 - 11 a.m. to 12 a.m.

EUROPE

MARY MCCARTHY
SENIOR SPECIALIST
mary@digard.com
T. + 44 77 66 36 66 20

FRANCE

GILLES FRASSI
EXPERT ART CONTEMPORAIN
streetauction@icloud.com
T. +33 (0) 6 15 13 66 18

FRANCE

MARIELLE DIGARD
AUCTIONEER
streetauction@icloud.com
T. + 33 (0) 6 07 45 95 09

U.S.A.

LUCAS DELORME
JUNIOR SPECIALIST
lucas@digard.com
T. + 33 (0) 6 80 64 01 78
T. + 1 (415) 361 30 34

www.digard.com - streetauction@icloud.com

DIGARD MVV - 17 RUE DROUOT - 75009 PARIS

Tel. : +33(0)1 48 00 99 89

D
Drouot

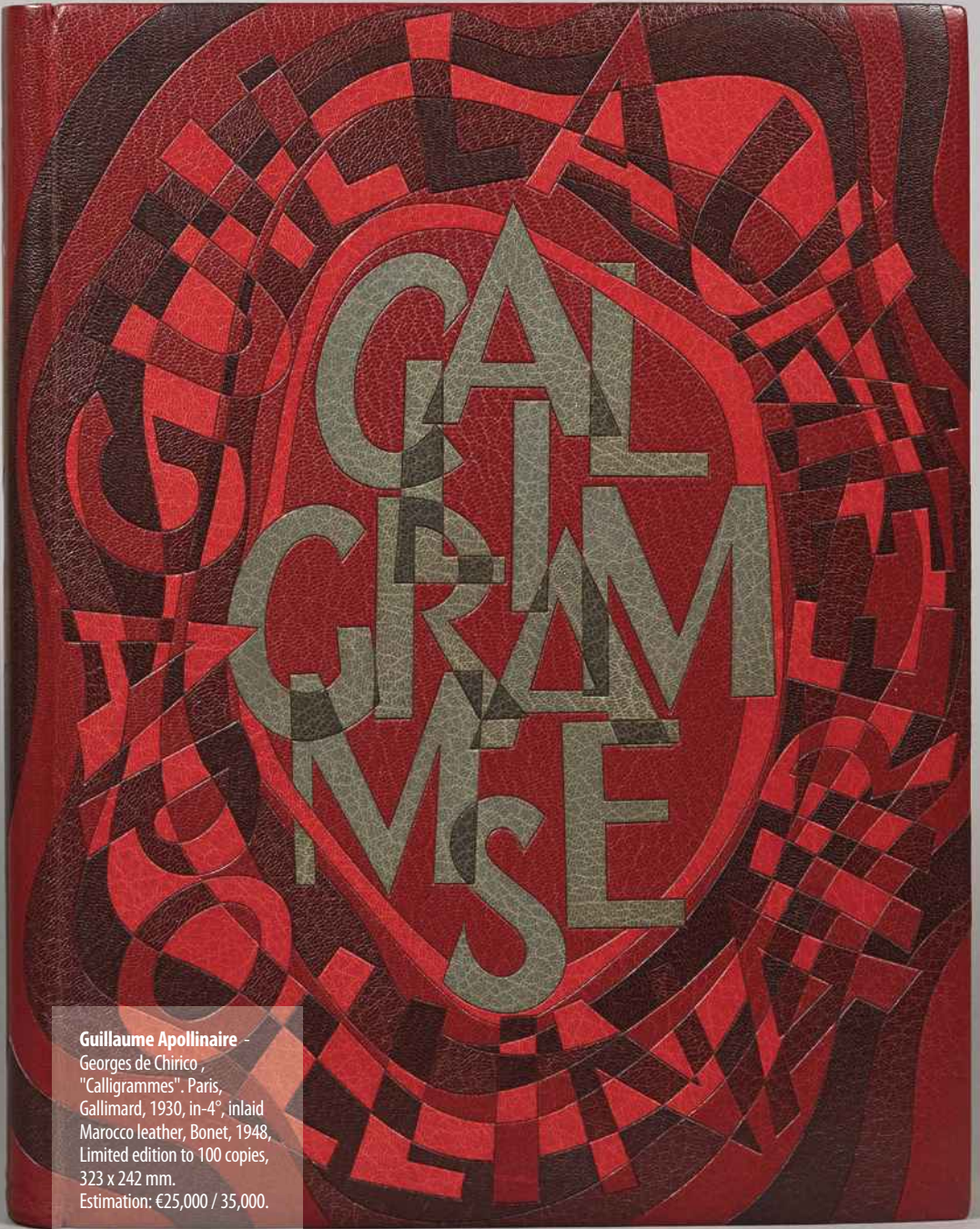
Berkman Library

25 OCTOBER

Sam Berkman, one of the founders of BioScience Laboratories, built up his library of illustrated books for over forty years in Beverly Hills, near Hollywood, on America's West Coast. The collector bought these books at major international sales like those dedicated to the libraries of Major John Roland Abbey in London (Sotheby's) and Georges Rivière in Paris, in 1967 (Drouot). The heirs of Sam Berkman, who died in 2012, decided to disperse this collection in the French capital, a market specialising in the field – as witness the success of the R. and B.L. and Marcilhac libraries (Binoche & Giquello) during the past few years. This sale, to be staged in the Hôtel du Louvre by the Alde auction house in collaboration with the Lardanchet book store, is also an opportunity to acquire some

books edited by the celebrated dealer Kahnweiler, which come from a British collection. Worth noting in the latter collection: a rarity in the form of all three of Max Jacob's famous "Saint Matorel" trilogy published in 1911, embellished with Picasso's first Cubist illustrations (€80,000/120,000), "Les Œuvres burlesques et mystiques de Frère Matorel au couvent" with woodcuts by Derain (also the artist who designed The logo of The Kahnweiler editions: a monogram with two shells), and "Le Siège de Jérusalem" illustrated by Picasso (€40,000/60,000). The first book, a first edition dedicated to Guillaume Apollinaire, comes from the Pierre and Denise Lévy collection. Meanwhile, the Berkman collection boasts 20th century literature classics such as "Les Climats" by the countess of Noailles, illustrated by Schmied (€30,000/40,000), Apollinaire's "Calligrammes" with illustrations by De Chirico (€25,000/35,000), Montfort's "La Belle enfant" decorated by Dufy (€15,000/20,000), and – not to be missed – Matisse's "Jazz" (€80,000/120,000).

Stéphanie Perris-Delmas



Guillaume Apollinaire -
Georges de Chirico ,
"Calligrammes". Paris,
Gallimard, 1930, in-4°, inlaid
Marocco leather, Bonet, 1948,
Limited edition to 100 copies,
323 x 242 mm.
Estimation: €25,000 / 35,000.

From Corot to Chu Teh-chun

25 OCTOBER

While the works on offer in this Paris sale by the auction house Aguttes are mainly paintings, that is all they have in common. Because that day, the pictures at Drouot will include not only "View of the Bosphorus" painted by Germain Fabius Brest (€30,000/40,000) but also two abstract pieces by the contemporary artist Chu Teh-chun. The selection starts with the 19th century, illustrating the most important movements, chiefly Impressionism and Orientalism, before coming to modern art. Developments in the depiction of nature can be traced here through Achille-Etna Michallon, a painter of historical landscapes, who instilled the importance of the composition in Jean-Baptiste Camille Corot, together with that of working outdoors. A natural practice for Eugène Boudin, the forerunner to Impressionism, whose view of the "Aval Cliff painted in Étretat" (c. 1890-1894) should sell at around €100,000. There will also be several Russian and Asian works in the sale.

Sophie Reyssat



Eugène Boudin (1824-1898),
"Étretat, la falaise d'Aval",
ca.1890-1894, oil on canvas,
55 x 40 cm. Estimate: €1000,000.



29 OCTOBER >

Scandinavian design

After Italian design, the Piasa auction house is focusing on its Scandinavian counterpart in a Paris sale mostly taken up by iconic figures. In the realm of fire art (ceramic, glasswork...), for instance, we find several pieces by Axel Salto, Stig Lindberg and, as seen in the photo, Nils Lindberg, with a group of tulip vases from 1957 (€1,800 to €3,500 per piece). Also worth noting: lamps and furniture by Alvar Aalto and Poul Kjaerholm. Fans of the Danish designer can obtain a set of ten PK9 chairs (€35,000/45,000) or a round table with a Cipollini marble top (€15,000/20,000).

Stéphanie Perris-Delmas

Thierry de MAIGRET

Commissaire Priseur

Thursday 7th and Friday 8th November at 1.30 pm - HÔTEL DROUOT - Room 1

IMPORTANT SALE OF ANCIENT WEAPONS AND HISTORICAL MEMORABILIA primarily from the Napoleonic era, a wide range of pieces from the Manufacture de Versailles.

Decorations, swords and firearms, equipment, paintings, a collection of prints and drawings (650 pieces), from the time of Napoleon and the First French Empire. Maps of the d'état-major from the 18th and the start of the 19th century, that belonged to a general of the First Empire.



Set of prize sabres, honorary and luxurious, mostly produced by the Manufacture de Versailles. From the Directoire, Consulat and First Empire eras.



Rare pair of pistols made by Boutet. From the start of the Bourbon Restoration.



Print on silk: "Buste de Bonaparte Premier Consul", printed by S. W. Reynolds, London 1800.



Pair of combat pistols that belonged to the officer or deputy officer of the Imperial Guard's Mamluks. From the First Empire.



Pair of service pistols that belonged to Emperor Napoleon I, made by Le Page in Paris.

Expert: Bernard Croissy

Member of the C. N. E. S.

193 rue Armand Silvestre - 92400 COURBEVOIE

Tel: 00 33 6 07 64 29 15 - Fax: 00 33 1 47 88 60 40

bernard.croissy@wanadoo.fr

Catalogue: €30,

available online at www.thierrydemaigret.com

Contact: Juliette Blondeau, jblondeau@tdemaigret.fr

PUBLIC EXHIBITION:

Wednesday 6th November from 11am to 6pm

Thursday 7th November from 11am to 12pm

(only for the lots in the 1st session)

Friday 8th November from 11am to 12pm

Telephone number during the exhibition and the sale:

00 33 1 48 00 20 01

5, rue de Montholon - 75009 Paris



Tel. + 33 (0)1 44 83 95 20 - Fax. + 33 (0)1 44 83 95 21

www.thierrydemaigret.com - contact@thierrydemaigret.com

Society of voluntary sales by public auction - Agreement n° 2002 - 280

In the world

Norman Lewis discovery

NEW YORK

October kicks off with an exciting sale at the New York auction house Swann Galleries on the 3rd. The sale is focusing on the development of African-American art during the mid-20th century, notably the shift towards Abstract Expressionism. One of the highlights will be a painting of around 1957 by the African-American artist Norman Lewis. This oil on canvas – one of Lewis' later and more abstract pieces – is expected to fetch between \$250,000 and \$350,000. It is believed that Lewis took inspiration for this painting while travelling in Morocco, where he saw people lighting fires at night to cook their meals. This would explain the contrasting shades of fiery red and cool blue that serve as a background to this scene with its numerous calligraphic figures. It is worth noting that another untitled piece by Lewis, circa 1960-1964, sold at Swann Galleries in 2008 for over double its lower estimate of \$150,000. This is still the world record for this artist (\$312,000 Art net). The upcoming 1957 piece is of particular interest because it has never been shown in public, despite the fact that Lewis had already gained national recognition by the time it was painted. In fact, it has only been discovered recently, as it was bought by one of Lewis' art students from his New York studio, and went directly into her private collection in Chicago. What a find!

Natalie Russell





Norman Lewis, "Untitled",
oil on linen canvas, ca. 1957,
124.5 x 160 cm, signed in
oil on the bottom left on the front.
Estimate: \$250,000/350,000.



PREVIEW: 18, 19, 20 OCTOBER 2013, Milan (10 am - 1 pm / 2 pm - 6 pm)

**IMPORTANT FURNISHINGS, PAINTINGS AND OBJETS D'ART
AUCTION: 22 OCTOBER 2013, Milan (3.30 pm)**



ORIENTAL ART

AUCTION: 23, 24 OCTOBER 2013, Milan (10 am and 3 pm)



Ancient Egyptian & Islamic Art

from the F.R. Martin and Bruno Wertz Collections



Online Auction

Friday, November 1st, 18:00 CET



www.auctionata.com

auctionata

Welcome to today's auctions.

Contemporary Chinese painting

HONG-KONG

Sotheby's is celebrating 40 years in Hong Kong with a series of sales we will be looking at later on. Meanwhile, as a kind of "preview", we can mention two major paintings included in the Chinese contemporary art sale, on 5 October: one by Chen Yifei (1946-2005), the other by Zeng Fanzhi (b. 1964). Two generations of artists, then, but paintings with one common denominator: belonging to the collection of Baron Ullens de Schooten, one of the first Westerners to take an interest in the Chinese art scene of his times, starting in 1975. As the years went by, the collection became so big that when two portions of it went up for sale in April and October 2011, it was quite an event. The idea, as now, was to raise funds to enable further acquisitions. Entitled "Red Flag I", Chen Yifei's painting (see photo) dates from 1971 and depicts three soldiers, one holding a red flag, in a style similar to Soviet realism. The work is one of a series of paintings the artist produced between 1970 and 1979, most of which are already in museums. The artist held it in such high esteem that he took it with him when he moved to the US. A hymn to the glory of

the Red Army, it is also a statement of the tragedy represented by war, treated in chiaroscuro. Zeng Fangzhi's "Last Supper" is very different. Painted in 2001 and bought the following year by Baron Ullens de Schooten, this imposing picture (220 x 400 cm, HK\$80 M) is inspired by Leonardo da Vinci's famous composition. But it is imbued with political and subversive intent: the faces are hidden by masks, and Judas wears a yellow tie symbolising the world of money – and by extension, Western capitalism. It belongs to a series in which the artist explores the theme of deceptive appearances in modern Chinese society. Both paintings have been exhibited many times, and are near-icons of contemporary art in the Middle Kingdom. Their first appearance in the auction room is sure to cause a sensation...

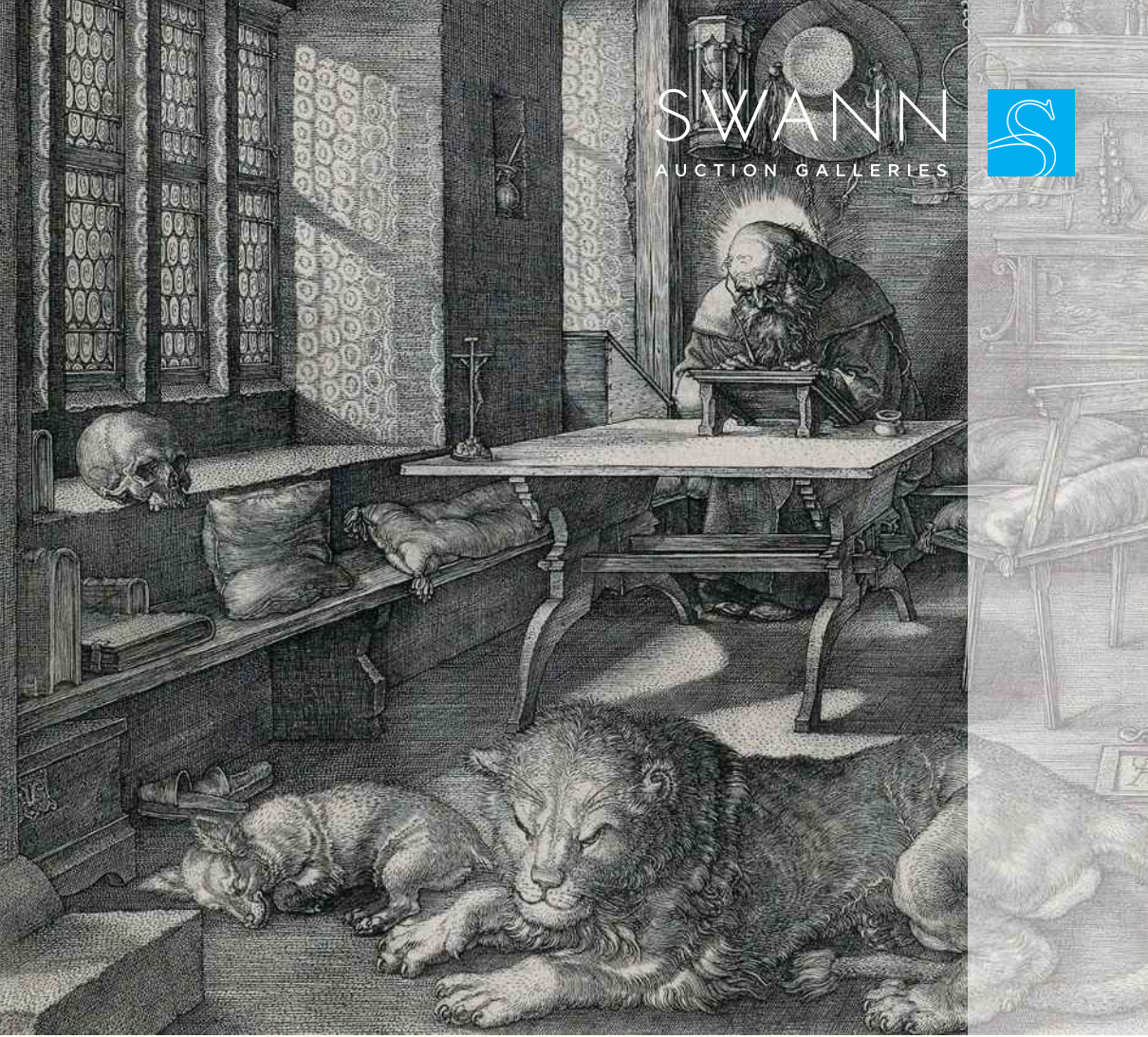
Xavier Narbaits

The first sale of Baron Ullens de Schooten's collection on 3 April 2011 at Sotheby's, Hong Kong, made a total of HK\$427,239,250 (107 lots); the second on 2 October 2011 obtained HK\$132,413,000 (91 lots). Eighteen works with the Ullens stamp also went up for sale with Christie's on 28 May this year. Twelve of them found takers for a total of HK\$26,443,900.

Chen Yifei (1946-2005), "Red Flag 1",
oil on canvas, 300 x 158,5 cm.
Estimate: HK\$45/60M.



SWANN
AUCTION GALLERIES



Albrecht Dürer, *St. Jerome in His Study* (detail), engraving, 1514. Estimate \$70,000 to \$100,000. At auction October 30.

Old Master Through Modern Prints

October 30

The Armory Show at 100

November 5

Todd Weyman • tweyman@swannalleries.com

104 East 25th Street
New York, NY 10010
tel 212 254 4710
SWANNGALLERIES.COM

Otto Jakob

His early work

Online Auction
Friday, November 15th, 18:00 CET

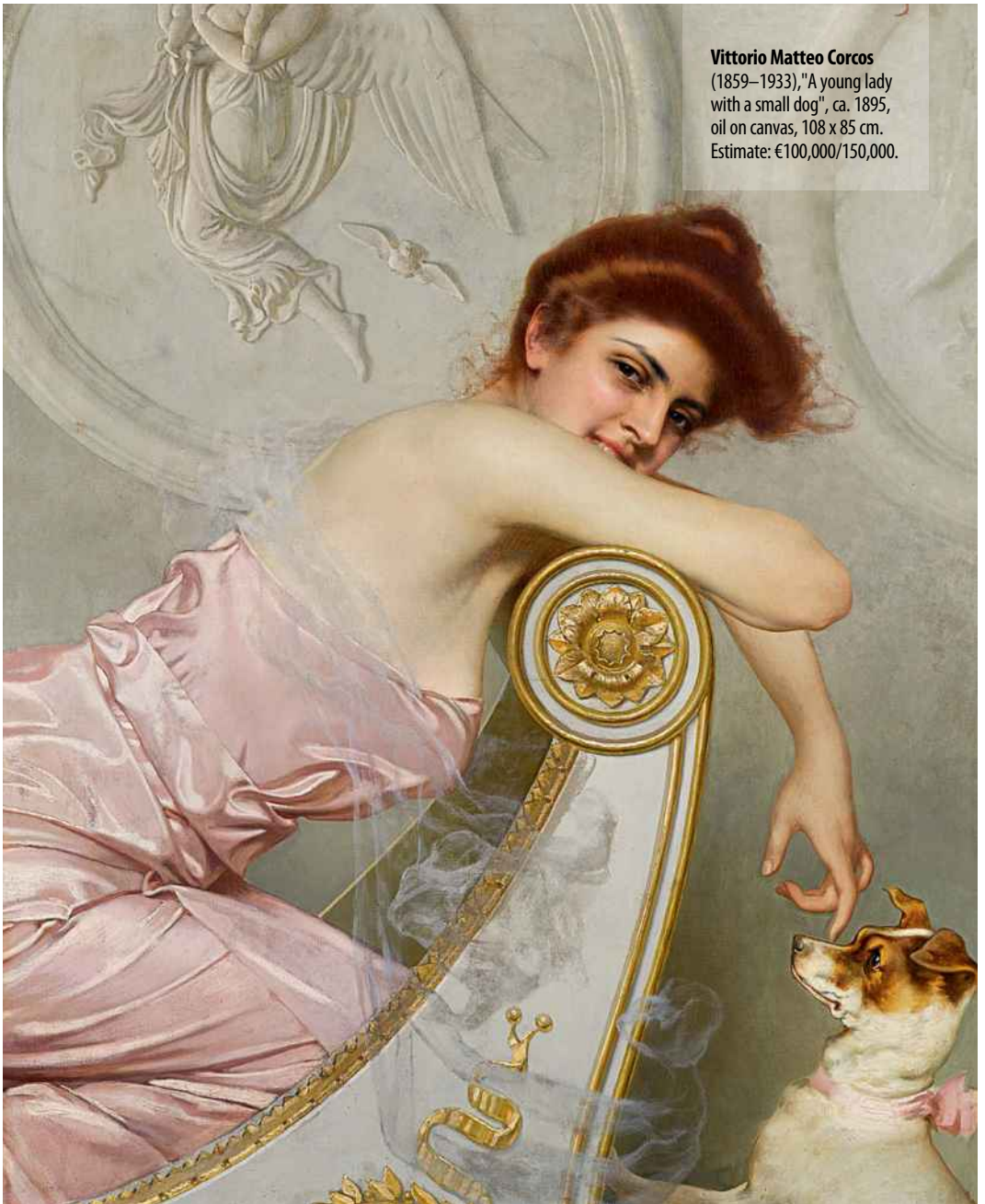
www.auctionata.com



auctionata

Welcome to today's auctions.

Vittorio Matteo Corcos
(1859–1933), "A young lady
with a small dog", ca. 1895,
oil on canvas, 108 x 85 cm.
Estimate: €100,000/150,000.



Corcos, painter of society ladies

Dorotheum Palace in Vienna, the headquarters of Dorotheum auction house, will be hosting numerous sales this month during its October Auction week. On 14 October, the sale will offer a wide range of objects including furniture, sculptures and paintings – notably two 16th century pictures, both by Flemish artists. The first, an oil on panel by Pieter Brueghel II, “Rich man casting roses before swine”, should fetch €100,000 to €150,000. The other, “The Gods’ Banquet” by Gillis Valckenborch, is expected to sell for at least €150,000. On Wednesday 16th, an assortment of 19th century paintings will be up for sale. One of the highlights will be “A young lady with a small dog” by Italian artist Vittorio Matteo Corcos who, by the time this was produced in 1895, was considered one of Italy’s best portrait painters of society ladies. In fact, his paintings

VIENNA

still seem to go down well today – “Conversation in the Jardin du Luxembourg” (1892) was sold by Dorotheum in 2008 for €191,300. The oil on canvas shown here is expected to reach between €100,000 and €150,000. It portrays an elegantly dressed society lady, a highly popular subject in the 19th century, kneeling on a bed with a terrier by her side. The painting belongs to a private Italian collection but was once displayed at the Accademia Valentino (named after and opened by the fashion designer), in an exhibition entitled ‘La Seduzione: Da Boucher a Warhol.’

Natalie Russell



STUTTGART HD

Achilles tapestries with the Habsburg arms

For its major autumn sale on 9 and 10 October, the Stuttgart auction house Nagel is bringing together a series of five tapestries featuring Achilles, the hero of the Trojan War, after cartoons by Jean Van Orley (€120,000). This virtuoso draughtsman was one of the best tapestry designers of his time. We owe him several series still famous today, like the Story of Don Quixote and the tale of Telemachus, woven at the Leyniers factory. The artist was active in Brussels, and also worked for other factories there, including that of the Van der Borchts. They probably commissioned the models and cartoons for a "Life of Achilles", according to Nicole de Reyniès, who has devoted an in-depth study to the Achilles tapestries. (These are now in the apartments of the Musée Jacquemart-André in Paris). Van Orley used to work with Aurèle Augustin Coppens, also well-known as an excellent engraver, who was in charge of the subtle landscapes. The tapestries produced in the Brussels factories from Van Orley's cartoons would later adorn the residences of several great European aristocrats and a number of crowned heads. This series bears the coat of arms of the Holy Roman Empire. According to the auction house, it was commissioned by Charles VI (1685-1740) or Maria Theresa and her husband, Emperor Francis I (1708-1765).

Stéphanie Perris-Delmas



»Arithmètre de **Thomas-de-Colmar (Boulle)**, c. 1835
Inlaid ebony case with inscription. Deluxe model by the inventor. – **Extremely rare!**
(Estimate: Euro 20,000 – 40,000 / US\$ 30,000 – 50,000)

»Distler's Large Racing **Car No. 35, c. 1930**
Length: 20 in. A very impressive tin toy car.
(Estimate: Euro 7,000 – 11,000 / US\$ 9,200 – 14,500)



Mechanical Bank
»Tit-Bits« **EPL 210**
by **Lehmann**, c. 1892
(Estimate: Euro 5,000 – 7,000 / US\$ 6,600 – 9,200)



»Aerophone« **Anti Aircraft Sound Locator**, c. 1940
Pre-radar acoustic anti-aircraft defense (pls. see size comparison). – **Giant rarity!**
(Estimate: Euro 800 – 1,500 / US\$ 1,000 – 2,000)



Large »Krauss« Motorcycle, c. 1915
Good original condition, very rare.
(Estimate: Euro 10,000 – 15,000 / US\$ 13,000 – 20,000)



Legendary Cipher Machine
»Enigma«, 1944
Which influenced WW II so dramatically! – **Very rare!**
(Estimate: Euro 20,000 – 40,000 / US\$ 30,000 – 50,000)



»North's **Typewriter**, 1892
Rare American typewriter machine.
(Estimate: US\$ 6,500 – 10,000 / Euro 5,000 – 8,000)



Automaton »L'Évitation, c. 1910
Rare and spectacular musical automaton by Phalibois, in good working order. –
(Estimate: US\$ 30,000 – 58,000 / Euro 30,000 – 45,000)



Limonaire »Jazz Band Rex, c. 1898
Orchestration with 2 barrels, in good playing condition. –
(Estimate: US\$ 9,000 – 12,000 / Euro 7,000 – 9,000)



American »De Kleist« Band Organ, c. 1900
Superb playing condition. –
(Estimate: US\$ 14,000 – 20,000 / Euro 11,000 – 15,000)



New Commission!
Straight from Steve Jobs' Bedroom:
Original »Apple I Computer« from 1976
The legendary 1st model from the first order of 50 units by Apple's first client "The Byte Shop" who numbered the original batch from 1 to 50. – This unit is marked No. 46. – Handmade by Steve Jobs and his friend, inventor and designer Steve Wozniak. – With original Apple cardboard box (see photo). – **A sensational find!** –
(Estimate: Euro 250,000 – 400,000 / US\$ 300,000 – 500,000)

Welcome to our 127th Specialty Auction!

Worldwide Specialist in »Technical Antiques«

»Office Antiques« »Science & Technology« »Fine Toys & Automata«

November 15/16, 2013



Märklin Paddle Steamer River Boat
»Loreley No. 5066/75, 1914
A very rare Märklin ship.
(Estimate: Euro 12,000 – 15,000 / US\$ 16,000 – 20,000)



»Train Automobile **Rénard**, c. 1905
(Length: 100 cm / 39 13/16 in. – Original box – Euro 10,000 – 15,000)



Motorway Courier »Tipp & Coe No. 993E, 1936
(Estimate: Euro 9,000 – 12,000 / US\$ 12,000 – 16,000)



Singing Bird with Enamelled Gift Case
By **Karl Griesbaum**, Germany.
(Estimate: US\$ 4,000 – 6,500 / Euro 3,000 – 5,000)



»Suspension Bridge« – **Gauge I (Märklin 2514/1)**, c. 1930
(Estimate: US\$ 2,800 – 4,000 / Euro 2,200 – 3,000)



»Steam Locomotive« – **Gauge I (Märklin H 64/13021)**, c. 1930
(Estimate: Euro 4,000 – 6,000)



»City Station« (Märklin 2035B), c. 1930
(Estimate: Euro 2,500 – 4,000)



Decants »Lady Magicians« Automaton, c. 1890
Enchanting musical automaton with Jumeau portrait head and three 'apparitions': a monkey, a girl and a clown. –
(Estimate: US\$ 50,000 – 75,000 / Euro 40,000 – 60,000)



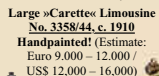
Märklin Horse-Drawn Carriage, No. 8425/1, c. 1909
Excellent carriage, hand-painted tin.
(Estimate: Euro 7,000 – 10,000 / US\$ 9,000 – 13,000)



Large French Theodolite by **Brunner Frères, Paris**, c. 1870
(Estimate: Euro 3,000 – 5,000)



Large German Astronomical Telescope by **Gustav Halle, Bixdorf**, 1901
(Estimate: Euro 2,000 – 3,000)



Large »Carette« Limousine No. 3358/44, c. 1910
Handpainted! (Estimate: Euro 9,000 – 12,000 / US\$ 12,000 – 16,000)



»Märklin« **Store Display with Hot Air Engine**, c. 1923
Very rare!
(Estimate: Euro 2,500 – 4,000 / US\$ 3,300 – 5,300)



»Chinese Magician and Vanishing Lady« **Automaton**, c. 1920
Complex electric advertising automaton by Phalibois, with archive of original publicity photographs! –
(Estimate: US\$ 25,000 – 40,000 / Euro 20,000 – 30,000)



The »Crown Mod. 1, 1888
Rare American keyless index machine with early typewheel mechanism.
(Estimate: Euro 9,000 – 12,000 / US\$ 12,000 – 15,000)



Steiff: »Kalle Stropp« Grasshopper, 1956
Extremely rare Danish fairy tale character.
(Estimate: Euro 1,500 – 2,500 / US\$ 2,000 – 3,300)



Masuyama Rickshaw EPL 773 by **Lehmann**, c. 1930
Excellent condition, in original box.
(Estimate: Euro 5,000 – 8,000 / US\$ 6,600 – 10,600)



French Theodolite by **Richer, Guvart, Canary & Cie, Paris**, c. 1875
(Estimate: Euro 1,000 – 1,500)

...and many more!

You can watch & listen to all automata and mechanical music (from mid Oct.) on youtube.com: AuctionTeamBreker

Fully illustrated bilingual (Engl.-German) COLOUR Catalogue available against prepayment only:

Euro 28.– (Europe) or Euro 39.– (approx. US\$ 50.– / Overseas)

(Bank draft, cash or by Credit Card with CVV and expiry date: Mastercard/Visa/AmEx)

»Consignments always invited!«

Free consignment shipping to Germany – if delivered or sent to our location in Garden City Park, NY 11040 (10 miles east of JFK Airport)

Free shipping for any major consignment from the U.K.! You just pack – we do the rest!

AUCTION TEAM BREKER

– The Specialists in »Technical Antiques & Fine Toys« –

P. O. Box 50 11 19, 50971 Koeln/Germany • Tel.: +49 / 2236 / 38 43 40 • Fax: +49 / 2236 / 38 43 430

Australia & New Zealand: Dieter Bardenheier, Tel./Fax: +64 (0)9 817-7268 • **ibarden@com.net.nz**

China: Jiang Feng, Tel. (0086) 13862062075 • **jiangfengde@googlegmail.com**

Hong Kong, Taiwan, Singapore: Alex Shih-Chieh Lin, Tel. 00852-94904113 • **alexlin@icr.com**

Russia: Polyguide Ltd. Moscow, Tel. (925) 740-66-03, Tel/Fax (985) 999-93-55, **ml.mediaservice@gmail.com**

England: Tel. 07779-673171 • jakuamann@yahoo.co.uk • France: Pierre J. Bickart, Tel. (01) 43 33 86 71 • **Auction TeamKoln@aol.com**

U.S.A.: Lee Richmond, Tel. (703) 796-5544 • **Fax (703) 766-0966 • BREKER@TheBestThings.com • Japan: Murakami Taizo**, Tel./Fax (06) 6845-8628 • **murakami@ops.dti.ne.jp**



Hupfeld »Animatic S« Orchestration with percussion cabinet, un 1925
Excellent condition. –
(Estimate: Euro 9,000 – 15,000)



»Decap« **Dance Organ**, c. 1950
Spectacular Belgian book-operated instrument. –
(Estimate: US\$ 25,000 – 45,000 / Euro 20,000 – 35,000)



Original James Watt Copying Machine, 1780
World's first patented copying apparatus.
(Estimate: Euro 3,000 – 5,000 / US\$ 3,900 – 6,500)



The »Apple – Lisa I, 1982
World's 1st personal computer with mouse operation. – **Extremely rare!**
(Estimate: Euro 15,000 – 30,000 / US\$ 20,000 – 40,000)

1907 Kandinsky

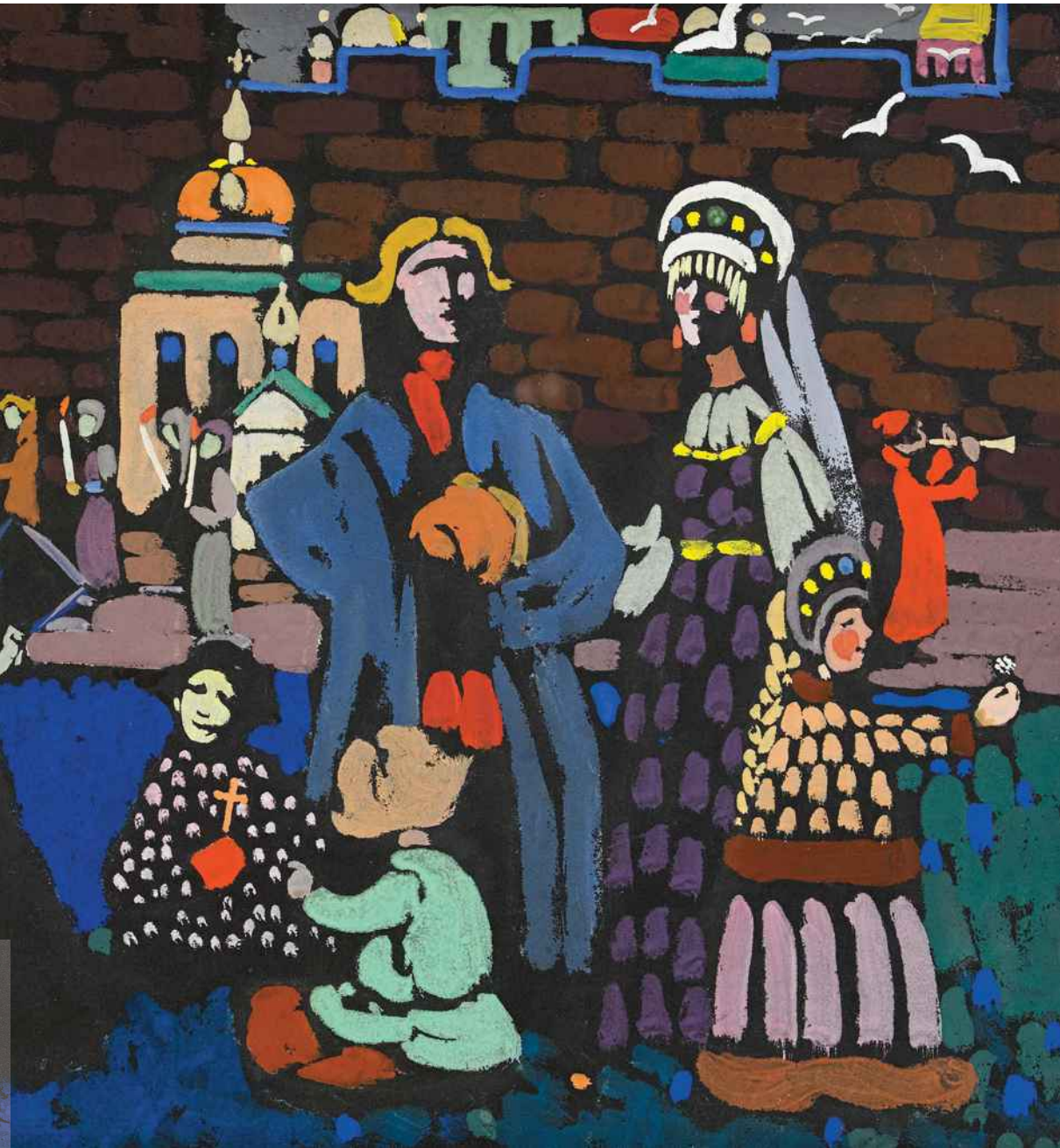
STOCKHOLM

A painting by the famous Russian artist Vassily Kandinsky is coming up for sale in Stockholm. According to the auctioneer Stockholms Auktionsverk, "Begräbnis" (*Funeral*), shown here, is thought to be Kandinsky's first drawing in colour. Compared with other pieces produced by the artist at the time, such as the well-known "Das bunte Leben" (*A Motley Life*), this painting is very small: just 29 x 4.8 cm. It is expected to fetch at least €440,000. It is believed that *Begräbnis* was painted during Kandinsky's stay in Sèvres, a suburb of Paris, in the spring of 1907. The technique of short, even brushstrokes used for the painting clearly indicates that the artist was influenced by French Neo-Impressionism during his stay in France. But even though he adopted this style, Kandinsky was faithful to his roots and chose to portray typically Russian content, such as an Orthodox priest and a Byzantine church. After France, *Begräbnis* was taken in 1916 to Sweden, where it has since appeared in many exhibitions. It seems that Kandinsky was particularly fond of this piece, as he mentioned it in an interview with the Swedish newspaper Dagens Nyheter in February 1916. In 1943, it was sold by the auction house Stockholms Auktionsverk to a family that have kept hold of it until now. On 22/23 October, the same auction house will be selling the painting again in their 'Modern Art and Design' sale.

Natalie Russell



Vassily Kandinsky,
"Begräbnis", 1907, tempera
on black paper mounted
on cardboard, 29 x 4.8 cm,
signed in the bottom left-
hand corner: Kandinsky.
Estimate: €440,000-550,000.





AUCTION RESULTS



FIND AUCTION RESULTS ON THE INTERNET

W

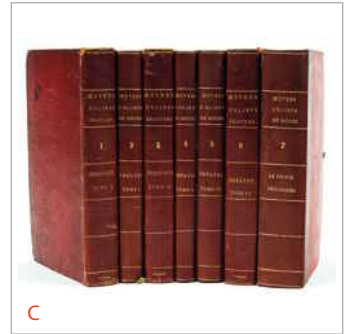
RESULTS



A



B



C



D



E



F

HD



© 2013 Les Éditions Albert René / Goscinny - Uderzo

G

A €13,320

English doll, 1745, wood, H. 27 cm
Paris, 21 September,
Lombrail, Teuquum SVV

B €20,400

Marquesas islands, massue U'u,
wood, h. 40 cm
Bourges, 21 September,
Michel Darmancier and Olivier Clair SVV

C €36,037

Olympe de Gouge, six volumes
Paris, 18 September,
Tajan SVV

D €42,000

Libation cup, rhinoceros horn, Kangxi er (1662-1722)
Lyon, 19 September,
Chenu-Bérard-Péron SVV

E €43,150

Silk embroidered dress, Gabrielle Chanel
around 1931 for Gloria Swanson
Paris, 22 September,
Arts Talents Auction SVV

F €71,189

Henri Martin (1860-1943),
oil on canvas, 38 x 60 cm
Paris, 17 September,
Tajan SVV

G €188,750

"Astérix et Cléopâtre", René Goscinny (1926-1977)
and Albert Uderzo (born in 1927), planche 7
Paris, 25 septembre,
Kapandji Mohrange SVV

€761,460 Dadaist sculpture, mixed media, ca. 1921, 24 x 18 cm.



€1,878,840

As we remember, on 22 April this year, in a Paris sale devoted to pieces connected with the dancer and choreographer Serge Lifar, a curious Dadaist assemblage given to him by Coco Chanel created a surprise in garnering €120,564 (Arts Talents Enchères). On 22 September, the same auction house offered four similar works, which led to a positive hurly-burly of bidding and totted up a tidy total of €1,878,840. These anonymous assemblages evoking one of the world's most famous fragrances, Chanel No. 5, rallied bidders from all over the world, mainly Asia. However, the nationality of the winners remains a secret... The highest bid, €761,460, went to the mixed media in the photo. It makes direct reference to Misia Sert, through whom Coco Chanel got to know Serge Lifar. Nicknamed "the Queen of Paris", Misia was the patron of Sergei Diaghilev and his Ballets Russes, and introduced

him to Maurice Ravel. Paul Morand paints a spirited portrait of her in "Venise": 'She stimulated genius just as certain kings make conquerors, through the mere vibration of her being.' As proved by the bidding! The friendship between Serge Lifar and Coco was extremely close, and the couturière treated him as a brother. In this composition, Misia's name is mingled with the word "éternité", while it remains separate in another mixed media (24 x 18 cm) knocked down for €336,312. The name of Coco Chanel also features in it, with the word "amour" surrounded by glittering studs. Another composition garnered the splendid sum of €501,295, while €279,202 went to the last one, which features "parfum" associated with "mystère". The estimate for each of these holograms had been no more than €12,000. A heady perfume that certainly inspired some heady bids...

Sylvain Alliod

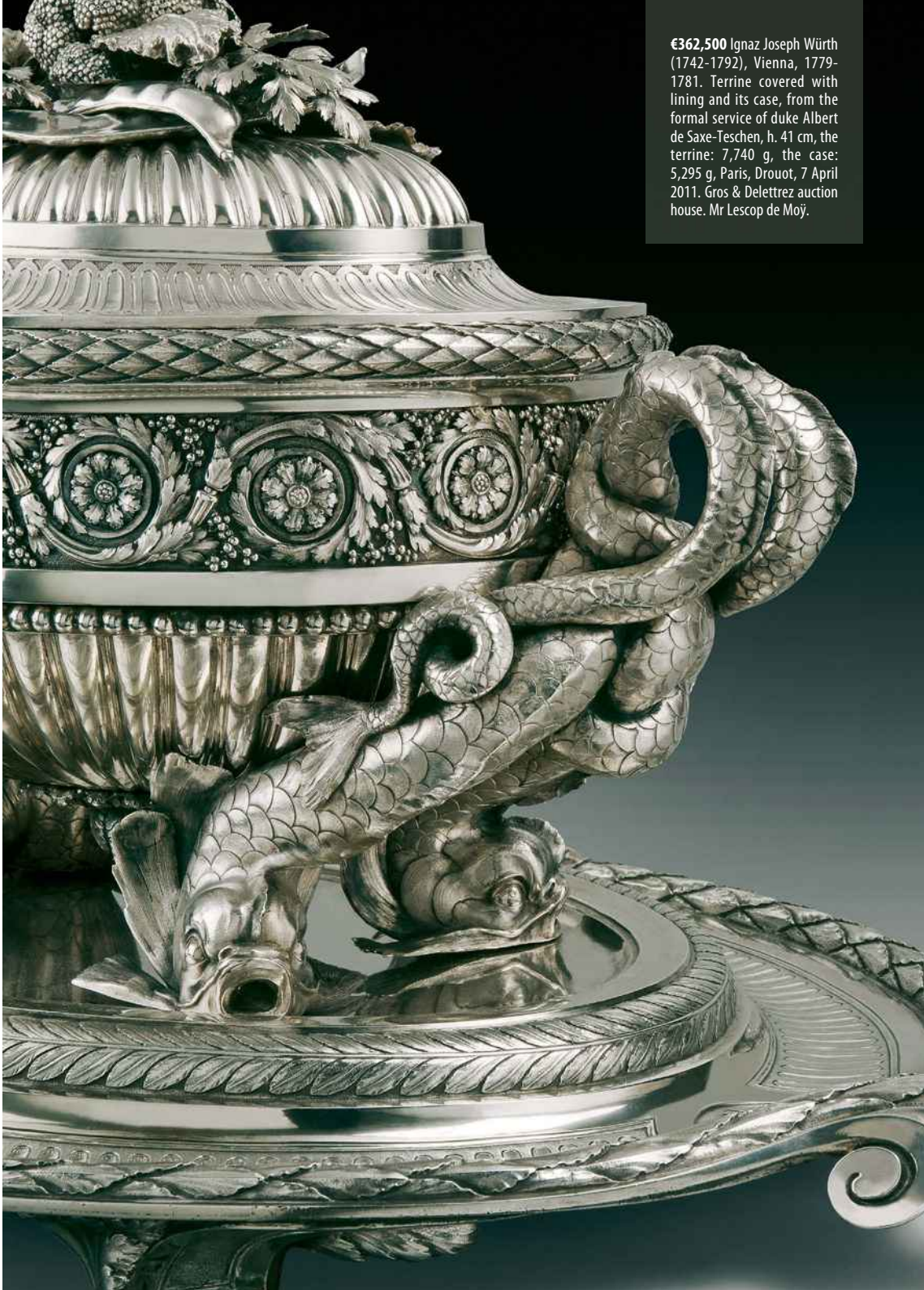
Steady money

TRENDS

For the entire period under study, the silverwork (and jewellery) sector showed a lot of dynamism. This is an area where we find works by artists of the 19th century, like Odier and Froment-Meurice, as well as creators of the 20th. In this sector, France benefits from its history, and the fact that families collect pieces which gradually come onto the market as estates are sold off. The development of the speciality is mixed, in view of the figures for 2012. There was healthy growth of 10% outside France; however, the number of sales fell, the unsold rate rose, and the average price per lot dropped. In other words, apart from a few prestige sales staged by the major international houses, the sector seems to have fallen back in 2012. In France, activity decreased by 9%: a factor linked to an 8% drop in the number of sales. Prices fell considerably, and the unsold rate rose significantly.

François Marical

Silver collections like those of Édouard Cochet, Jean Thuile, Raymond and Pierre Jourdan-Barry have posted some glittering results, thanks to the gleam of a Samson ewer, or a prestigious hallmark...



€362,500 Ignaz Joseph Wüth (1742-1792), Vienna, 1779-1781. Terrine covered with lining and its case, from the formal service of duke Albert de Saxe-Teschen, h. 41 cm, the terrine: 7,740 g, the case: 5,295 g, Paris, Drouot, 7 April 2011. Gros & Delettrez auction house. Mr Lescop de Moÿ.



A



B



C



D



E



F

HD



G

A €275,000
Lewis Mettaye, London, 1714, silver-plated.
Paris, Drouot, 7/4/2011
Gros & Delettrez. Mr Lescop de Moÿ.

B €192,080
Jean-Charles Roquillet Desnoyer,
Paris, 1773-1774, silver and silver-gilt
Paris, Drouot, 09/11/2011
Frayse & Associés. Mr de Sevin.

C €93,750
Antoine Boullier (became expert in 1775),
Paris, 1786, silver
Paris, Drouot, 16/11/2012
Daguerre. Mr Derouineau.

D €96,660
Nicolas Simonin, Paris, 1658, silver,
Paris, Drouot, 9/11/2011
Frayse & Associés. Mr de Sevin.

E €64,438
Claude de la Boissière, Paris, 1684, silver
Paris, Drouot, 13/12/2012
Beaussant - Lefèvre. Cabinet Serret - Portier.

F €210,660
Louis II Samson (1710-1781),
Toulouse, 1763, silver ewer
Paris, Drouot, 9/11/2011
Frayse & Associés Auction house.
Mr de Sevin.

G €52,050
Jean-Louis II Imlin, Strasbourg, first half of the 18th
century, silver-gilt
Paris, Drouot, 24/11/2010
Beaussant - Lefèvre. Mr Serret, Mr E. Portier.

H €186,750
Jean Delane, Bayonne, around 1734-1735, silver
Paris, Galerie Charpentier, 18/4/2012
Sotheby's France.



AN EXPERT'S VIEW

Thierry de Lachaise

“ The world of silverwork collectors is a world of men, but not the younger generation...It's pretty rare for someone to start at the age of twenty! This is a realm of passion, where the idea of making an investment could not be further from the point. And that's an advantage, even if it is clear that buyers have been more volatile and nervous over the past few months. Another noticeable aspect is that it is sometimes more difficult to find objects than to sell them. . . . To encourage this market, it is essential to put forward coherent estimates; if values are too low, that kills the market. There is still great enthusiasm for silver gilt, travel articles, boxes in silver and porcelain, large decorative 19th century pieces, particularly by Christofle, and as ever, 17th century silverwork. Less frequently found in the market, the latter is timeless; its geometric forms make it impressively modernist. Meanwhile Art Deco silverwork is undeniably headed by Puiforcat and even more by Jensen, whose pieces perfectly complement antique silverwork. Although slightly on the decline, simple, elegant work from the Empire is still much appreciated, unlike that of the 18th century. The latter, apart from the crème de la crème – i.e. pieces by Thomas Germain and Juste-Aurèle Meissonnier – has had a hard time maintaining its prices. It is harder to sell a Paris coffee or chocolate pot than a model produced by a silversmith in Toulouse or Marseille with a genuinely original style. In the end, atypical pieces – which are nonetheless typical of their period – are the ideal. ”

Interview by Claire Papon



A



B



C



D

A €33,750

Claude Dargent, Paris 1744, sponge balls, silver
Paris, Drouot, 28/6/2012
Pescheteau-Badin. Mr Serret, Mr E. Portier.

B €40,890

Russian work, silver partially gilded
Paris, Drouot, 28/3/2012
Frayse & Associés. Mr de Sevin.

C €22,500

Jacques-Pierre Langlois,
Saint-Pol-de-Léon, 1741-1757, silver,
Morlaix, 8/8/2011, Dupont & Associés.

D €43,370

André Nesme, Lyon, 1723-1724. Spice box, silver
Paris, Drouot, 6/6/2012
Thierry de Maigret. Cabinet Déchaut - Stetten.

VERBATIM

Alexis Kugel, Paris antiques dealer

“ Great silversmiths are like great artists: you only get a handful every generation. In even the smallest piece by Thomas Germain or Robert-Joseph Auguste, you can see a perfection, balance and harmony that are totally specific to the artist. In the most recent major auctions, like the last part of the Jourdan-Barry collection at Sotheby's, the objects by López Willshaw at Christie's, or the Cochet collection at Drouot under the hammer of Vincent Fraysse, the pieces that achieved the most remarkable prices were those whose aesthetic quality was quite simply extraordinary. In my view, the sculptural beauty of the object trumps every other consideration. ”

Interview by Sophie Reyssat

IN FIGURE

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



BREAKDOWN OF RESULTS

FOR SILVERWORK AND JEWELLERY IN FRANCE DURING 2012

VARIATIONS

2011 - 2012



- 9%

FRANCE



+ 10%

ABROAD



2011 - 2012	UNSOLD RATE	AVERAGE LOT PRICE	NUMBER OF SALES
FRANCE	+ 7 % 2012 RATE = 34 %	- 14 %	- 8 %
ABROAD	+ 15 % 2012 RATE = 24 %	- 6 %	- 5 %
ALL SECTORS FRANCE + ABROAD	+ 8 % 2012 RATE = 29 %	+ 4 %	- 2 %

Rero, "Nothing", 2011,
mixed media on canvas,
200 x 200 cm.
Nicolas Laugero Lasserre collection.

NOH



TNIG

MAGAZINE

ART FAIR

An international 40th FIAC

The Beauty is far from sleeping! Everyone agrees that the FIAC has become an eagerly-awaited date for collectors and players in the art market, not to mention exhibition and museum curators from all over the world, just after Frieze. It is one of the oldest contemporary art fairs in Europe, having been created in 1974, a little after Art Cologne (1967) and Art Basel (1970). 'It has established itself as a key event on the world stage over the last four or five years', says Paris gallery owner Nathalie Obadia, and 'has won back the place it occupied during the Eighties when it was at the Grand Palais', having greatly feared competition from Frieze London, scheduled one week earlier. Professionals acclaim the work that has gone into raising the quality of the works on show, with a selection committee perceived as extremely demanding – sometimes excessively so. Being present at the FIAC is a sizeable challenge for a gallery, which nurses its visibility and commercial thrust. It is also a way of sending a strong signal to collectors and artists. This year, 184 "chosen ones" will be gathering under the cupola of the Grand Palais, including 55 from France, 33 from America, 22 from Germany, 13 from Italy, 12 from Britain, 11 from Belgium and five from both Switzerland and Brazil. Some countries – Ireland, Canada and the Czech Republic – are attending for the first time. The international dimension of the fair is thus firmly established, with only 30% of galleries being French: down 1% from last year. For Michel Rein, it's very simple: 'all the lights are green'. According to François Dournes of the Lelong Gallery, 'What's so interesting about the FIAC is that we have been seeing a twofold phenomenon over the past years: an increasing number of intermediary fairs in emerging markets (Dubai, Istanbul, Rio and

Mexico, to name but a few) and the international consolidation of the Art Basel group. Between these two trends, it has not been at all easy for the FIAC to maintain its influence. And yet it has strengthened its position, notably making the most of a special relationship with the American market exploited to great effect by the artistic director, Jennifer Flay.' But astonishingly enough, this rapprochement has not yet led to an American version of the FIAC, in contrast with other events, like Paris Photo in Los Angeles or the recently-founded Cutlog in New York, both scheduled for this year. It is true that given the strike force of Art Basel in Miami, Basel and Hong Kong, a second FIAC would need a singular positioning to be able to set up shop and not be eaten alive.

An ambitious programme and fresh discoveries

In the various stands of the institutional galleries in the main hall, and the newer galleries on the first floor, there are a few surprises in this particular fair, including the Le Minotaure Gallery's selection around an antinomic trilogy of "sex, humour and abstraction". This involves a new reading of the history of art through the filter of these three themes, from Fontana's *Concetti spaziali* to Louise Bourgeois, and Hans Bellmer, too: we can see a photograph of his "Poupée reversible" dating from 1936, sold at Sotheby's Paris on 29 May 2013 (€22,500). Meanwhile, the Tornabuoni Gallery conjures up the artistic environment of Milan in the Sixties, in which Dadamaino used to work (it is hosting a monograph exhibition on the artist in its Avenue Matignon premises). The Nathalie Obadia Gallery is exhibiting works by Fabrice Hyber for the first time: he has now joined her team after the Jérôme de Noirmont Gallery closed in

24 to 27 October
Avenue Winston Churchill, 75008 Paris

www.fiac.com

W

LaToya Ruby Frazier, "Mom Holding Mr. Art", 2005, silver gelatine print, mounted on card, wooden frame, 50,8 x 40,6 cm, framed: 73,5 x 63 cm, edition from 8 ex.

Courtesy of the artist and the Michel Rein gallery, Paris

HD



Jean Dubuffet (1974-2008),
"Welcome Parade" (after maquette
dated 2 July 1974), polyurethane paint
on epoxy resin, 398.8 x 830.6 x 508 cm.
Represented by Waddington Custot
and the Pace Gallery.



© ADAGP, Paris 2013

March, before a solo exhibition already scheduled by the gallery in March 2014. Michel Rein is showing the work of a young photographer, LaToya Ruby Frazier, as a world exclusive. The Lelong Gallery has selected a series of Indian ink drawings on paper by Joan Miró, which have been little seen up till now: his "Graphismes concrets" of 1951. Worth noting is the daring stance taken by the Brussels gallery Meesen De Clercq, which is only presenting two works: a sculpture by Katrin Sigurdartóttir – the artist representing Iceland at the Venice Biennial – and a drawing seven-metre long by Evariste Richer. The high cost of a stand (€525 per m² in the nave and €485 on the first floor, not counting further costs for facilities) leads many galleries to join forces within the same space. They include the Rome-based Monitor and the Kadel-Willborn Gallery of Düsseldorf which share two artists, including Francesco Arena, and two from New York, the UBU Gallery and Sophie Scheidecker Fine Art, appearing alongside safe investments like Hans Bellmer, Georges Hugnet and Molinier. The Paris fair is also an occasion for making discoveries. Marion Dana of the New Gallery thinks that 'the FIAC's role is to present unknown artists in Paris; that's what collectors expect of me.' She is thus scheduling a solo show for Parker Ito, a young American artist from the post-Internet generation. The price range will be very broad: from €100 for the PUNK Cabinet of curiosities/MADE in Raymond Pettibon, to the mfc-michèle didie gallery with works at several million!

A bubbling week of contemporary art

The FIAC acts as a sounding board, relaying the latest news of many artists, like Matias Faldbakken at Eva Presenhuber who have an exhibition opening at Le Consortium in Dijon a week before the fair, and, echoing the Venice Biennial, Paulo Nazareth at Mendes Wood (São Paulo) and Valentin Carron at Eva Presenhuber. Highlights will include Jean Dubuffet's sculpture "Welcome Parade", rising up at the entrance to the fair in front of the Petit Palais (the Pace Gallery and Waddington Custot Galleries), and the 193 flags of the artistic cooperative Société Réaliste, deployed six metres up on the Solféro bridge linking the Louvre to the Musée d'Orsay (Jérôme Poggi Gallery). The bubbling excitement in Paris can thus be seen in not only a fine array of fringe fairs (including Slock, Art Elysées, Show Off, Yia Art Fair and Cutlog), but also various FIAC-related events in the Jardin des Tuileries and the Muséum d'Histoire Naturelle, the presentation of the Prix Marcel Duchamp at the Grand Palais, a series of performances at the Musée du Louvre and the late-night opening of various Paris galleries on Thursday 24 October – not to mention Laurence Dreyfus' event, "Chambre à Part". The whole city will be throbbing in unison with the creativity of our times. October in Paris will be nothing if not contemporary!

Stéphanie Pioda

EVENT

Graff-ics

The street as a museum? For the last few decades, artists in Sao Paulo, Melbourne, New York, London, Berlin, Valparaiso and Paris have made public places their playing field. The story began in Philadelphia in the late Sixties, and really took off in New York in the early Seventies. Taggers were spoilt for choice between façades, letter boxes, telephone boxes, tunnels, buses and metro carriages. With 65,000 trains circulating every day in the Big Apple, street artists have a field day, even if they often have to play cat and mouse with the police. To sign or not to sign...? Some chose to hide their identities, like the British artist Banksy, the most famous of them all, or the French artist Invader. Others, like the young Greek-born foot messenger Demetrius, alias Taki 183 or Julio 204, decided to leave their first traces by associating their own names with their street. In 1972, Hugo Martinez's Razor Gallery hosted the first exhibition dedicated to the movement. Visionary? Definitely. Young taggers active in the metro could never have imagined what a success it would be. America's West Coast was just as active at the same time, rapidly carving out a place in the history of the movement. In Los Angeles, Chaz Bojorquez took over the lettering of the old Mexican gangs, while skateboarders came off their ramps into the streets. On this side of the Atlantic, street art began developing in the early Eighties, and the Boijmans van Beuningen Museum in

Shepard Fairey (b. 1970), "You can't deny us our rights",
2010, spray paint and collage on wood, 122 x 244 cm.
Estimate: €30,000/40,000.





Rotterdam devoted the first official event to it in 1983. In South America, the public space has long been used as an area for expression too, with particularly colourful frescoes. While Mexico led the way, Valparaiso and Buenos Aires have literally become open-air museums. Today, Brazil claims the lion's share with figureheads in the shape of the "Os Gêmeos" twins, Otavio and Gustavo Pandolf, and the "Pixadores", this time in the realm of tagging. These groups are capable of covering a twenty-floor building with their distinctive lettering in a single night... Meanwhile, a graphic demonstration can be seen in Rue Fulton in the 13th arrondissement of Paris: destined for demolition in November, a nine-floor building opposite the Ministry of the Economy has been taken over since the beginning of the year – on the initiative of the

Paris gallery Itinerrance – by a hundred-odd street artists from all over the world. A venue – albeit temporary – that is well worth the detour.

From the street to the hammer

To date, nearly 150 works in this rising market have taken the path to the auction room. They are by artists in the urban scene of virtually five continents. Honour to whom honour is due: so let's start with the founding fathers, Jean-Michel Basquiat (1960-1988) and Keith Haring (1958-1990). In 1981, Haring made his name with clandestine chalk drawings of figures, dogs, spaceships, TV sets, and so on, on New York's subway advertising panels. The next year, Tony Shafrazi invited him to his gallery for his first solo exhibition. Two acry-



lics on canvas, "Sneeze" from 1984 and "CityKids Speak on Education" from 1989 – works inspired by children and teenagers benefiting from the programmes of his foundation, CityKids – should fetch around €500,000/700,000 and €300,000/500,000 respectively. However, you will need between €700,000 and €1,000,000 if you want to land Monticello (see photo), a painting from 1986 by all-round champion Jean-Michel Basquiat, the darling of investors. A five-cent coin stands out on a black background, showing a house in Monticello, Virginia the birthplace of Thomas Jefferson, third president of the United States and a slave-owner - and the Latin phrase "e pluribus unum" (from many, one) referring to the union of America's states. The work "unum" is crossed out, and illegible. A criticism of the individualist consumer society or a stand against racism? Probably both...

It is equally difficult to be unmoved by the works of the Franco-Tunisian graffitist El Seed, the explosive compositions of Katre, the colourful and complex figures of Chilean artist Inti, the stencils of British artist Nick Walker ("This morning after", Paris, 2012, €10,000/15,000), the black silhouettes of Blek le Rat ("Beggar", €4,800/6,000), the coloured cut-out recycled paper figures of American artist Swoon (see photo) or the revised and corrected celebrities of London artist D-Face ("Marilyn", 2007, €5,000/6,000). Two other big names stand out. One is Shepard Fairey, the South Carolina fresco artist and illustrator originally from the skater community, who became famous in 1990 with his iconic character "André The Giant" sporting the slogan "Obey", in the form of first stickers then posters. The other is his friend, Banksy – mysterious, yet widely covered by the media – whose works mingle humour and anti-consumerist messages on walls and in the most unlikely places. He is the best-selling artist under 40 in his native country, the UK. Well, a happy life is a discreet one, as we know...

Claire Papon

Swoon (b. 1977), "Irena", 2007, collage, paper cut-out and ink on wood remnant, 215 x 108 cm.
Estimate: €7,000/9,000.



Os Gêmeos (twins; b. 1974), "The Boat", 2006, cardboard and spray paint, central element of an installation partially destroyed by the artists, 80 x 51 x 50 cm. Estimate: €20,000/30,000.

ART MARKET

Urban Art: next generation

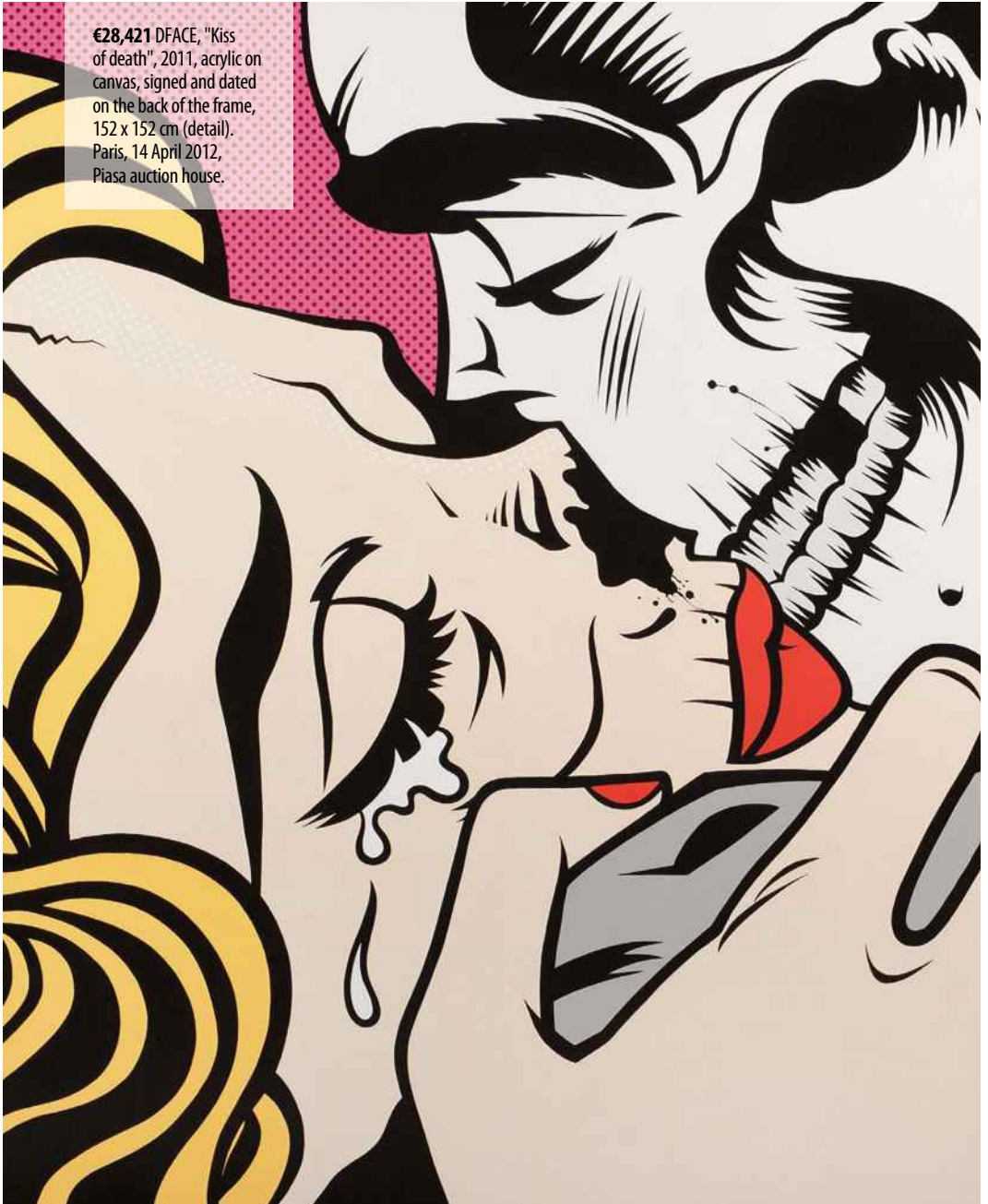
In a decade, urban art sales have posted a global growth rate of over 90%. This is what Artprice established in its 2011-2012 report on contemporary art, devoting a section to it with a speaking title: "The next generation". This rate, says the report, was "calculated according to price indexes regardless of generation between 1 January 2002 and 1 June 2012". It should be stressed that this exponential performance is largely due to the fact that the market was in its infancy at the beginning of the century,

concentrated in the hands of the very few galleries that had ventured along these uncertain byways. At that time, with very few exceptions, auctions never featured pictures sporting graffiti and explosions of colour created with the spray can. Ten years on, things are very different. Artists like Seen, Taki 183, Futura 2000 and Banksy have extremely healthy ratings, marked with a string of records. However, gallery owner Magda Danysz says: "In terms of price, things have not sky-rocketed at all. We are not looking at staggering growth." In fact, when we consider the rating for Basquiat - an artist who began tagging in New York's streets in the late Seventies under the pseudonym "Samo" (Same Old Shit) before becoming one of the shining lights of contemporary art, dubbed by Andy Warhol himself - the urban art boom is fairly restrained. The Artprice report for 2011-2012, Basquiat is the leader by a long chalk in terms of total sales for contemporary artists, with \$79.9 M, considerably ahead of Zeng Fanzhi's \$33.2 M. In the aforementioned decade, his price index rose by 335%, quadrupling the urban art market boom. In terms of records, though Basquiat's is now \$48.8 M for a 1982 mixed media, "Dustheads" (182.8 x 213.3 cm), sold in May this year at Christie's New York, the ones for Urban art are decidedly less glittering: the star of the market, the enigmatic Banksy, reached a peak of \$1.8 M in



€34,000 Blek Le Rat, 1950, "Danseuse n°2", 2011, stencil and oil on wood, 150 x 150 cm. Lyon, 27 September 2011. Aguttes auction house.

€28,421 DFACE, "Kiss of death", 2011, acrylic on canvas, signed and dated on the back of the frame, 152 x 152 cm (detail). Paris, 14 April 2012, Piasa auction house.



February 2008 at Sotheby's New York with "Keep it Spotless" (214 x 305 cm). This work from 2007 is over twenty-seven times less expensive than Basquiat's record work. This certainly backs up gallery owner Magda Danysz's observation that there is no speculative bubble, especially since Banksy's record is five years old, and no other price over a million seems to have been achieved by an urban artwork at auction. The auction house Artcurial, a pioneer in this market in France, continues to register selling rates of over 70%

for lots in this field. Since its first venture in 2006, its highest bid (apart from Eric Cantona's Rolls-Royce Corniche spray-painted by JonOnen, sold on behalf of the Abbé-Pierre foundation for €160,900 in January 2013) is €113,000, which went in January this year to Banksy's "Flying Cooper": a price equivalent to those achieved for similar works by the artist in London or New York. Likewise, it took until 2013 for an urban art sale in France to cross the million-euro threshold – again with Artcurial, in a 2013 sale garnering €1.2 M.



Totals have been steadily rising since 2006, and estimates frequently exceeded. Here again there have been numerous records, but they have been moderate on the whole – for example, €63,400 for Shepard Fairey's 2007 "Gun and Roses" (January 2013); €36,000 for JonOne (January 2013), not counting the above-mentioned Rolls; €43,372 for Crash (February 2008), and €23,200 for C215 (January 2013). Many observers think that Artcurial's consistently good results are due to the rigorous selection made by the company's

specialist, Arnaud Oliveux, and the fact that it retrains itself to only one sale per year. "Sales are going well, without any extraordinary prices, and with a real following," says Magda Danysz. In galleries, prices are just as moderate. Franck Le Feuvre – who claims responsibility for street art's coming-out in Paris's 8th arrondissement – indicates a price range of between €3,000 and just over €30,000. His collection includes JonOne, Alèxone, Invader and Mist, among others. "In contrast to our English-speaking colleagues, who want to step up the pace," says Magda Danysz, "I raise prices slowly but surely, and curb excessively fast growth. I sell some works for around €500, and others for well over €50,000". As we can see, the range is broad, making urban art affordable for a wide variety of art lovers. Graffiti specialist Valérieane Mondot emphasises a specifically French feature. "In Great Britain, Steve Lazarides launched Banksy in his gallery before the artist had started making high prices in the auction room. This precedent set by London fostered the recognition of graffiti in Paris, a market where auctions have been playing a key role since 2006. The market has thus become bipolar, with street art in London and graffiti in Paris". Franck Le Feuvre devoted himself exclusively to urban art after meeting JonOne in 2007.



€125,000 JonOne (born in 1963), Rolls-Royce "Corniche", 1984. Paris, 22 January 2013, Hôtel Marcel-Dassault. Artcurial - Briest - Poulain - F. Tajan auction house.



Magda Danysz gallery owner

Having grown up in the Paris of the Eighties, I clearly belong to the first generation of the urban arts. The summer of 1984 was decisive, with the return of young people dazzled by the virtuosity of the New York scene at that time – not to mention the regular, repeated appearances of Keith Haring in France. I was very frustrated by the fact that people didn't think much of this art form. I wanted to help, support and promote these creators, some of whom were already asserting themselves as artists. As I was neither a writer nor an art critic, I decided to start a gallery. I opened my first exhibition on 2 September 1992 – my 18th birthday – , with pieces by JonOne and a dozen other artists. It immediately created a buzz and attracted a lot of people. I never wanted to confine my gallery business to urban art alone, but I did want to build up expertise in the field, while integrating these artists into a wider programme. The aim was to get them out of the sort of ghetto they were confined to. This art reflects urbanisation and cultural globalisation in the broadest sense. In China, where I now spend half the year since I opened a gallery in Shanghai, old school graffiti – the sort done with a spray can – mainly uses the Roman alphabet, as it does in Japan. This is astonishing, when you imagine the potential represented by calligraphy in this respect. A very singular kind of language has grown up, which is fascinating to observe and study.



€15,300 BANDO, "Junior", Mixed media on canvas, 100 x 160 cm
Lyon, 27 September 2011. Aguttes auction house.

Mathilde and Gautier Jourdain began as collectors, then got off to a flying start in 2008 by organising travelling exhibitions for four hundred spray cans, each transformed by an artist. The income generated went to support the Le M.U.R. association (Modulable, Urbain, Réactif) founded by Jean Faucheur (the first artist in France to have taken over 4 x 3 meter advertising panels in the eighties with collages that he painted in his studio). This experience then led them to act as middlemen for artists and buyers through a website, staging four or five exhibitions each year as well in various venues, before opening their gallery, Mathgoth, in the 13th arrondissement at the beginning of the year. "We got to know urban art through Jean Faucheur, whom we met in Épinal before coming across him again in Paris," says Mathilde. In the eighties and nineties, various galleries began to plough

the furrow of the urban art market, including the ones belonging to Agnès b. (which opened in 1984) and Magda Danyz (in 1992). Willem Speerstra, now in Bursins, Switzerland, set up his in Paris in 2001, as did Valériane Mondot with her Taxie Gallery. Magda recalls: "There were collectors from the word go. There were people who liked what they saw and bought for genuine pleasure, and there were already a few major collectors, particularly from Holland and Germany – not to mention Agnès b., who was very active in her gallery, but was also a collector and helped all of us by buying." At present, profiles are extremely varied. According to Mathilde Jourdain, "There is no typical profile. In general it's mainly men aged between 35 and 55, executives and company bosses, but there are still genuine enthusiasts, and no speculators. They are often first-time buyers in the visual arts, and when

they come from the contemporary art milieu you generally find older people looking for specific pieces and safe investments." Frank Le Feuvre also deals with "monomaniac collectors, and non-specialists interested in a wide range, from Flemish art to the great modern masters. They are very keen on urban art because they know it's an extremely wide-ranging movement, which can turn up the odd diamond." Meanwhile, Magda Danysz reveals that "a number of international market-makers collect street art, but don't let it be known".

Relative recognition

Urban art does not only draw large numbers to the sale rooms and galleries. The highly popular exhibi-

tion "Né dans la rue" ("born in the street") presented in 2009 at the Cartier Foundation led to historic attendances for the venue, as did the recent "Au-delà du street art" ("beyond street art") show at L'Adresse - Musée de La Poste: high profile successes that further highlight how reticent most French major institutions are towards urban art. The only one with a consistent collection is Marseille's MuCEM, thanks to the long-haul work of sociologist Claire Calogirou, who began with the former Musée des Arts et Traditions Populaires (its collections are now in MuCEM). According to Valériane Mondot, "she acquired some marvellous pieces, because she was the only one interested at the time." For their part, the Jourdain's praise the open-mindedness of the Mayor of the 13th arrondissement in Paris, who makes walls legally available to artists: "This gives them considerable visibility, increased still further by the use they make of the Internet. They are very used to spreading images of the work they do on non-legal supports, which is likely to be cleaned off very smartly." The origins of urban art partly explain its huge range of expression and the numerous "cliques" involved. "Repression in the Nineties speeded up explorations in this field, and led to the emergence of sticker art and collage", says Magda Danysz. It takes longer to paint a wall – and is thus riskier – than to stick up a work created in the studio... and the fines incurred are not in the same category! It is not an absolute requirement for artists to have experience in the street, but it significantly contributes to their legitimacy. "Some young artists start by working on canvas in the studio, and then move onto walls later, to be 'rubber-stamped' by the milieu", explains Valériane. "The previous generations often worked only in the street and on walls. They were often fined, and in some cases even went to prison." Urban art is already 45 years old, and is now international. But despite a firm following, it is still only relatively recognised, leaving the field wide open for a host of discoveries – both historical and contemporary. This is because some artists distrust the market, and prefer to go on working in the shadows. That should sharpen the curiosity of art lovers...

Sylvain Alliod



€30,980 Speedy Graphito (1961), "Fascination". Acrylic paint on canvas, signed and dated 2009 on the back, 150 x 120 cm. Marseille, 22 May 2010. Leclere auction house.



Valérie Mondot Graffiti historian and expert

At the end of the Nineties I began focusing on graffiti, where the stylistic basis lies in working with letters, and which emerged in New York in the late seventies. I created Taxie Gallery in 2001. It is really interesting to see how the market has developed since then. I started by learning a lot from the artists themselves, and training my eye as regards wastelands, which are hotbeds of graffiti. Exhibitions only came afterwards. At the time, we had to explain to artists that canvas was a parallel medium, even if some of them had used it from the outset; that entering a gallery didn't mean they were betraying themselves, and that they didn't have to belong to a collective to be able express themselves. Canvas requires a different mastery of a technique and a tool initially geared to huge walls. They had to get used to working alone in a studio, and to expressing on canvas something other than a simple transfer from a wall. I am really glad to have been involved in opening up this movement at a time when few people believed in it. In Paris, Willem Speerstra and I were the only two specialising in the promotion of graffiti. There's still a long way to go to get the movement and its history recognised. Today the market is well on the way, and there are quite a few galleries. I've now put exhibitions on the back burner to focus on writing, exhibition curatorship and consultancy, and I only concentrate on a few artists, like the American photographer Martha Cooper.

INTERVIEW

Nicolas Laugero Lasserre

Nicolas Laugero Lasserre. In less than twenty years, the lad from the South has carved himself a name as a committed collector. His hobby-horse? Street art. And he has built up a thoroughly comprehensive collection.

Tell us how it all began.

I was mad about the theatre and live shows, so I left Marseille and Antibes, my parents' home, to study at the Cours Florent drama school in Paris. There, quite by chance, I saw a small ad: "The Espace Pierre Cardin is looking for actors for guided tours of exhibitions." From that instant, my life changed completely, and I moved into another world. Pierre Cardin soon asked me to become a press attaché for the venue. I was 22, and totally fascinated to discover the world of art, which was completely new to me – with works by Combas and Ben among others. In 2002, the major exhibition "Paris-Pékin" enabled me to rub shoulders for several months with the Guy and Myriam Ullens collection. That was a really enriching experience.

So what made you "break out"?

Let's be honest: in the beginning it was totally unconscious. Without realising it, without thinking for a minute that I would become a collector, I bought my first works, mainly screen prints and pieces costing around €100/200, because I didn't have much money. Street art interested me, so I used to go to exhibitions on the subject and visit squats. One thing led to another, and I soon had a collection of eighty pieces. Some friends of mine offered to exhibit it in their small gallery in the 9th arrondissement in Paris, under the title "Première collec-

tion". That was the second turning point in my life. That was in 2008. The artist Arnaud Prinstet had agreed to do a performance on the window. And then word got around... I enjoyed it so much that I have done one, two and even three exhibitions per year.

It's undoubtedly your best role...

By assuming the fact that I am a collector, things are actually a lot easier. Mounting exhibitions has given me some legitimacy – in the urban art milieu, at any rate. I have developed links with gallery owners, dealers and artists. When you become an active, committed collector; when you put a lot of energy into supporting a movement, its players help you and let you buy pieces under the best possible conditions... which is what happened with me. Today – and I say it with a great deal of humility – I think I have become a cog myself in turn. I like to spread the word and get as many people as possible to know about this movement. I wonder how many of the 80,000 visitors to my exhibitions have been converted. I am happy to foster vocations, and to have finally become a go-between...

How would you define street art?

That's a tricky question, because there are so many movements, with endless cross-references. Today, with a bit of distance, I would say there are two families: graffiti by vandals who often work at night, anonymously, and street art with historic artists like Ernest Pignon-Ernest, Jef Aérosol, Mesnager, Speedy Graphito, Miss. Tic and Bleck le Rat, who were active in the seventies and eighties. The players in this second family are basically artists, which is not the case with graffitists. Some of these develop and take on a real artistic dimension.



© Baptiste Lignel

Nicolas Laugero Lasserre
in front of a work by JR.



Pure Evil, "Roman Polanski's Nightmare", 2011, spray paint on canvas, 100 x 100 cm. Nicolas Laugero Lasserre collection.

They move away from vandalism, then start working legally, and get into galleries. I'm thinking of JonOne and our young French artists Lek and Sowat, who have taken over the secondary spaces in the Palais de Tokyo. It has taken time, but everyone is unanimous in talking about "urban art" now, as a global, generational movement with a highly involved view of society.

What do you say to people who frown on the move from the street to the exhibition wall?

We are dealing with artists. Do you think painters can be limited to a single medium? If they can work on huge

walls, can't they work on canvas? Urban artists don't care about the medium; they adapt their inspiration and creativity to the exhibition room. Why should we say to a gifted street artist: 'We don't approve: you have to stay in the street!' For me, this distinction is rearguard talking. There's no excuse to think like that. It's time to do away with the barriers in art.

To return to your collection: do the works come directly from the artists?

Today I mainly buy in galleries and at auction. I would purchase works directly from artists when I was just

beginning. In fact, three channels co-exist. When you start up, you buy from young artists who are not represented. When they make a certain name for themselves, you turn to the galleries. Then with well-established artists, whose pieces are hard to find, you look to the auction room. In this second market, the iconic sale in France was the one by the auction house Artcurial, orchestrated by Arnaud Oliveux, seven years ago. The phenomenon has now spread, and many auction houses stage sales: Tajan, Cornette de Saint Cyr and now, Drouot, with a first sale in mid-October which is already creating a buzz. This recognition from the market is very positive. The main thing for those involved is to limit speculation. The market needs to be established in the long-term.

So urban art is well and truly recognised...

Yes, it's "official". This was obvious with the exhibition at the Musée de La Poste in early 2013, "Au-delà du street art", which has beaten attendance records since it opened in the seventies. The enthusiasm is there: you can see it in the media, in the social networks and in the street, with the creation of numerous frescoes... I'm thinking of the city hall in the 13th arrondissement (in Paris - Ed.), which has invested a lot. It's also doing well in the market with galleries and auctions - volumes are growing each year.

So where is France, exactly, on the international scene?

It's a market leader, with London and New York. Although institutions are lagging behind – the Tate Modern was already laying on a major street art exhibition in 2008 –, the energy of the French scene is unbelievable. Paris is one of the cities with the highest number of galleries devoted to the movement, and where the most auctions and events take place, as we've seen with Lek and Sowat's "Mausolée", "Les Bains Douches" initiated by Magda

Danysz and Mehdi Ben Cheikh's 13th arrondissement circuit...

What direction is your collection going in?

It now contains around three hundred pieces ranging from screen prints at €100 to works that grown in value over time, like my JR, "The Wrinkles of the City", the Banksy loaned to the Musée de La Poste and my large Speedy Graphito. Not to mention the most recent works by Banksy's protégé Dran; I've got five works by him. I have managed to unite a collection of great names, even if it isn't definitive because there are dozens of promising artists in every country. At the moment, my favourite is in France: a very young talent, aged 24, called Roti. He's a highly versatile artist – he worked on restoring the Tour Saint-Jacques for over a year – who has created a Gothic world with really astonishing skill. He did graffiti in his early days... I must confess that I am increasingly interested in artists who challenge our society, like Banksy, with his acerbic eye, the anti-militarist Shepard Fairey or JR, whose work, though highly aesthetic, sends out a very powerful message. I'd like to focus on the most militant, the ones who shine spotlights on the world - the ones I call "whistle-blowers", who basically appeal to the revolutionary in me.

Interview by Stéphanie Perris-Delmas

Roa, "Aves", Indian ink, charcoal, enamel, acrylic and spray paint on mobile wooden plaques mounted on felt and drawers, 117 x 117 cm. Nicolas Laugero Lasserre collection. Coming up for sale at a Drouot auction on 25 October. Estimate: €5,000/6,000.



DISCOVERY

"Make art not money"

A crowd of passers-by – pedestrians and travellers for a day, or even forever – pause questioningly in front of the fluorescent orange drops running down the façade of a building on the Quai de Seine in Paris. We are at the Quai de la Gare station. It's impossible to be mistaken: part of the windows of the "Tour 13" directly overlook a Ministry not always very popular with the French in this pre-autumnal period... We have made several trips to this district in the 13th arrondissement to follow developments in a bold project. Supported by the Itinérance gallery and its director, Mehdi Ben Cheikh, it is funded 300% by Mayor Jérôme Coumet and the council. It might seem completely mad, and yet...

Give them walls and freedom

What do artists dream of? Walls and freedom. The occasion was too good to miss! This nine-floor building belonging to ICF Habitat La Sablière is destined for demolition at the end of the year to make way for facilities providing more lodgings. Between now and then, the project launched by the Itinérance gallery is offering artists the chance to take over the premises. The monumental drops on the façade are just the tip of the iceberg... The star attraction is inside the building. The apartments, four on each floor, have been taken over by international artists in the urban scene. There were fifty at the start of the project; at the last count, there were ninety-six... All talents contriving to undress, re-dress, transform and, in short, take over the 4,500 square metres of space. Manna from heaven for these creators, who have come from all over the world, as they can take





© Itinerance gallery



action without any particular directives and without the police on their heels. Thanks to a sponsor, Medhi Ben Cheikh has been able to provide artists with the equipment they need (like spray paint), to pay for their travel, and to even hop onto the platform himself, roller in hand...

An incomparable playing field

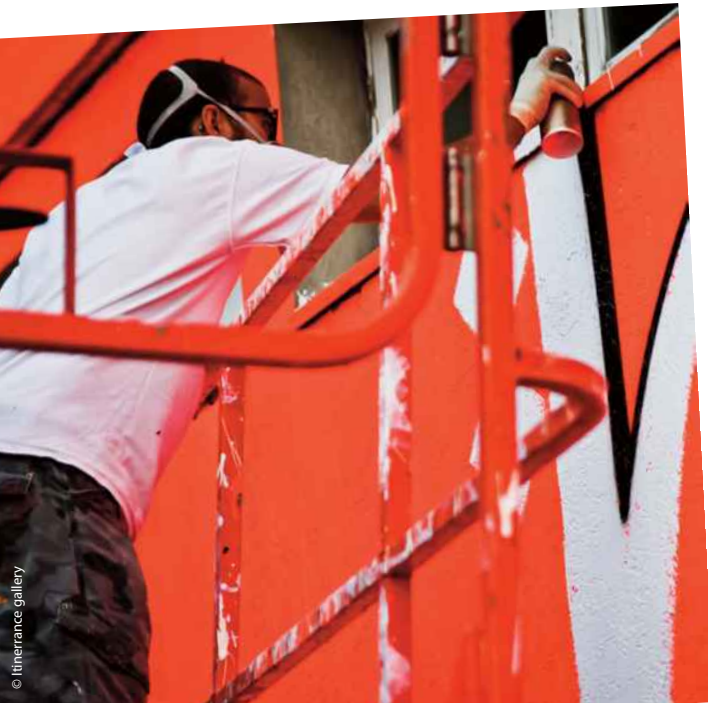
A number of artists have also created works on walls in the 13th arrondissement. They include Christian Guémy, alias C215 – with notably his blue cat gazing at the Boulevard Vincent-Auriol, already acclaimed by the media; Shepard Fairey, alias Obey, with his fresco at no. 93 Rue Jeanne-d'Arc; the Chilean artist Inti Castro, who is interested in traditional Latin American figures, with his fresco "Our Utopia is Their Future" which can be seen at 129 Avenue d'Italie... not to mention Alexandre Farto, alias Vhils, and his carved figure at 173 Rue du Château-des-Rentiers. Here, the most thrilling thing is to see the sheer diversity of expression. We are captivated by the inventiveness of these tender-hearted "bad boys", and their ability to adapt to sometimes very confined

spaces delivering ideological or political messages often imbued with poetry – like David Walker and his two scenes of motherhood nestling in the cupboards of an apartment on the eighth floor... This peerless portraitist (born in 1976) uses no brushes, only a spray can wielded with a raised hand. With Gaël as our guide – the aptly-named "angel of the tower", himself an artist – we set off on a preview tour of the premises. Karan Reshad, alias A1one, "a social activist", is looking for some friends and leaves them a call on a wall... Stew makes mangas out of his modern-day Samurais by means of paper cut-outs with a wealth of lace effects. There is Pantonio and his rabbits, which leave by the window to scamper onto walls and doors right through to the outer façade... and also Amani Kapre, Blek le Rat, Guy Denning, Bomk, Btoy, Mirko Reisser (alias Daim) & ReinkingProjekte and a host of others. So, thanks to the talents of these graffiti buffs, this unremarkable red brick Paris tower block has become a positive museum of urban art.

Marie C. Aubert

Tour Paris 13, ICF Habitat La Sablière building, 5 Rue Fulton, Paris 75013, free entry until 31 October, www.tourparis13.com

W



El Seed (born in 1981), created a fresco painting, mixing Arabic calligraphy and graffiti, on the side of "Tower 13" on rue Fulton in the 13th arrondissement of Paris.



GAZETTE DROUOT
DROUOT