

# LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 28  
SEPTEMBER 2013

UPDATE  
UPDATE  
UPDATE  
UPDATE  
UPDATE

# UPDATE

CLICK HERE TO FIND THE LATEST NEWS

W



# Art Antiquités *à Paris*

Le Village Suisse

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

**80 GALLERIES**

**[www.villagesuisse.com](http://www.villagesuisse.com)**

78 avenue de Suffren  
75015 Paris, FRANCE

*Open Thursday to Monday*



6

8

10

La Motte-Picquet  
Grenelle

**P** ECOLE MILITAIRE

# CARTE NOIRE À ODILE DECQ

Original exhibition selected and presented by  
**Odile Decq** architect and Maison & Objet 2013  
Designer of the year, at the Galerie des Puces, from  
**6th September to 14th October.**



## PAUL BERT SERPETTE

LA RARETÉ A SON MARCHÉ

110 rue des Rosiers 93400 Saint-Ouen  
[marcheserpette.com](http://marcheserpette.com) | [marchepaulbert.com](http://marchepaulbert.com)  
[paulbert-serpette.com](http://paulbert-serpette.com)



CONNAISSANCE DES  
arts

LA GAZETTE  
DROUOT

COTE PARIS

# FISCHER

Auction Sale 12 to 13 September 2013

Viewing 2 to 9 September 2013



Galerie Fischer Auktionen AG  
Haldenstrasse 19  
CH - 6006 Lucerne  
tel. +41 (0)41 418 10 10  
fax +41 (0)41 418 10 80  
email: [info@fischerauktionen.ch](mailto:info@fischerauktionen.ch)

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

An exceptional selection of fine and rare objects from Austrian, German and Swiss collections, Stechzeug and Maximilian Armours, several pairs of wheellock and flintlock pistols, etc.



# CONTENTS

ART MARKET - MAGAZINE



## 18 UPCOMING

From stone ornaments from the famous Demotte collection to Italian design, not to mention strip cartoons and, of course, paintings – including a Titian in Paris and a newly-discovered Paolo Fiammingo in Zurich – the schedule for the new season is decidedly eclectic.



## RESULTS 38

This summer has seen heated bidding at jewellery and car auctions, two highly popular specialties dominated this season by rubies, diamonds and the famous Bugatti brand. It is also worth noting the successes achieved by fashion items, Old Masters and scientific objects.





## 64 TRENDS

Chinese painting. After the vogue for imperial stamps and objects in jade, the ancient Middle Kingdom's painted scrolls are now the top of the auction league – but not just any rolls...

## 84 INSIDE THE MUSEUM

The Musée du quai Branly looks back over the career of a historic figure, Charles Ratton, whose activity and passion helped "primitive" objects to be accepted as works of art.

## 80 EXHIBITIONS

You have until 13 October to visit the Grand Atelier du Midi: a major two-part exhibition featured in Marseille-Provence 2013.

## ART FAIR 70

Lebanon is taking active steps to ensure a place on the international scene, as witness the Lebanese pavilion at the Venice Biennial this year, and as will be obvious at the Beirut Art Fair.



# EDITORIAL



DR

**Stéphanie Perris-Delmas**  
EDITORIAL MANAGER

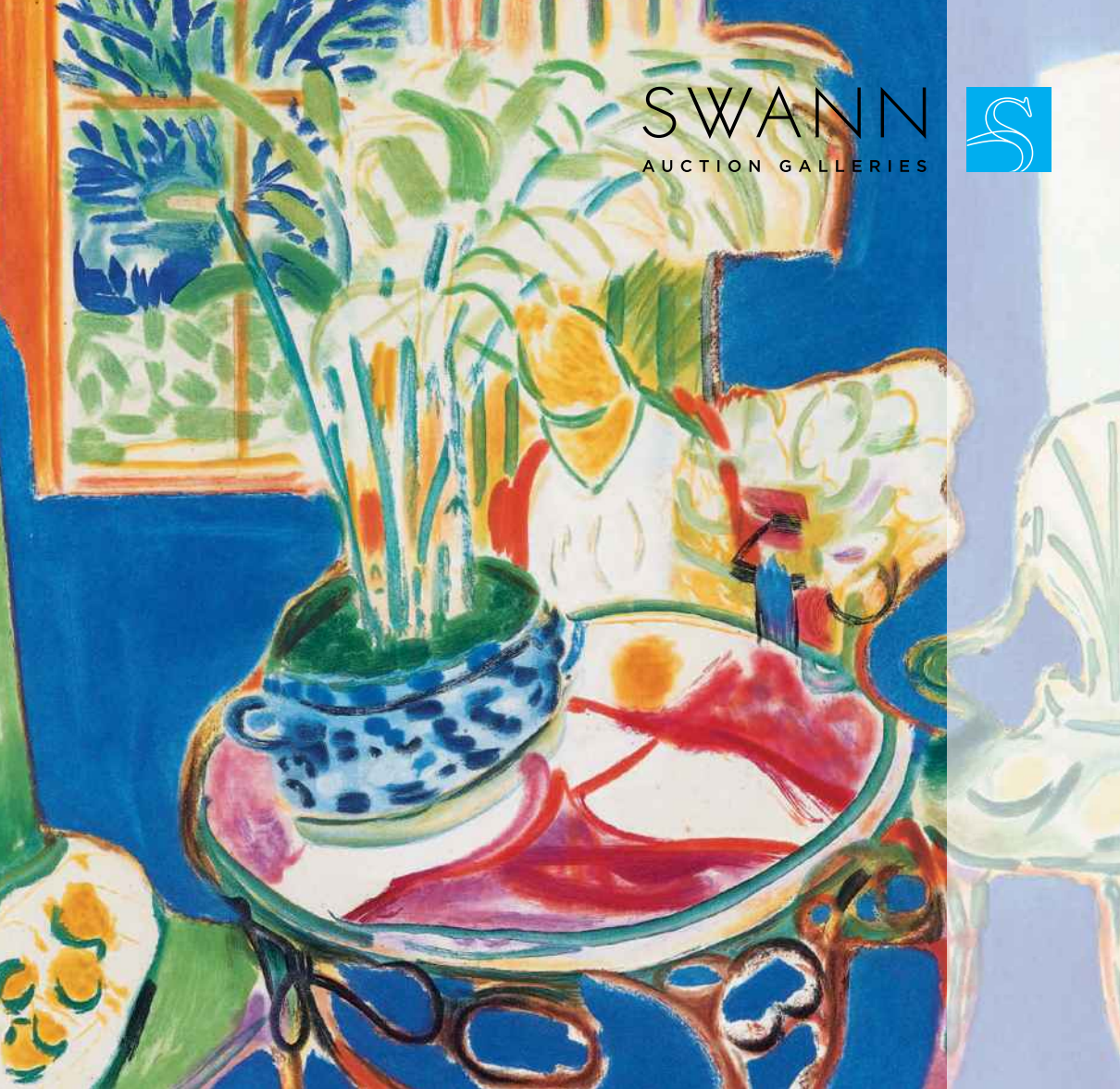
For this September issue, because the new autumn season is around the corner, and – to be honest – we are feeling a little nostalgic, we have decided to look back and relish the highlights of the summer. During this season, as we know, the activity of the art market flees those overheated capital cities for holiday venues beloved by the gentry and the jet-set. And this year, in Monaco, Deauville and Cannes, jewellery has yet again sent the auction barometer soaring, along with collectors' cars: two particularly flourishing sectors, as revealed by the latest report of the Conseil des Ventes Volontaires (French Auction Market Authority) published in June, to which we will be devoting an article. Despite the downturn, this has confirmed the market's healthy resistance as a whole. How will things be in the second half of this year? A well-filled sales calendar gives grounds for continued optimism. And that's another good reason to read us!

**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 Zeglil (zeglil@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. Anails - Polly Brock - Virginie Chuimer - Chantal Humbert - Dimitri Joannidès - Xavier Narbaits - Stéphanie Pioda  
 Claire Papon - Sophie Reyssat | **Translation and proofreading:** 4T Traduction & Interprétation, a TeLingua 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](mailto: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



SWANN  
AUCTION GALLERIES



Henri Matisse (after), *Petit Intérieur Bleu*, color aquatint, circa 1952. Estimate \$20,000 to \$30,000.

## 19th & 20th Century Prints & Drawings

September 12

Todd Weyman • [tweyman@swanngalleries.com](mailto:tweyman@swanngalleries.com)

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

[SWANNGALLERIES.COM](http://SWANNGALLERIES.COM)

# NEWS IN BRIEF



## Design in Saint-Ouen

While Paris celebrates design for a week, the Paul Serpette market in Saint-Ouen, a place well-known to lovers of antiques, is also celebrating 20th century creations. Between 9 and 15 September, twenty-two dealers will be offering original pieces by designers and re-editions.

[www.paulbert-serpette.co](http://www.paulbert-serpette.co)



## Tourist sites in France

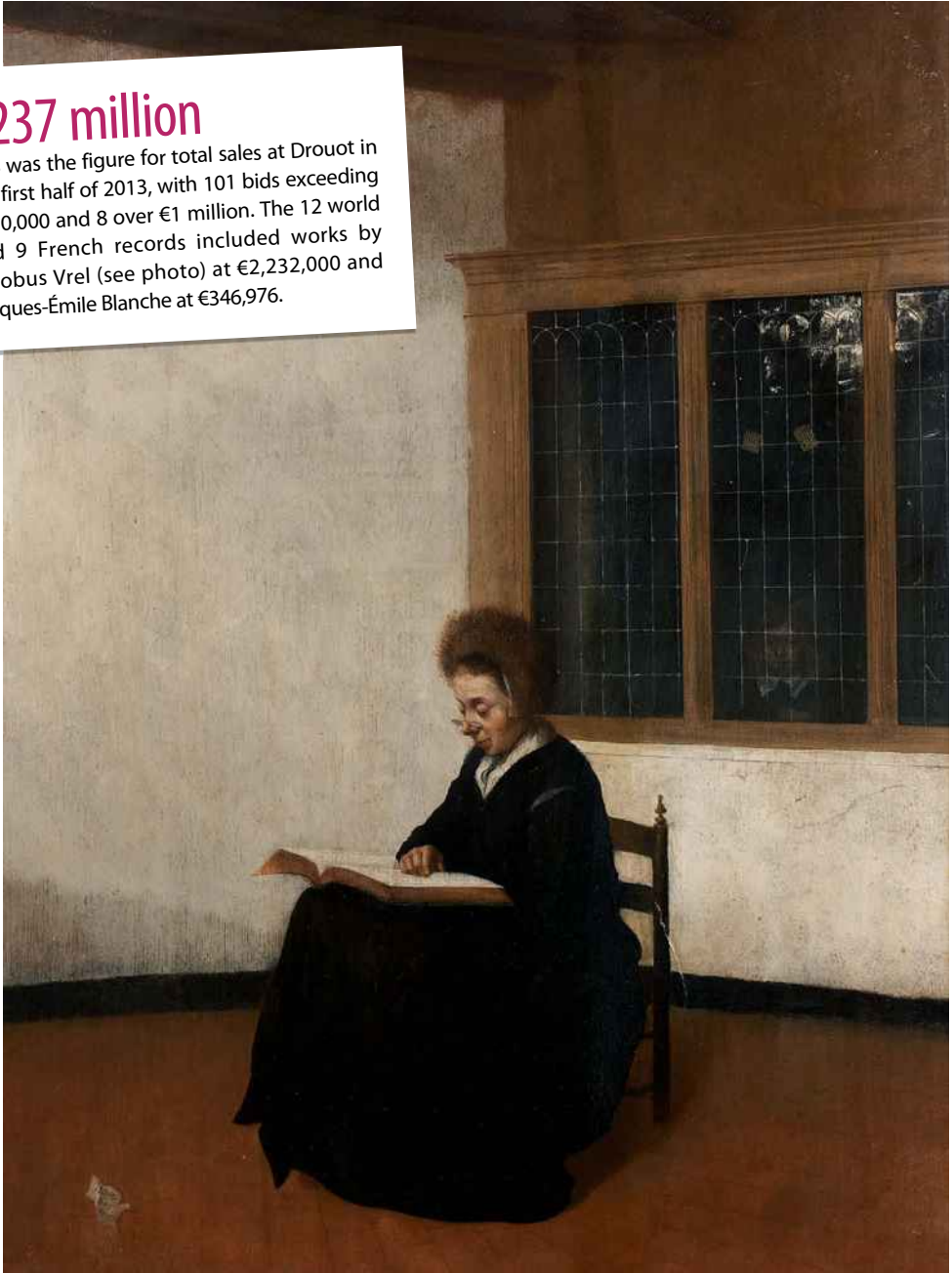
Notre-Dame de Paris, the Louvre and the Eiffel Tower are the most visited tourist sites in France – after Disneyland Paris...

## The Hong Kong Beaubourg

In 2017, Hong Kong will at last have its own big modern and contemporary art museum: the M+, designed by architects Herzog & de Meuron will be situated in the new West Kowloon Cultural District. What is it costing? Some €492 M...

## €237 million

This was the figure for total sales at Drouot in the first half of 2013, with 101 bids exceeding €150,000 and 8 over €1 million. The 12 world and 9 French records included works by Jacobus Vrel (see photo) at €2,232,000 and Jacques-Émile Blanche at €346,976.







# ANAF

AUTO AUCTION

**Second Public Auction**

# Pleasure Boats

**Saturday 21st September 2013  
at 3pm**

**at the request of financial and other various institutions**

**NEW HARBOUR STATION - THE OLD PORT OF CANNES**

**Sale lead by Jean-Claude ANAF**  
Auctioneer - Manager of Public Sales

Exhibitions:  
Friday 20th September from 2pm to 6pm  
and Saturday 21st September from 10am to 12pm

**Details: Thibaut Gatti +33 06 03 81 80 56**

BATEAUX EXPERTISÉS:  
FERNANDEZ OFFICE - MEMBER OF THE C.N.E.M.P.

Complete list available at

**[www.anaf-encheres-bateaux.fr](http://www.anaf-encheres-bateaux.fr)**

Sale organised by ANAF AUTO AUCTION 6 rue Pierre et Marie Curie - 69800 LYON/SAINT-PRIEST - Tel. +33 04 72 79 19 19 (authorisation 2001-017)



Maître Didier Lafarge



Au cœur du marché de l'Art



Camille Bürgi

# PRESTIGE AUCTION

NOVEMBER 13th AT 2.30 PM - HOTEL DROUOT PARIS - ROOM 1



Tiziano Vecellio known as

## Titian

(1483-1576)

« The Tribute Money »

Oil on canvas, around 1568  
46,8 x 37 inches

Provenance :

Sébastien Erard (1752-1831), 1832;

Baron Doazon;

Baron de Bully [ Esprit Charles Gabriel de Bully ]  
(1796-1858);

Eugénie de Bully (1819-1902), Château de Cueilly,  
March, 21th 1891 (Lugt 49786)

Charles Sedelmeyer (1837-1925), 1907;

A certificate by Andrea Donati will be  
provided.

Expert : René Millet +33 (0) 1 44 51 05 90



Download the catalogue  
on your smart-phone

To include items in the sale, please contact :  
Stéphanie Van Tittelboom (+33 (0) 1 42 46 43 94 - s.vantittelboom@europauction.fr)  
or Camille Bürgi (+33 (0) 1 48 24 22 53 - camille.burgi@orange.fr)

Bid online



Europ Auction - Société de Ventes Volontaires - Agrément n° 2008 - 683

4, rue Drouot - 75009 Paris - Tél. : +33 (0) 1 42 46 43 94 - Fax : +33 (0) 1 42 47 17 12 - Email : info@europauction.com  
www.europauction.com

### Public exhibitions :

Presentation on demand  
+33 (0) 1 48 24 22 53  
camille.burgi@orange.fr

HÔTEL DROUOT - ROOM 1

Tuesday, November 12th from 11 am to 6 pm

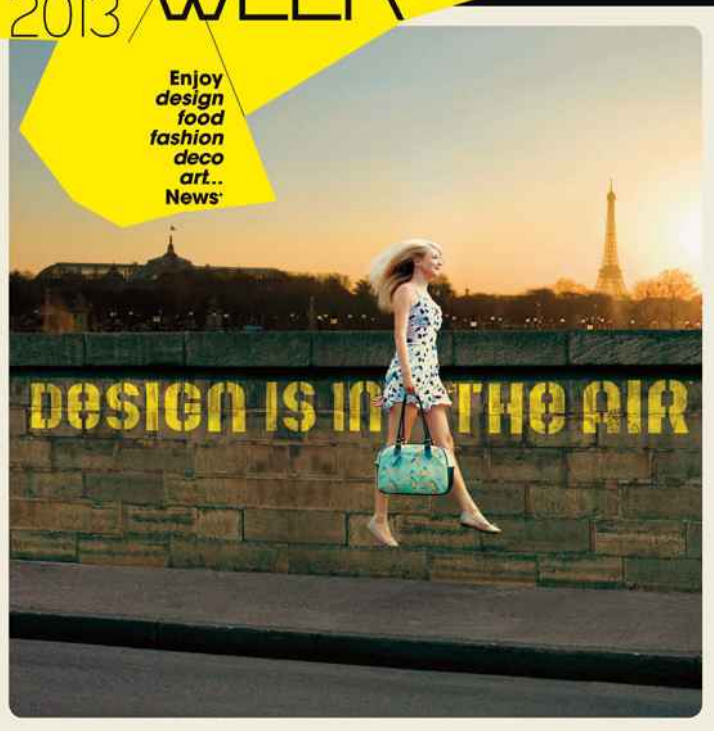
Wednesday, November 13th from 11 am to 2.30 pm



# PARIS DESIGN WEEK

9-15  
SEPT.  
2013

Enjoy  
design  
food  
fashion  
deco  
art...  
News



© Getty Images

Publicité de l'Etat français - images : gettyimages.com, 0800 001 111 - LES DROUOT EST PARTI DU JOUR - PARIS/WWW, © Getty Images, © Getty Images - Organisation SEPTE 15/16/17/18/19 de Paris des Maires d'Paris de Paris et de Paris Exposition France



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

Un événement  
An event  
MAISON  
BACQUET

## Paris Design Week

This autumn, Paris will once again be playing host to Paris Design Week. The annual event is now in its third year and this edition promises to be another palpitating occasion. This year, 150 venues are participating in the fair, which covers all areas of design and provides something for every taste – from furniture and gastronomy to decoration and fashion. Enthusiasts will be able to catch new talents and see work fresh from the cutting edge of the design world in an array of exhibitions and celebrations, with iconic Parisian venues such as Lafayette Maison and the Grand Palais dedicated to partner events. This year, for the first time, there will be an exclusive exhibition on the international influence of French designers, once again marking France's importance in the world of design. The event proclaims itself as a celebration of 'the vitality of Paris, Capitale de la Création' and the week from 9 to 15 September will undoubtedly prove that when it comes to design, Paris is still one to watch...

Polly Brock

**Two French names feature in the 2013 Artnews list of the ten most active collectors: Bernard Arnault and François Pinault, who respectively have the 10th and 53rd largest fortunes in the world, according to Forbes...**

### Key figure: 385,000

This was the number of visitors who came to admire Keith Haring's work in "The Political Line". The exhibition was divided between the Musée d'Art Moderne de la Ville de Paris (312,000 visitors) and the CENT-QUATRE (73,000) for the large format works. It provided a wide overview of the politically committed works of a man whose artistic origins lay in street art.

[www.mam.paris.fr](http://www.mam.paris.fr)

W



© Keith Haring Foundation

# Drouot<sup>®</sup> LIVE

BID AT WWW.DROUOTLIVE.COM



[WWW.DROUOTLIVE.COM](http://WWW.DROUOTLIVE.COM)

FREE SERVICE AND WITHOUT EXTRA FEES

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

BID AT DROUOT ANYWHERE !

25<sup>TH</sup> SEPTEMBER...

# KAPANDJI MORHANGE

Auctionners in Drouot

**4 ORIGINAL COMIC ARTWORKS  
FROM THE ASTERIX ALBUMS  
BY UDERZO AND GOSCINNY  
IN BLACK AND WHITE**

AUCTION SALE IN  
12 DROUOT  
12, RUE DROUOT  
75009 PARIS  
FRANCE

**WEDNESDAY 25 SEPTEMBER 2013 AT 4 P.M.**

- ASTERIX ET CLEOPATRE, BOARD 7.
- ASTERIX EN CORSE, BOARD 38.
- LES LAURIERS DE CESAR, BOARDS 3A/3B AND 27A/27B.



## PUBLIC EXHIBITION

IN 12, RUE DROUOT  
WEDNESDAY 25 SEPTEMBER  
FROM 2 TO 4 P.M.

## PRIVATE EXHIBITION

BY APPOINTMENT ONLY  
AT THE AUCTION HOUSE

## CATALOGUE ONLINE :

[WWW.KAPANDJI-MORHANGE.COM](http://WWW.KAPANDJI-MORHANGE.COM)  
[WWW.DROUOTLIVE.COM](http://WWW.DROUOTLIVE.COM)  
[WWW.INTERENCHERES.COM](http://WWW.INTERENCHERES.COM)  
[ENCHERES.LEFIGARO.FR](http://ENCHERES.LEFIGARO.FR)  
[WWW.AUCTION.FR](http://WWW.AUCTION.FR)

Ghislaine KAPANDJI - Elie MORHANGE  
Agrément 2004-508 - RCS Paris B 477 936 447  
46 bis Passage Jouffroy - 75009 Paris  
Tél : +33 (0)1 48 24 26 10 - Fax : +33 (0)1 48 24 26 11  
[kapandjimorhang@gmail.com](mailto:kapandjimorhang@gmail.com) • [www.kapandji-morhange.com](http://www.kapandji-morhange.com)







Bust of Neptune, stone, 18th century, h. 80 cm,  
on a stand, one of a pair in Languedoc marble,  
107 x 70 cm. Estimate: €4,000/6,000.



# UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

HD



## CALENDAR

France

Architectural  
ornaments

## 23 September

Art is an endless succession of new beginnings. Architectural works – destroyed one day, fervently sought the next – are no exception to the rule, as witness the 200-odd sculptures and ornaments from the Demotte-Andrée Macé collection being dispersed in Suresnes (inner Paris suburb) on 23 September (Jean-Claude Renard auction house). They include not only stone and marble elements from the distant past, but also plaster moulds retracing changes in style from the Middle Ages to the early 20th century. The re-use of ancient remains is nothing new. Sequestered, declared to be national property, sold and frequently broken up during the Revolution, many châteaux and religious monuments saw all their finery dispersed piece by piece. Honoré de Balzac and Victor Hugo, in his poem "La Bande noire" published in the anthology entitled "Odes et balades", refers to the savagery inflicted on monuments by speculators long after the Revolution. Paradoxically, these disastrous times for buildings gave rise to the idea of heritage as testimony of a past worth preserving. Alexandre Lenoir,

originally the guardian of a warehouse of Parisian works confiscated during the Revolution, trod a delicate path, trying to prevent excessive destruction while enriching the national collection that eventually became the Musée des Monuments Français. Since then, architectural elements in circulation have fired many enthusiasts. Georges-Joseph Demotte, a Belgian art dealer who owned galleries in Paris and New York in the early 20th century, set out in search of mediaeval sculptures and swelled the collections of a great many museums. Andrée Macé took up the torch afterwards, supplying top interior designers with exceptional ornaments. The pieces soon to go under the hammer range from a grotesque figure (€800/1,200) to a face leaning against a palm tree (€10,000/15,000) and a large lidded vase (€2,500/3,500), all carved in stone during the 18th century. For a pair of pilasters carved with Renaissance-style bas-relief decorations in the second half of the 19th century, you should expect to pay around €25,000.

Sophie Reyssat

Large covered vase, stone, 18th century, H. 71 m.

# Asterix star at auction

## 25 September

Even though the Parisian auction house Kapandji Mohrange has already had the opportunity before organised a sale completely dedicated to the ninth art. This will take place on 25 September, in 12 Drouot, with one of France's most famous national heroes, Asterix. Deriving from a private collection, four exceptional original plates, all accompanied by a certificate of authenticity signed by Albert Uderzo, will be the stars of this Paris rendez-vous. Plate number 7 from the album 'Astérix et Cléopâtre' will be particularly anticipated as it features the principal heroes of the story: Asterix, Obelix, Panoramix, Numerobis and Cleopatra. It should achieve between €100,000 and €150,000. There will also be plate 38 from Asterix in Corsica (€80,000/120,000) as well as two lots consisting of two half plates assembled from the album 'Les Lauriers de César' (€70,000/90,000 each). Experiencing a boom over the last five years, the market for comic books is growing exponentially thanks to authenticated plates, but also thanks to original editions of the albums and to by-products. Asterix is no exception: this year, plate 31 from 'Asterix en Hispanie' went for €168,070 (Millon & Associés, 16 June) and plate 44 in Indian ink from the album 'Le combat des chefs' sold for €106,102 (Artcurial, 23 February). Aficionados of the Gallic warrior who will not be able to stretch to these prices will console themselves perhaps with the exhibition dedicated to Asterix at the Bibliothèque Nationale de France, from 16 October until 19 January. There, in their entirety, will be the plates from the albums 'Astérix le Gaulois', 'La Serpe d'or', and 'Astérix chez les Belges' bequeathed in March 2011 by Albert Uderzo.

Alexandre T. Anais

'Astérix et Cléopâtre', René Goscinny (1926-1977) and Albert Uderzo (born in 1927), plate 7, nine vignettes. Stamp on the back of Éditions Dargaud et de Pilote. Estimate: €100,000/150,000. Right page: "Les Lauriers de César". Estimate: €70,000/90,000.







DÉPOSER CE TAS CONTINUE...C'EST LE 2ÈME TAS, JE CROIS.

NON. LE JOUR VA SE LEVER, RETOURNONS AU CACHOT... NOUS LAISSERONT PAS FAIRE LA GRASSE MATINÉE. -RONS LA NUIT PROCHAÎNE.





# Design and ceramics Italian-style

## 1 October

The Piasa auction house is paying tribute to Italian design and the ceramics of Guido and Bruno Gambone at a sale on 1 October. The selection covers Transalpine furniture from the Fifties to the Seventies, with a spotlight on top designers like Gabriella Crespi (b. 1922). Her water lily table in finely carved wood should sell for between €5,000 and €7,000, while a set of a table and six chairs in bamboo and brass is estimated at between €3,000 and €5,000. Other eagerly awaited items include lots consisting of armchairs (€20,000/30,000) and chairs (€18,000/25,000) by Gio Ponti (1891-1979) from the liner "Augustus", and his dark wood chest-of-drawers from the Parco dei Principi in Sorrento (€10,000/15,000). Bidding should also be high for Lorenzo Burchiellaro (b. 1933), Luigi Caccia Dominioni (b. 1913), Ignazio Gardella (1905-1999) and Max Ingrand (1908-1969). Ingrand, the artistic director of Fontana Arte for thirteen years, will be represented by a selection of lamps and furniture including a coffee table in glass and brass (€8,000/12,000). After that, it will be the Gambone family's turn. A propo-

nent of art earthenware, the father, Guido, is famous for his animal creations and quirky humour (see illustration). The lots include a massive black and white vase from 1954 (€10,000/12,000), a dark blue jar from around 1950-1955 (€12,000/14,000) and a "Grande Gatto" from 1960 (€15,000/17,000). After trying his hand at painting and sculpture during a period in the US, his son Bruno returned to Italy at his father's death, and devoted himself to ceramics again. His work moved towards more rational and luminous forms, often using white and plain colours. This can notably be seen in a pair of his vases from 1980 (€5,000/7,000) and his jar of 1983 (€4,000/6,000). Worth noting: the stage design for the exhibition is by Caroline Sarkozy and Laurent Bourgeois. >

Alexandre T. Anais

**Guido Gambone** (1909-1969), Lions, ceramic, limited edition, c. 1955-60, 23 x 14 x 14 cm, 25 x 16 x 15 cm.  
Estimate: €1,200/1,800.



HD



# A mature Titian

## 13 November

It's not often that you see a painting by the great Titian on the market, you'll agree. You only have to look at the results of the past few years... Most of the works on offer are only attributed to the artist's studio or one of his followers. So when they make a rare appearance, his works leave no collector unmoved. In January 2011 in New York, one paid out the trifling sum of \$16,882,500 for a holy conversation between the Madonna and Child, Saint Luke and Saint Catherine of Alexandria, painted by Titian for his friend the Chevalier Orologi of Padua. A multi-figure picture of this quality has not appeared at auction for 20 years, since the purchase in 1991 by the Getty Museum of Los Angeles for £13 million (source: The Telegraph) of a painting of Venus and Adonis, which had once belonged to the Queen of Sweden and to Philippe II, Duc d'Orléans and regent of France. As for the French market, nothing has showed up on the radar for many years... So the sale of this painting in Paris looks set to be a real event. The Europ Auction house, in charge of the affair, has pulled out all the stops by asking the specialist Andrea Donati to write an in-depth study on the work. The author of the catalogue "Tiziano e Paolo III: il pittore e il suo modello" (with Lionello Puppi) sees "The Tribute Money" as a work

from the Venetian master's late period characterised by a more liberated and spontaneous style. He considers it a variant of the picture he painted for King Philip II. A contemporary of Vasari and Michelangelo, Titian worked for the great and the good of his time, including Pope Paul III, Charles V and the King of Spain. There are three known versions of this subject: the story when Jesus, questioned about Roman taxes by the Pharisees and Herodians, asks them to say whose head is on the coin. Titian painted one version in 1516 for Alfonso d'Este I, now in the Dresden Gallery, and another for Philip II, which was in the Escorial in 1574 and is now in the National Gallery in London. The third, the composition here, when compared with the most similar version (the one in London), can be seen to contain the additional figure of Saint Peter and an element of decoration, the frieze, alluding to the synagogue. It is listed in the collection of Sébastien Erard, the famous piano-maker and picture dealer. Andrea Donati cites several works from this provenance, now in illustrious collections, like the Philip IV by Velasquez in the Hermitage. In 1907, the painting appeared in the catalogue of the third sale of the famous Austrian dealer Charles Sedelmeyer.

Stéphanie Perris-Delmas

**Tiziano Vecellio**, known as Titian, "The Tribute Money" (c.1483-1485), oil on canvas, 119.8 x 94 cm. Estimate: €1M/1.5M.





## 2 October

### A glorious period for furniture

An antique dealer just like his father before him, Jean Rimbault-Joffard filled his house in Champagne with magnificent Haute Epoque furniture, reviving some of the finest moments in European furniture within its walls. On 2 October, the Paris auction house Piasa is selling its content as part of an estate - it is worth noting that many pieces will have no reserve price. Lovers of Renaissance and 17th century furniture will be sure to linger over a 16th century Tuscan marriage chest with "a pastilla " decoration (€6,000/10,000) and a monumental 18th century Portuguese four-poster bed (5,000/7,000) – not to mention a partly 17th century large extending oak table 4.5 metres long €10,000/15,000, which featured in the film "Le Tatoué". (This was shot at the Château du Paluel, and starred Louis de Funès and Jean Gabin). In another and older genre, as it dates from Roman times (3rd century), a white marble strigil sarcophagus, which adorned the garden of the house, should sell for around €20,000/30,000. This features the mythical couple Cupid and Psyche.



## 3 October

### Vintage Bordeaux HD

This autumn sale, staged by the Paris auction house Tajan, has a collection of wines and spirits on the menu, including some fine Romanée Conti. For the 2000 vintage, you can expect to pay €3,200/3,400 per bottle; for 1992, €3,000/3,300. Meanwhile, a magnum of Château Margaux 2000 should sell for around €1,100 (see HD). From the same year, another magnum from Château Mouton Rothschild is expected to raise around €1,500, and Cheval Blanc: €1,100. The sale also features several objects, including some tasting-cups going for between €400 and €800.

Stéphanie Perris-Delmas

Drouot District

3 rue Rossini, 75009 Paris

Tel: (0033) 01 42 46 76 59

Metro: Richelieu-Drouot

during the exhibition and the auction

### AUCTIONEERS

Authorised Auction House Giraudeau - Authorisation n°2004 - 529

248 rue Giraudeau - 37000 Tours - Tel (0033) 02 47 37 71 71 - Fax (0033) 02 47 39 25 55

Email: giraudeau.tours@wanadoo.fr

## MODERN AND CONTEMPORARY ART

### Thursday 12th September 2013 at 2 pm

Telephone numbers during the exhibition and the auction:  
+ 33 6 80 92 00 39 - + 33 6 26 65 17 42 - + 33 1 42 46 76 59

### FAMOUS AND UP-COMING ARTISTS



228 PÖRISSE Liam



110 POMPOM François



223 SCHURR Claude



220 Salvador DALÍ



254 LURIN



234 IBERT Jacques



226 BOROJENI BAHMAN



224 HELION Jean



231 CORCORAN

AGAM, Y. - AÏNI, P. - AMAURY DU MESNIL - APPEL, K. - ARMAN - ARNO - AUGIER, A. - A. WARHOL - BAYER, G. - BERELEW, H. - BERRET, P. - BERTRAND, A. C. - BLAZKO, Z. - BOROJENI, B. - BOTERO, F. - BOUANA, E. - BRESARD, C. - BUFFET, B. - CM, N. - CAHN, M. - CALDER, A. - CASARIN, M. - CHAGALL, M. - CHEMIAKINE, M. - CHUTEH CHUN - CHUDO - CIBIEL, S. - CLAVE, A. - COCTEAU, J. - COLSENET, B. - CORCORAN - CORNEILLE - DABLA - DANCHIN, C. - DANNIQU, V. - DEBRA De TASSIGNY, R. - DELAUNAYS - DONADONI, M. - DROUART, B. - DUBART, B. - DUBOSCO, M. - DUCHEMIN, S. - DUFY, R. - ED SMITE - EL GAMIL, S. - E. SCHIELE - EMP, I. M. - ERNST, M. - ERRO - EVER - FABIEN, L. - FAIREYS - FASSIANOS, A. - FERIN, E. - FERRANDON, K. - FERRO-LAGREE, G. - FIBEA - FOUJITA, T. - FRANCIS, S. - FREESE, F. - FROMANGER, G. - GODCHAUX, R. - GONZALEZ PUIG, E. - GOUPIL, J. - GRAC, Y. - GROSLIER, T. - GUERBER, L. - HA CHALIAH - HARTUNG, H. - HAYAT, Y. - HELION, J. - HENRI JEAN HEUER, S. - HUET, E. - IBERT, J. - INDIANA, R. - J.A. RAVELONA - JACKE JAMES, R. - JLO - KLASEN, P. - LABISSE, F. - LEGENDRE, G. - LEGER, F. - LEGUITOUX - LELEU - LEPIEN, J. - LICHTENSTEIN, R. - LINE - LOILLIER, H. - LURIN - MANLAY, F. - MANOBERO - MARCOUSSIS - MARIE-ANGE - MC - M. LAURENCIN - MELIKIAN, J. - MEREL - MICHEL - HENRY - MIRACCO, O. - MIRO, J. - MOGUISSE, R. - MONORY, J. - NIKI SAINT-PHALLE de - PASCUI, I. - PENAUT, J. - PICASSO, P. - PICAULT, M. - PINCAUT, M. - PINCHON, E. - PLOPPO, A. - POLIAKOFF, S. - POMPOIM, F. - PÖRISSE, L. - RAY MONDE - ROIG DE DIEGO, J. - ROSAS BAEZA, F. - RÖTHERMEL, T. - ROUAULT, G. - RUSSIP - SALVATB - SCHURR, C. - S. DALI - SENTOU, P. - SIGNORLI - SIMONNET, E. - SITI - SMIRNOVA - SOUCHE - STEINLEN - STETBAY, G. - TAILLANDIER, Y. - TARDY, M. - THIBERVILLE, C. - TIKANETE, R. - TOBIASSE, T. - TOONS - TO, R. - UTRILLO, M. - VALOIS, A. de - VAN DONGEN, K. - VANDENBOSCH, S. - VASARELY, V. - VERNEVAUX, M. - VLAMINCK, M. (de) - WALASSE, T. - WALTRAUT, R. - WARD KENT, F. - YVARAL - ZAIDE - ZAO WOU-KI - ZELMAN.

ALL OF THE PAINTINGS AND SCULPTURES CAN BE VIEWED ON THE FOLLOWING SITES from 29/08/13

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

[www.stal-expert.com](http://www.stal-expert.com)

[www.gazette-drouot.com](http://www.gazette-drouot.com)

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

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

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

LANGUAGES SPOKEN AT THE OFFICE

German, English,

Arabic, Spanish, Italian.

The sale will be available to view on Drouot Live

**Drouot LIVE**

and on [www.epailive.com](http://www.epailive.com)

**EpaiLive** 贝 贝 贝

subscribe a week before the auction with a statement

of banking identity in order to make a bid

### DOMINIQUE STAL EXPERT

8 rue Sainte Lucie, 75015 PARIS

Tel (0033) 01 45 78 79 03

Fax (0033) 01 45 77 04 74

Mobile tel: 06 80 92 00 39

Mobile tel: 06 26 65 17 42

[dominique.stal@wanadoo.fr](mailto:dominique.stal@wanadoo.fr)

### Public exhibitions

Wednesday 11th September from 11am to 7pm

Thursday 12th September from 9am to 11am

Catalogue €5

# GAZETTE DROUOT INTERNATIONAL

## ALSO IN MANDARIN

WWW.GAZETTE-INTERNATIONAL.CN

UPCOMING AUCTIONS



### 12月18日 御制千手观音唐卡

苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，卖行征集了一系列亚洲古玩珍品。其中包括一尊康熙年间的铜制镀金无量寿佛像和一幅1765年乾隆时期的御制千手观音唐卡(左图)。这两件重量级拍品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，报价从高到低可以看到张大千1939年作竹石图、黄宾虹的一幅山水和其中一幅齐白石于1948年作的山水画(估价35 000至45 000欧元)。值得一提的是，黄宾虹对中国传统绘画在现代的复苏起到了重要作用。



苏富比拍卖行将在巴黎举办亚洲艺术专场。为此，卖行征集了一系列亚洲古玩珍品。其中包括一尊康熙年间的铜制镀金无量寿佛像和一幅1765年乾隆时期的御制千手观音唐卡(左图)。这两件重量级拍品的估价分别为30万-40万欧元和4万-6万欧元。绘画方面，报价从高到低可以看到张大千1939年作竹石图、黄宾虹的一幅山水和其中一幅齐白石于1948年作的山水画(估价35 000至45 000欧元)。值得一提的是，黄宾虹对中国传统绘画在现代的复苏起到了重要作用。

GAZETTE DROUOT INTERNATIONAL | 2012年12月

UPCOMING AUCTIONS THE MAGAZINE



### 12月17日 玉如意

如意如意，如人心意。如意自古便具有强烈的象征意义。祝融、长寿、富贵。如意在古代是一种具有所有这些吉祥寓意的物件，常被作为送礼佳品。如意所用材料的珍贵程度一般也和其主人的社会地位紧密相连。图上是清朝清代如意以青绿软玉制成，是塔桑拍卖行(Tajani) 12月17日巴黎拍卖会的一件拍品(估价30 000-50 000欧元)。当日将要上拍的还有一只乾隆年间制铜镀金柏枝珐琅花卉灵芝纹四方瓶(估价20 000-40 000欧元)和一副双面山水白玉插屏(估价8 000-12 000欧元)。

### 12月19日 来自中国北方

瑞士亚洲艺术部将在巴黎举行10周年庆典，为此契机，佳士得精选了一批拍品上拍，其中包括一对乾隆年制仿古铜碧璽嵌宝(估价10万-15万欧元)。本次将要上拍的另一件古玩则是图上述尊13世纪铜制和漆木雕观音坐像(估价20万-30万欧元)。观音作为佛教菩萨之一最早源于印度，传入中国后备受尊崇，成为最流行的一种神祇形象之一。在中国可以找到众多神祇生动自然的表现等身像。体现了宋朝艺匠们在人文主义方面的早期探索。在10-14世纪间，观音的形象和传说在中国北方迅速流行开来。

Stéphane Perle Delmas



**Jean-Baptiste Olive** (1848-1936),  
 "L'Entrée du Vieux-Port de Marseille"  
 Oil on canvas, signed on the lower  
 right, 32 x 41 cm. Estimate:  
 €50,000/60,000.

HD



## 5 October When Provençal rhymes with pictorial

The sale 'Marseille and Provence in painting' organised by the auction house Leclerc in Marseille will take place on 5 October. It will bring together exactly 100 paintings from the Provençal school, notably from 1830 to 1950. The sale will cover diverse trends of painting, from 19th century naturalists to expressionists passing by the Fauves on the way. Each painting takes us to the artists' cherished places: garigue landscapes and scrubland, on the Mediterranean coast, at sea and scenes of daily life... The work of farmers is notably evoked by the 'Retour de troupeau', an oil on canvas signed by Émile Loubon (1809-1863) and dated 1851 (€50,000/60,000) or in 'Moisson à Villes-sur-Auzon', an oil on canvas signed by René Seyssaud (1867-1952) around 1898, expected to reach between €40,000 and €60,000. We also see the natives going about their lives in 'L'Entrée du Vieux-Port de Marseille', an oil on panel signed by Jean-Baptiste

Olive (1848-1936) and estimated at €50,000/60,000 or 'Réunion dans un parc. Quatre femmes et quatre chiens', an oil on panel signed by Adolphe Monticelli (1824-1886) which could go up to €80,000/100,000. Finally, we shall take to the sea with 'la mer toujours recommencée' ('The sea forever starting and restarting'), to contemplate the 'Bord de côte varoise animée de personnages', an oil on canvas signed by Vincent Courdouan (1810-1893), dated 1883 and estimated at €50,000/60,000, and 'L'Anse des croisettes à Marseille', an oil on canvas signed by Raphaël Ponson (1835-1904), dated 1874 and attainable for €40,000/50,000. The rest of the afternoon will see works by Paul Guigou, Félix Ziem, Louis Nattero, Alfred Casile, Joseph Garibaldi, Auguste Chabaud, Louis-Mathieu Verdilhan, Pierre Ambrogiani, Charles Camoin...

Alexandre T. Anais



## CALENDAR

## International

The art  
of elegant fighting

## 12/13 September

The season opens under the aegis of Mars in Lucerne, where the Fischer auction house is staging a sale of antique weapons and armour on 12 and 13 September. Collectors will have to fight hard to garner some of the main lots brought together for this occasion, which come from Swiss, Austrian and German collections. While not extremely rare, sales dedicated to this speciality are not legion; one of the most recent was the Karsten Klingbeil collection, dispersed in December 2011 in Brussels (Pierre Bergé & Associés) and in June 2012 in Munich (Hermann Historica). So this will be an eagerly-awaited event as it features some choice pieces, including a pair of German wheel-lock pistols dated 1578 (CHF 60,000/80,000) and a pair of Italian wheel-lock pistols from Brescia made by Lazaro (CHF 60,000/90,000). The star of the sale is a late 15th century suit of armour from Germany. This was used for jousting: a chivalric sport where two knights entered the lists brandishing lances – hence the vital

need to protect the combatants' bodies. In his definitive book on the subject, Sir Guy Francis Laking emphasises the rarity of this type of armour in private collections. The leading European museums have some examples, such as Nuremberg, Dresden and Vienna, to mention a few. In the 15th century, Italy and Germany were supreme in armour production, and their models spread to the major European cities. Augsburg, Landshut, Nuremberg and Innsbruck were particularly famous, developing a typically Germanic style that mingled elegance, refinement and symmetry. The suit of armour here was bought in Paris in 1906 by Lord Waldorf Astor, then sold in May 1983 at the sale of the Hever Castle collections carried out by Sotheby's.

**Stéphanie Perris-Delmas**

German jousting armour, consisting of three pieces, c. 1490.  
Estimate: CHF400,000/600,000.

HD



# At the crossroads of myth

## 13 September

Amongst the many extraordinary creatures of Max Ernst's Surrealist bestiary – both painted and sculpted – we find numerous references to Greek mythology, including Chimère and Le Capricorne. The same goes for this bronze of "Le Sphinx et la Sirène", also known as 'Le Minotaure et la Sirène'. However, the first creature's seated position and body shape seem to lend greater weight to the former title. Here the artist's imagination impelled him to unite two of the great Hellenic myths: those of Oedipus, who defeats the Sphinx, and Ulysses, who defeats the Sirens. We thus find ourselves before an accursed duo with parallel destinies. And yet the bronze emanates a sense of equilibrium: the Sphinx, representing masculinity, dignified and aloof, places a protective paw on the shoulder of the Siren, symbolising femininity, whose standing position stabilises the entire work. We can

see here a dangerous alliance of evil cunning with perverse seduction, or the allegory of a tragic duo who have found redemption. "Le Sphinx et la Sirène" is now the largest known sculpture by Max Ernst still in good condition. Created in 1938 in the house at Saint-Martin-d'Ardèche where the artist went to live with Leonora Carrington, it was placed against the wall of the rear courtyard, near the kitchen door. This bronze model was made in the Susse Frères foundry in 1989 after the original sculpture in reinforced concrete, thanks to Dorothea Tanning, the artist's widow, who approved the presentation on a base. It will be sold as part of Monaco Classic Week at the Monte Carlo sale room on 13 September. Meanwhile, there is still time to visit the Max Ernst retrospective at the Fondation Beyler in Riehen, Switzerland, until 8 September.

Alexandre T. Anais

**Max Ernst** (1891-1976), "Le Sphinx et la Sirène", bronze with a black, green and brown patina, signed on the terrace, carrying the edition number 4/8 as well as the stamp 'resygram' and the name of Susse Frères Paris, 1938, 337 x 300 x 157 cm.  
Estimate: €300,000/400,000.





HD



Franck Pauwels, also known as Paolo Fiammingo, "The Loves of the Gods", 1585, canvas, 120 x 167 cm. Estimate: CHF 250,000/350,000.



# A Flemish in Venice

## 20 September

Pauwels Franck, better known as Paolo Fiammingo, was far from being a nobody. Little known to the general public, the Flemish artist was one of the most gifted pupils of the great Tintoretto in Venice. Moreover, the painter spent most of his career in the City of the Doges, where he opened a prosperous studio. Although specialising in landscapes, he also produced a number of religious works and several famous cycles staging powerful deities. These included one for the summer residence of the Augsburg banker Hans Fugger: Kirchheim Castle in Swabia. The picture here, discovered in a Swiss collection by Dr. Andrew John Martin in 2001, shows several similarities with this cycle. In this painting we can see a number of divinities – Jupiter, Neptune and the lovely Venus – and monumental dancing figures in a Mannerist country setting, whose perspective, leading into the distance, is constructed by play with colours shaded from green and blue to yellow and pink. Paolo Fiammingo beautifully illustrates this late 16th century Mannerist movement which combined Nordic and Venetian concepts of the landscape. This painting here - restoration work has revealed delightful figures of lovers hidden in the landscape - will be one of two star pieces in the Koller auction house's next sale in Zurich. The other is a small oil on copper by Lucas Cranach the Elder, "The Adoration of Christ" (CHF 4000,000/600,000).

Stéphanie Perris-Delmas





# AUCTION RESULTS



FIND AUCTION RESULTS ON THE INTERNET

W





Bugatti type 37 from 1928.

## €628,357 The Bugatti dream

As many examples of Bugatti's famous blue racing cars were built, a model sporting a truly choice pedigree did not fail to fire enthusiasts on 23 June (Fontainebleau) at the Osenat auction house's traditional automobile sale. This Type 37, which fetched €628,357, was precisely that. Its 252 engine, one of ten assembled in 1927, was probably mounted the following year on its chassis, whose number is found in the Bugatti sales register under the name "L. Boucher Limoges" in 1929. This owner of several garages would readily don his driver's goggles to rev up its fine mechanisms, posting several speed records along the way. (180 kph on the Paris-Limoges road with his Bugatti Type 43 Grand Sport: enough to drive the radars wild!) After making the most of his new toy, he passed it on to other enthusiasts, whose history can be traced through each successive registration number. With four cylinders rather than the eight of its predecessor (the famous Type 35, queen of the race course), this 37 may be less powerful but is light and pleasant to drive, with plenty of staying power. Such qualities are immediately spotted by fans, today as well as in the past.

Sophie Reysat

# Pedal to the metal!

## €3,212,147

On 8 July at 12 Rue Drouot, nine luxury cars totalled the tidy sum of €3,212,147 at an auction where fortune decidedly smiled (Damien Libert). As well as some prestigious names, they offered the advantage of not having many miles on the clock, the most-driven posting 12,841 km. Sold at the behest of AGRASC (Agency for the Recovery and Management of Seized and Confiscated Assets), they were seized in February 2012 at the private Paris mansion of the President of Equatorial Guinea's son, Teodoro Obiang, currently facing charges in the international courts. As well as the hammer price, buyers had to pay for the servicing carried out in June by the carmakers or official brand dealers. Thus the new owner of the car most fiercely battled for, the Bugatti Veyron Grand Sport in the photo (€914,816), inherited a bill of precisely €38,700.86 including VAT. An exceptional car requires

an exceptional service... and this extraordinary racing car can achieve speeds of over 400 kph! Lacking the "grand sport" handle, a 2007 Bugatti Veyron in two shades of blue fetched €582,195. This is the celebrated brand's "basic" model, resuscitated in 1998 by the Volkswagen Group. Meanwhile, a dark blue and pearl white 2005 Maserati MC 12 went up to €731,850. This model was only produced in a series of fifty on top of the five designed for competitions – a thoroughbred that can canter up to 330 kph... The Obiang stable did not only contain "supercars": the trophy for more everyday travel went to a 2005 black Rolls Royce Phantom with 10,598 km on the clock, knocked down for €148,660. We end breezily with a 2007 ivory Bentley Azur sporting cream leather upholstery, its interior harmoniously set off by a light-coloured burr wood, which went for €142,940.

Sylvain Alliod

€914,816 Bugatti Veyron 16.4  
Grand Sport.

HD





€126,000

## Zhi vase

Presented on 17 June at Drouot by Vincent Wapler auction house, this lidded vase in gilt bronze and cloisonné enamel (h. 33 cm) whetted many an appetite, finally going for €126,000 after a high estimate of €20,000. It illustrates the vogue for archaic-style forms and decoration during the reign of Qianlong (1736-1795), an emperor keen to highlight China's thousand-year heritage, as his dynasty was of Manchu (and thus foreign) origin. This vase has a zhi form, with ridges forming the noses of the taotie masks ornamenting it. Their eyes even adopt different expressions... A vase with character!

S. A.

# When optics become art

## €620,140

The Seligmann pedigree concerning two lots were sold on 19 June by the Piasa auction house for a total of €1,798,140. The takings went to the Seligmann Foundation, created to combat the sources of racism and communitarianism. The action of this state-approved foundation was continued by Françoise Seligmann (1919-2013) after the death, in 1999, of her husband François-Gérard, a descendent of Jacques Seligmann (1858-1923), the first in this great dynasty of art dealers. As well as the set of four torchères attributed to François Rémond, sold for €1,1178,000 (see the June issue), this Louis XV microscope bought by Jacques Seligmann also went under the hammer, fetching €620,140 (double its estimate). As we know, Science and the Fine Arts went hand in hand in the 18th century. This microscope was one of a series, ten of which have been identified to date. The Duc de Chaulnes (1714-1769), fascinated by science and natural history and himself both astronomer and physicist, wrote an article based mainly on light rays, which preceded Isaac Newton's "Opticks" Book IV. In the late 1740s, following on from this, he developed a type of microscope based on a recent invention: the micrometer. To make it, he called on Claude-Siméon Passemant for the lenses and André Maingaut for the point micrometer. This object is now in the Musée des Arts et Métiers. Other versions were produced from this model, notably for the Marquise de Pompadour and Louis XV, who had a pavilion for studying optics built at the Château de la Muette; this was completed in 1757. The attribution of the bronzes to Jacques Caffieri arises naturally from their high quality execution, but also from the fact that he and Passemant had worked together on the spectacular astronomic clock delivered in 1754 for the clock cabinet in Versailles, and now housed in the Louvre.

Sylvain Alliod



Attributed to Jacques Caffieri (1678-1755) and Claude-Siméon Passemant (1702-1769), c. 1750-1755, microscope in varnished gilt bronze with enamelled faces, h. 26.5 cm.





€76,146

### Louis XV table

On 18 June in Paris, this small Louis XV work-table went for €76,146 at a classical furniture sale at Tajan – decidedly assisted by its stamp: the four initials of the great Bernard II Van Risen Burgh. It is made of rosewood, satinwood, purpleheart and kingwood enhanced with gilt bronzes, and contains a drawer forming a writing desk, while its top (43 x 30 cm), with marquetry in end grain featuring flowering branches, lifts to reveal three compartments. It belongs to a known body of work-tables probably commissioned by the marchand-mercier Lazard Duvaux, who delivered one to La Pompadour.

S. A.

€150,498

**By Schlichtig**

This Louis XVI writing desk by Jean-Georges Schlichtig is embellished with marquetry in stained wood, ivory and mother-of-pearl. At €150,498, it sold within its estimate on 18 June at Artcurial's sale in the Hôtel Marcel-Dassault. It is just as spectacular when opened, as the drawers and interior of the doors also contain romantic scenes in finely worked marquetry, like the façade. These panels are the work of a marquetry craftsman who worked for several cabinetmakers, as witness several items of furniture now in private and public collections.

Sylvain Alliod

HD





**Emilio Terry** (1890-1969), table with veneering in lemon tree wood, mahogany and ebony, c. 1938, h. 74 cm.

€248,623

On 19 June in Paris, at the sale of the Claude Aguttes auction house, this occasional table by Emilio Terry posted a world record for the designer, beating the previous one set only two months ago in Paris, when a large (750 x 460 cm) carpet from the Paris apartment of the ambassador and Madame Raymond Guest (born Caroline Murat), redesigned by Terry between 1961 and 1963, fetched €160,000 on 22 April at Christie's. The paradox of Emilio Terry is that until then, his rating was inversely proportional to his aura: after all, the inventor of the "Louis XVII" style wrote a singular chapter in the history of the decorative arts. The Guest's carpet and this occasional table seem to be his first works to cross the

## Emilio Terry on top form

€100,000 threshold. This is because of the relative scarcity of his pieces at public auction, and also because many are more in his style than actually by him. The extent of his talent can be seen in his drawings, furniture, carpets and jewellery. This occasional table stands out for its original design, where the Neoclassicism of its overall lines is countered by play with the inverse curves of the uprights enlivening its podium, their visual intersection echoing the tighter design of the marquetry in the hexagonal top. Terry designed this table in around 1938 for his own use, while furnishing the Château de Rochecotte, which he had bought in 1934 from his brother-in-law Stanislas de Castellane, brother of the famous Boni. **Sylvain Alliod**

# Prouvé for the university in Nancy

## €297,408

In Nancy on 29 June, the Anticthermal auction house dispersed the furniture made by Jean Prouvé for a university residence in Nancy. Together with Majorelle and Neiss, Victor Prouvé's son, as a humanist architect, designed seventy rooms for the Monbois students' residence on Rue Ludovic-Beauchet. The beds, wall shelves, wardrobes and desks furnished the rooms of the residence until 1965-1970. With successive changes, various pieces of furniture were relegated to the cellar. One room, fortunately saved from the rubbish skip by Anne Stella, has been exhibited at the Nancy Musée des Beaux-Arts since 2011. The thirty items of furniture, auctioned for the benefit of the Nancy-Metz CROUS, were estimated at between €500 and €5,000. Now rescued from the cellar, they totalled

€297,408, after some fierce battles in the room and by phone between Paris gallery owners and foreign collectors (mainly from America, Switzerland and Germany). The book shelves accounted for the lion's share. Three units, each expected to fetch between €300 and €1,000, created a real surprise when they were knocked down for €42,130, 43,370 and €45,600 respectively, like the model shown below. They were closely followed by beds that had seen many a fine pillow fight; after some bitter struggles, the bedsteads all sold for between €19,800 and €21,600. Meanwhile, a set of four of the famous "standard" chairs garnered €26,230. And the top price in this Nancy sale went to this folded steel sheet lacquered red, sporting the famous "Prouvé line".

**Chantal Humbert**



€45,600 Jean Prouvé (1901-1984), wall shelf, folded steel sheet lacquered red and wood, Monbois students' residence, 100 x 71 cm.



€61,960

**Bull race by Courbet**

HD

This painting by Gustave Courbet dating from 1854-1856 went for €61,960 on 24 June at Drouot by Richard & Ludovic Morand auction house. Its atypical subject, "Course de taureaux" (bull race) (59 x 48.8 cm), is set at the Étoile race-course in Paris. This closed in September 1855 to make way for the eponymous square. Yes, it is definitely the Arc de Triomphe in the background! This work belonged to the journalist and politician Émile de Girardin (1802-1881).



€12,392

**At a crossroads of influences**

Sold for €12,392 on 30 June in Fontainebleau (Osenat), this impressive walnut chest (89 x 195 x 67 cm) lies at a crossroads of influences. Its elongated form, finely worked handles, lock placed beneath the lid and hinges evoke the style of the Upper Rhine Valley, while its luxuriant carved decoration with antique-style terms and allegories is reminiscent of eastern France, Burgundy and the Franche-Comté. This lathe-turned piece from the 17th century can be compared with furniture by Franz Pergo now in the Musée Historique in Basel, a city where the Burgundian joiner worked at the end of the Renaissance.

Sophie Reysnat

# Gérôme by Gérôme

## €350,336

This family portrait shows Armand Gérôme, brother of the painter Jean-Léon, dressed as a graduate of the Ecole Polytechnique. With a high estimate of €40,000, it eventually fetched €350,336 on 28 June (Christophe Joron-Derem auction house). This early painting had been lost at the beginning of the 20th century, and was recently rediscovered. It was known through a squared drawing, slightly different in that the student is holding his cocked hat in his hand. The work attracted Théophile Gautier's attention at the Salon of 1848: "In mythological pictures, as in religious paintings and portraits, the young artist shows originality, taste, delicacy and distinction. The somewhat wild aspect of his painting does not alarm us. There is nothing wrong with a painting whose beauty features something shocking." This extract was published on 27 April 1848: the date slavery was abolished in French colonies and possessions. The Salon was held after the revolutionary events that toppled the July Monarchy. The model, then aged 21, died prematurely of meningitis. The young man seems to look on his times with a serious gaze: an expression found feature for feature in the portrait now in the National Gallery of London, probably a preparatory version of the painting here. The composition is also remarkably daring: the flight of stairs behind Armand is highly unusual; its neutrality focuses the viewer's gaze on the subject while leading the eye out of the painting.

Sylvain Alliod

**Jean-Léon Gérôme** (1824-1904), "Portrait en pied d'Armand Gérôme, frère du peintre, en costume de polytechnicien", 1848, oil on canvas, 160 x 94 cm.



HD



Manufacture Royale de Beauvais, third quarter of the 18th century, "The Chinese Meal", wool and silk tapestry, 306 x 452 cm.

# €130,116

Estimated at no more than €45,000, this Beauvais tapestry finally went up to €130,116 on 26 June in Paris (Mathias, Baron-Ribeyre & Associés, Farrando-Lemoine auction houses). Its exotic theme shows the Emperor of China beneath a parasol, surrounded by his court. The creator of this hanging, the second of its kind, was François Boucher. The sketches by Louis XV's painter are now in the Musée de Besançon. This "Repas chinois" (Chinese meal) was followed by other tapestries from 1743: "La Foire" (the Fair), "La Danse" (Dancing), "La Pêche" (Fishing), "La Chasse" (Hunting) and "La Toilette" (At toilet), adapted by Jean-Joseph Dumons of Tulle. In 1742, Boucher was commissioned

## In China

by Jean-Baptiste Oudry, then director of the Beauvais factory, to produce cartoons for tapestries designed to replace the now outdated series of the "histoire de l'empereur de Chine" (History of the Chinese Emperor). The painter was visibly not bothered by ethnographic concerns, preferring to give free rein to his imagination: the rigorous etiquette of the Qing court would undoubtedly not have permitted such a milling crowd during the august repast of the Son of Heaven! This tapestry, meanwhile, could have been one of three woven with no border in 1763 for one Monsieur Charron, who was thus wafted to the Far East...

S.A.



€25,502

### Jean-François Gérard

On 26 June at Tajan, Jean-François Gérard, known as Fontallard (1772-1857), garnered a world record at €25,502 with this gouache on ivory (23.5 x 13 cm): ten times its estimate. A label on the back reveals the subject: the portrait of a former Captain and Knight of the Order of Saint Louis, aged 70, with his granddaughter. The work was probably exhibited in the Salon of 1812. In her book, "Les Peintres en miniature 1650-1850" (Paris, 2008), Nathalie Lemoine-Bouchard indicates that "some of his watercolours are on a par with the best pencil drawings of Ingres".

Sylvain Alliod





Pierre Soulages, "Peinture 65 x 81 cm, 13 novembre 1956", oil on canvas, signed.

# €674,816

## In the footsteps of Soulages

The uncontested star of this new session in Versailles dedicated to contemporary painting was Pierre Soulages, now established as the most expensive living French painter (Versailles Enchères). Not only did the three works by the artist on offer find buyers, but the eagerly anticipated "Peinture 65 x 81 cm, 13 novembre 1956" treated itself to the luxury of exceeding its estimate. A splendid bid, especially given its size. But it is a significant work illustrating a change in the artist's approach that year, 1956. While thick, dark rectangular bands still form bars in the composition, they are not important for themselves so much as for their contrast with the lighter background of the painting, whose intermittent appearance creates a dynamic energy. While Jacques Monory did not inspire any of the highest bids that day (7 July), he still deserves a special mention for his "14 juillet privé de 1967", as this obtained his world record, €130,116 (source: Artnet), dethroning the one achieved earlier by the same auction house for the 1968 "Meurtre n° V". Narrative figuration is decidedly celebrating!

Sophie Reysat

# Painting on glass by Sanyu

## €57,107

On 13 July in Bayeux, the painter Sanyu took the lion's share with this little painting (Bayeux Enchères). Estimated at around €20,000, it benefits from an excellent pedigree. Its first buyer was none other than the writer Henry-Pierre Roché (1879-1959), collector and author of the famous 'Jules et Jim'. Later belonging to Mme d'Orgeix, in Uzès, in the Gard, it then joined a great private collection from the South of France. Finely executed on glass, it carries Sanyu's signature, or Chang Yu, a Franco-Chinese artist, to whom the musée Guimet in Paris dedicated a retrospective in 2004. Born in Nanchong, in Sichuan, in a well-off family, he took calligraphy lessons under the guidance of the painter Zhao Xi. At the age of

twenty, the young man left for Europe to finish his training. After a stay in Berlin, he moved to the Montparnasse area in Paris, where he came under the influence of the surrealist movement and of painters from the Paris school. Sanyu appears in the middle of the 20th century as one of the first 'bridges' between Chinese and western painting. Along with nudes, animals are amongst Sanyu's preferred subjects. In particular he painted horses, one of the oldest genres in Chinese painting, seen in our 'Nature morte à la coupe de fruits et au petit cheval'. Hammered-down at nearly three times its estimate, it registered a record price for a painting on glass.

Chantal Humbert

**Sanyu** (1901-1966),  
"Nature morte à la  
coupe de fruits et au  
petit cheval", painting  
on glass, 8 x 12 cm.



HD



**René Magritte** (1898-1967),  
 "Shéhérazade", 1947, gouache on  
 paper, 18 x 13 cm.

## A saving figure

# €625,000

The storyteller of the "Thousand and One Nights", Scheherazade, still casts her spell. On 2 July at the Bristol, she was credited with €625,000 (Kohn Marc-Arthur auction house) in miniature format, having inspired one René Magritte. The artist only shows her mouth and eyes, while the rest of her face is merely evoked with a precious string of pearls. In 1946, the painter reread the famous tales. The following year, at the Lou Cosyn gallery in Brussels, he exhibited a series of works, half consisting of small formats entitled "Shéhérazade", in which, her face, is delineated in a more or less elaborate way by pearls. Magritte used Rachel Baes, the daughter of the artist Émile Baes, as a model for them. She herself was an artist, who turned to Surrealism after meeting Paul Eluard in 1945. In 1948, Magritte painted an oil on canvas on the same theme, now considered one of the masterpieces of the museum dedicated to him in the Belgian capital. The pedigree of the gouache here has nothing to blush for, as it belonged to two major American art dealers, Robert Elkon (a Belgian) and Leo Castelli, as well as to Robert Rauschenberg.

S. A.

# "Little black dress"

## €84,624

A new page in the story of the iconic "little black dress", the paragon of French elegance, was written on 24 June at Artcurial with the €84,624 obtained by this Christian Dior creation from the 1957 Autumn/Winter collection: the last designed by the couturier. Not content with garnering a world record in its category, it also posted one for its creator – two birds with one stone! As with all designs of the time, the garment was given a name: "Zerline". Zerlina is the young peasant girl whom Don Giovanni attempts to seduce in Mozart's opera on the day of her marriage to Masetto. Zerlina first escapes from the dreaded seducer thanks to the intervention of Donna Elvira, then by crying out when he makes further advances, thus bringing the wedding guests running to her aid. The name of the young ingénue was chosen to illustrate the skilful play with drapes, falling in supple folds over the shoulders and tastefully highlighting the décolleté, with a hem just above the knee. Naturally, in accordance with Monsieur Dior's precepts, this dress was to be worn with long black gloves, and topped with a little flat wide-brimmed hat, because no self-respecting lady would go out bareheaded! It only lacks a discreet row of fine pearls to put the finishing touch to this icon of the mid-Fifties Parisian woman. An image that exported well, as Christian Dior alone accounted for half the French haute couture sales to the US. So this dress would be ideal for taking tea at the Pierre, in New York, or for a courtesy visit to an affluent estate on the East Coast. When Zerlina goes to Newport...

Sylvain Alliod



**Christian Dior** Haute Couture, 1957 Autumn/Winter collection: Zerline, afternoon dress in black silk taffeta, skirt in tulle and horsehair.



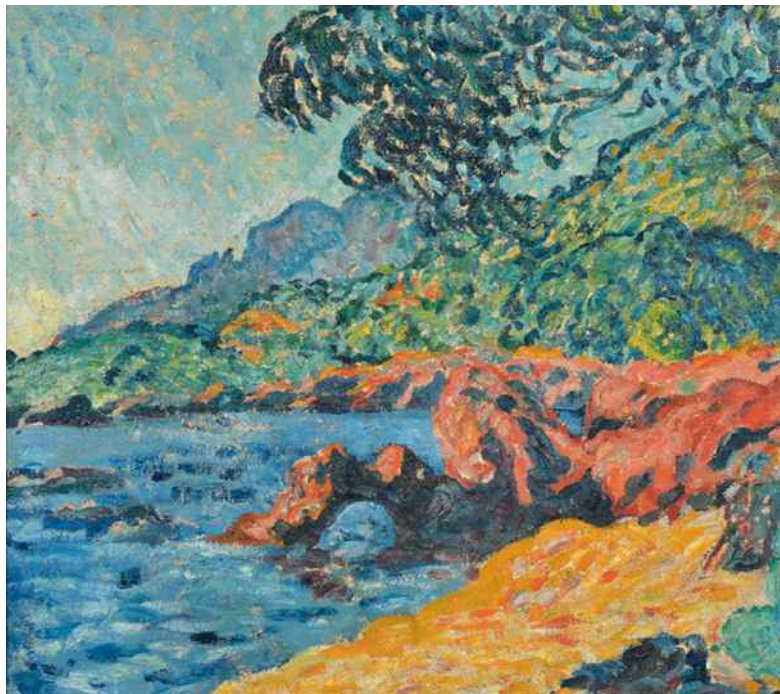
# Summer bidding

This summer, mercury also rose in the sale rooms which, as usual during the sunny season, were set in holiday destinations like Deauville, Cannes and Monaco.

## Birkin bag in crocodile, €38,750

On the celebrated La Croisette, the Martinez Hotel hosted the two sale sessions of the Cannes auction house Besch, from 20 to 22 July and from 14 to 16 August. Wines and old spirits met with resounding success, in particular nectar from the Romanée-Conti estate: a case of nine 2001 vintage bottles went for €12,950, and a Grande Champagne cognac for €2,300. A collection of Tibetan bronzes was also up for sale. These were mainly from the 17th century, but the top bid went to a 15th century model, a Dakini Khandroma (€47,500). Vintage bags rounded off this varied programme, including the celebrated Birkin model. One of these in smoked honey alligator from 1998 (35 cm) fetched €40,250. On 16 August, a model in denim blue crocodile sold for €38,750. The day before, modern and contemporary paintings had taken centre stage: a pastel and acrylic by Hans Hartung from 1974 found a taker at €37,200, and a landscape by Maurice de Vlaminck went for €27,260.





### Fauve landscape by Valtat €97,500

In Deauville, the Tradart auction house programmed a sale dedicated to modern art on 20 August. The lion's share went to Louis Valtat, who garnered €97,500 for a 1904 oil on canvas of "Les Rochers rouges à Anthéor", a picture whose Fauve palette admirably highlights the red rocks of the Esterel flirting with the blue-tinted waters of the Mediterranean. Meanwhile, Raoul Dufy obtained €42,500 for his "Village au bord de la mer", a watercolour from 1922. Sculpture was particularly popular, for example a monumental female marathon runner by Philippe Hiquily in black-painted steel, knocked down for €97,500, and Guyot's two lions, which found a buyer at €56,250. A small 1955 welded iron plaque by César went for €36,250 and a Monaco compression, dating from 1994, for €35,000.



## €1,117,100 for a diamond

True to its commitments in Monaco, the Paris auction house Artcurial staged various sales from 22 to 24 July, garnering €17.2 M. The menu was extremely wide-ranging – from jewellery, The Rock's speciality, to collectors' cars. The proceedings opened with the latter, with the top bid, €440,000, going to an AC Cobra 427 Roadster – above its estimate. Defying the forecasts, an unassuming 1963 Citroën Ami 6 saloon (the popular 3CV) sped up to €33,700 to everyone's surprise, after an estimate of 6,000. Nor

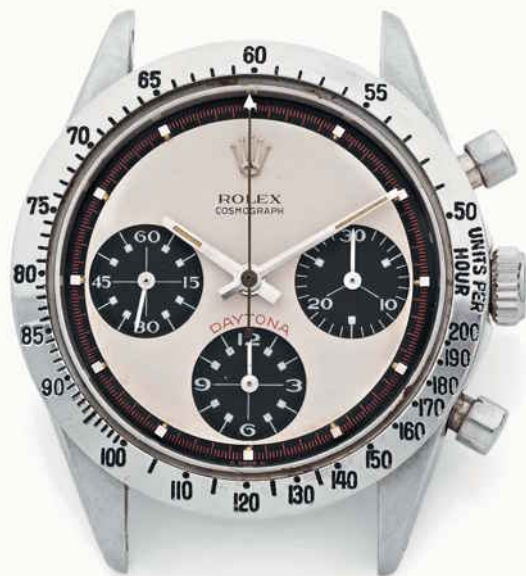
did jewellery leave enthusiasts indifferent. One of them left with a yellow gold ring sporting an emerald-cut diamond (13.28 ct) for the trifling sum of €1,117,100. A Van Cleef & Arpels necklace

with 30 rubies alternating with 30 diamonds found a buyer at €324,000. Another main attraction of these sales was 14 sculptures by Philippe Hiquily, who died in March this year. The 2004 Marathonienne went for €150,498, as did the "Girouette" – in iron this time, not steel. Meanwhile the vintage Hermès sale made a total of €1,588,718 in 86 lots. This meant an average price per bag of around €18,500, with the prize going to a Birkin Himalaya model in white niloticus crocodile, knocked down for €77,385.



## Daytona Rolex, Paul Newman version: €67,500

This summer, the Aguttes auction house took a trip to Deauville with its famous Planches for the first time. Its three sales took place in the delightful Villa le Cercle on 20 and 21 July. Jewellery, the season's speciality, was naturally there in force. A solitaire ring with a 6.59 ct diamond garnered €232,000, while a 1966 Daytona Rolex – the Paul Newman version (ref. 6239) – found a taker at €67,500. The next day's sale, devoted to furniture and objets d'art, saw a pair of African elephant's tusks go for €38,250.





## A ruby at €1,125,000

With this remarkable cushion-cut ruby as the star attraction, the Tajan auction house's sale in Monaco caused a sensation on the Riviera. This Burmese stone weighing 8.70 ct led to a lively battle on 20 July. A buyer present in the room carried the day, for the spanking sum of €1,125,000. Also worth noting: a 26.30 ct sapphire sold for €110,000, and a solitaire ring by Cartier with a 7.12 ct diamond, dating from between 1940 and 1950, obtained €145,000. As usual, the jewellery of René Boivin was highly sought-after, particularly an Eighties "four-shank" ring, which fetched €63,000 after a high estimate of €30,000. As for painting and sculpture, two fine results were achieved: €60,000 for Laurence Jenkell's sculpture "Bonbon victoire de Samothrace", a bronze numbered 1/8, and €65,000 for François-Xavier Lalanne's alternative monkey. Lastly, "Deux bleus", a 1964 painting by Olivier Debré, was knocked down for €52,000.

Stéphanie Perris-Delmas



# A season ending on a high

At the traditional close of sales in London, Old Masters received the warmest of welcomes.



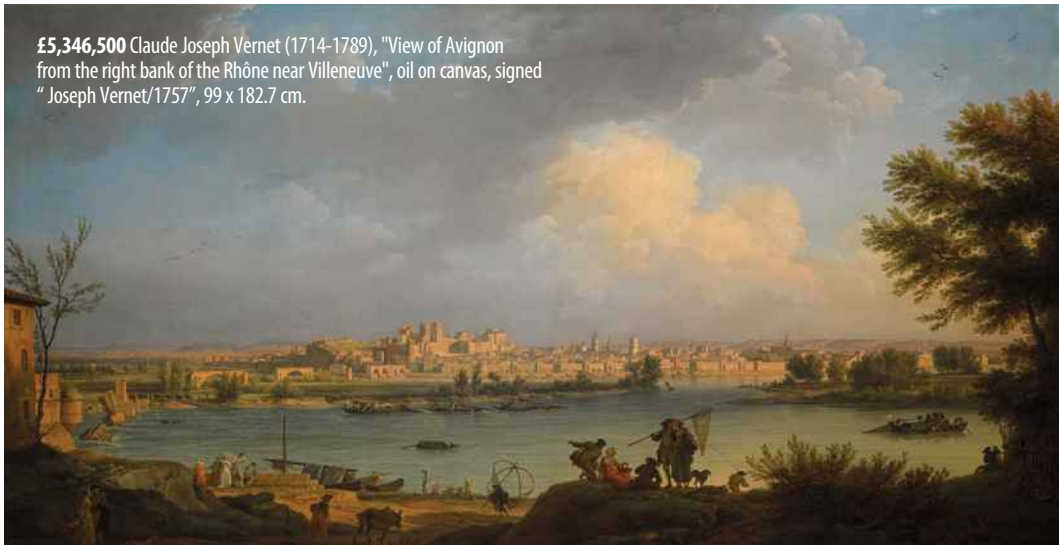
## Monet's Palais Contarini

On 19 June, this sale at Sotheby's, comprising of 72 lots, totalled the spanking sum of £105.93 M. A 1908 Monet, "Le Palais Contarini à Venise", achieved the highest bid in a symphony of blues and mauves with £19.68 M, in line with its expected price. A long way behind, "Composition with Red, Yellow and Blue", a Mondrian of 1927, sold for £9.26 M: nearly double its low estimate. Almost neck and neck, at £6.24 M and £6.35 M respectively, came a Monet of 1872, "Le Pont de bois" (with a staggering pedigree) and a Kandinsky of 1908, "Study for Autumn Landscape with Boats". With sculpture, Camille Claudel's "La Valse" (the first version of this celebrated work in a single casting of 1893) went for £5.12 M, and "Working Model for Draped Reclining Mother and Baby", a bronze (1/9, l. 79 cm) by Henry Moore at £3.55 M. We end with a voluptuously acrobatic embrace, "Étreinte", produced by Picasso in 1971 (£3.1 M, double its low estimate): a work from the inexhaustible collection of Stanley Seeger.

## Glenn Brown versus Warhol

On 27 June, this sale (£12.3 M) put the spotlight on some new talent, including the South American artist Oscar Murillo (£146,500) and still more the British Glenn Brown, whose Oscillate Widly (after Autumnal Cannibalism, 1936, by Salvador Dalí) soared up to £2,88 M, the best bid posted that evening (Phillips auction house). But the "blue chips" of the contemporary scene received a welcome in line with the quality of their works. Thus Andy Warhol's "Skull" was largely outdistanced by his "Diamond Dust Shoes" (the two

**£5,346,500** Claude Joseph Vernet (1714-1789), "View of Avignon from the right bank of the Rhône near Villeneuve", oil on canvas, signed "Joseph Vernet/1757", 99 x 182.7 cm.



sold for £698,500 and £1.14 M respectively). The same went for Basquiat: while "Untitled" went no higher than £242,500, "Three Pontificators" inspired a battle up to £2.21 M. The only other painting to cross the million-pound threshold was "Untitled" by Anish Kapoor (£1.14 M).

## Portraitist of the British nobility

Canaletto's large (68 x 127 cm) "The Molo, Venice, from the Bacino di San Marco" was recently knocked down for £8.46 M, which alone accounted for a third of the total figure (£23.8 M) of this Christie's sale of 52 paintings on 2 July. Only three others topped the million-pound mark that evening. In descending order, these were a painting by Rubens, "Head of a bearded man in profile holding a bronze figure" (£1.74 M) and two panels, "Christ on the Cross" by Lucas Cranach the Elder (£1.13 M) and "The Payment of the Tithes" by Pieter Bruegel the Younger (£1.04 M: three times the initial estimate). As for the rest, the failure to sell a painting by Jan Steen belonging to the Earls of Lonsdale, expected to make £10 M, did not prevent some fine

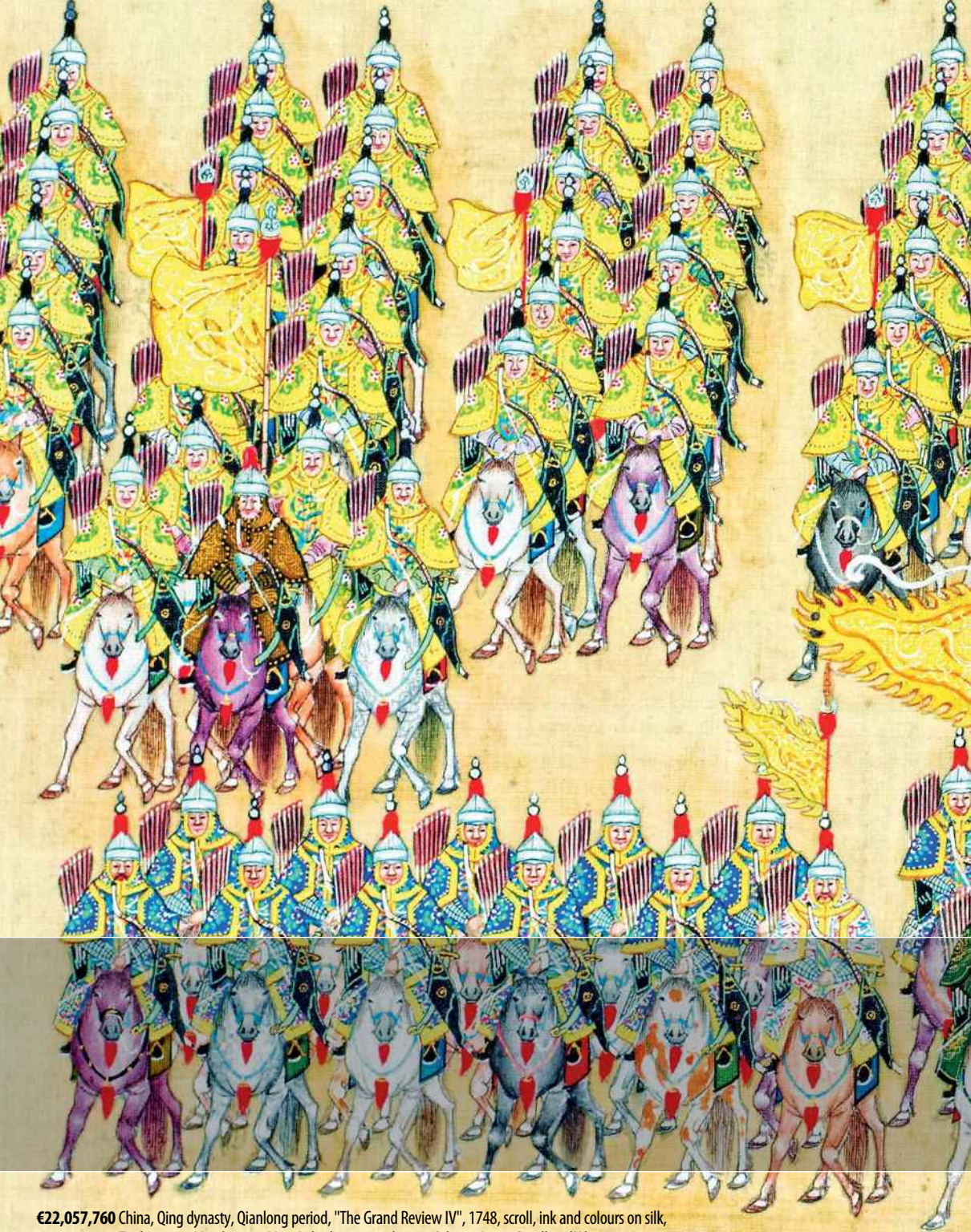
bids, most often reflecting the quality of the works on offer. For example, this "Portrait of Emily, Lady Berkeley" by Sir Thomas Lawrence garnered £901,875 (*see illustration*).

## Avignon landscape by Vernet

This Sotheby's sale of 48 Old Masters raised a total of £35.04 M. Even if a dearth of available masterpieces means that this sector of the market has now been overtaken by modern and contemporary art, this was still an impressive figure. A quarter of it went to one of the stars of this sale on 3 July: "Saint Dominic in prayer" by El Greco. Sold for £9.15 M (the proceeds going to UNICEF), the work doubled its estimate. Another painting by El Greco was not quite as successful, just achieving its low estimate (£3.44 M); but it is true that this large (177 x 105 cm) Christ on the Cross was difficult to place... This was not the case for the imposing, light-filled "View of Avignon from the right bank of the Rhône" by Claude Joseph Vernet, borne off by an enthusiast for £5.34 M: a price largely justified by the quality of the work.

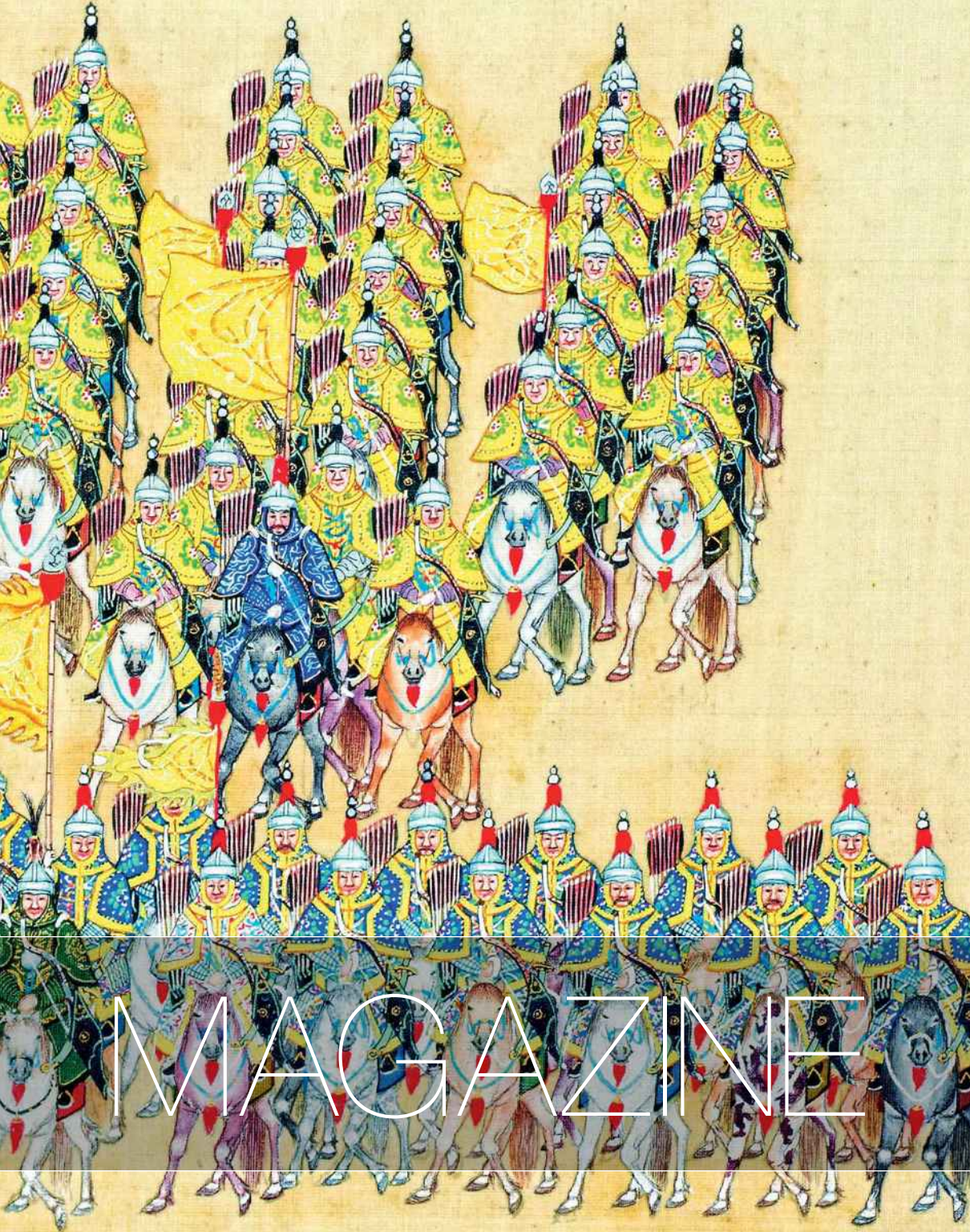
Xavier Narbaitz





€22,057,760 China, Qing dynasty, Qianlong period, "The Grand Review IV", 1748, scroll, ink and colours on silk, 69 x 24.21 m. Toulouse, 26 March 2011. Marc Labarbe auction house. Cabinet Ansas-Papillon d'Alton.







# TRENDS

## The painting of the ancient **Middle Kingdom**

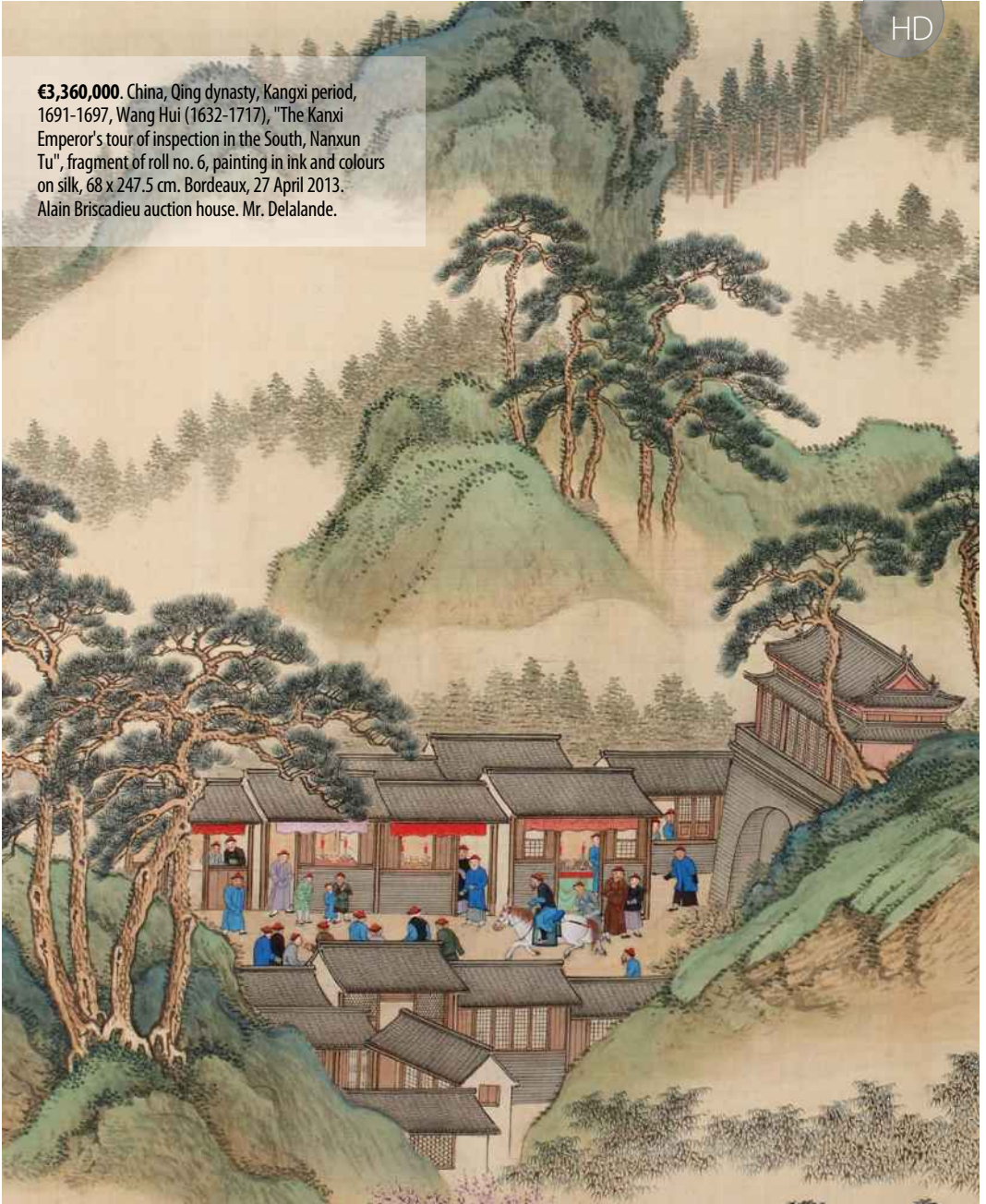
It can be hard for ordinary mortals, even Chinese ones, to penetrate the mysteries of a subtle blue-green landscape from the Tang period making play with sky and earth, and with full and empty spaces – for the apparent simplicity of the subject conceals a subtle symbolism. Chinese painting, as we know, was the sister to poetry and to politics too: an art of propa-

ganda used by the emperors to their advantage. Thus the Huizong emperor's huge, perfectly ordered stretches of landscapes also celebrated the virtues of his reign, just as the ink reeds of scholar artists expressed their refusal to bow beneath the yoke of the Mongol invaders. This means that "plucking the exquisite flower of painting in the garden of Chinese civilisation", to quote Yang Xin's charming expression, is not as easy as all that... And we cannot claim to reveal its secrets here, but only try to get a clearer picture of a category that has been a shining light in the art market for several seasons now. The latest example is very recent: 19 June at Drouot, when the Thierry de Maigret auction house sold an enthusiast's collection built up in the early 20th century. This contained various Chinese objects, including bronzes and some 18th and 19th century paintings. While the former went virtually unnoticed, the latter caused a sensation, particularly lot 191, described as a painting in ink and polychromy on silk of Empress Wu Zetian, the masterful woman who ruled the country at the end of the 7th century. In just a few minutes, the estimate (€1,500) was smashed, and the final bid soared to the spanking sum of €3,750,000 (€4,647,000 including the buyer's premium). This fragment of a scroll, with a certain amount of damage, turned out to date



**€7,806,960.** China, Qing dynasty, Qianlong period (1756-1795), "Zhigongtu". Album painted in ink and colour on silk, consisting of 38 double pages, 34 ethnic groups, described and situated by a text in Manchu and Chinese, 39 x 34,2 cm. Paris, Drouot, 12 June 2012. Christophe Joron-Derem auction house. Ms Papillon d'Alton, Mssrs. Ansas and Delalande.

**€3,360,000.** China, Qing dynasty, Kangxi period, 1691-1697, Wang Hui (1632-1717), "The Kanxi Emperor's tour of inspection in the South, Nanxun Tu", fragment of roll no. 6, painting in ink and colours on silk, 68 x 247.5 cm. Bordeaux, 27 April 2013. Alain Briscadieu auction house. Mr. Delalande.





from the Tang dynasty, and to be in the style of Zhang Xuan, a painter active in around 714-742 – in other words, an extraordinarily rare piece! It is not possible for any works to be attributed with certainty to the founding masters of Chinese painting. Only wall decorations ornamenting imperial tombs, like the caves of Dunhang, bear witness to the refined and subtle art of this dynasty. Examples of drawings, for instance, are only known through copies, notably those by the Song masters. In fact, the painter Zhang Xuan owes his reputation to the Huizong emperor, who in the 12th century made two copies of his works that have since become famous: "Lady Guoguo on a Spring Outing", now in the Liaoning provincial museum in Shenyang, and "Court Ladies Preparing Newly Woven Silk" in the Boston Fine Arts Museum. Active during the brilliant reign of the Ming Huang emperor, Zhang excelled in a genre then in vogue: pictures of court ladies, revealing the refined tastes of the Tang aristocracy. Up to that point, painting had adhered to the political representations dictated by tradition; now it opened a window onto more intimate scenes. In the copies made by Huizong, we can admire

the grace and beauty of delicious creatures with pale complexions, riding proud steeds or engaged in the ritual weaving of silk. However, distinguishing Zhang's style from that of the imperial brush is complex... And then there is the question of the stamps. In the painting here, they belong to the collector Zhang Heng (1915-1963), who came from a family of art lovers and was curator at the Forbidden City. They can also be found on an album of Yan Zhenqing (708-784), now in the Palace Museum of Beijing. The custom of affixing seals onto paintings goes back to the Tang period, when the Taizong emperor was the first to print his mark on paintings in the imperial collection. The practice was taken up and became systematic, eventually becoming part of the work's very aesthetic. These collection stamps can provide valuable clues, and are thus highly sought-after. But we return to this fragment, which is a typical illustration of the problems in this speciality: identifying and dating a work, when very often the signature is of doubtful authenticity and the style deliberately imitative. Obviously, such discoveries are few and far between. The great majority of works appearing on the market are paintings from schools, produced in the 19th century by students in the spirit of the great masters. "These works are worth a few hundred euros at most, or several thousand if they are very finely executed," says Paris expert Philippe Delalande. They are often portraits of ancestors or representations of flowers, birds, animals and landscapes: traditional

## KEY FIGURE

24.21 metres long, the fourth scroll of the Grand Review sold in Toulouse for €22,057,760 – i.e. €911,101 per linear metre.

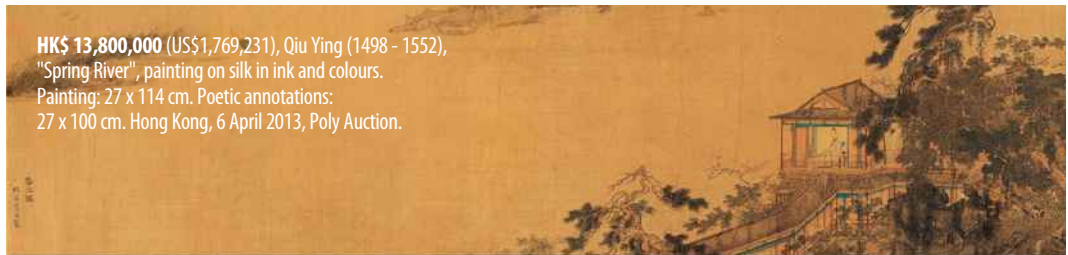




themes in Chinese painting. But landscape, which became the national genre, is the one that aroused – and still arouses – the most enthusiasm by far. Hoping to land a magnificent scene by the Tang master Yan Liben (c. 600-673) or the early Song painter Li Cheng would be pure fantasy... Difficult but not impossible, works by Ming painters, which appear more frequently, nonetheless go for six or even seven figures. At the last Hong Kong sale at Christie's on 27 May, for example, a

**€1,530,000** Zhang Weibang, after Lu Huang, "Fairies and divine officers surround the stellar divinity carried on a carriage drawn by dragons, and escorted by officers in armour", 1752, scroll painted on paper, 54 x 304 cm. Paris, Drouot, 7 December 2012, Aguttes auction house. Mr. L'Herrou.

**HK\$ 13,800,000** (US\$1,769,231), Qiu Ying (1498 - 1552), "Spring River", painting on silk in ink and colours. Painting: 27 x 114 cm. Poetic annotations: 27 x 100 cm. Hong Kong, 6 April 2013, Poly Auction.







**€4,647,000.** China, before the Ming dynasty (1368-1644), probably middle of the Tang dynasty (618-907). Style of the painter Zhang Xuan (active c. 714-742), "Procession of the Empress Wu Zetian", ink and polychromy on silk, 153 x 82 cm. Paris, Drouot, 19 June 2013. Thierry de Maigret auction house. Ms Buhlmann, Mr. Portier.

work by the great master Shen Zhou soared up to HK\$51,390,000 (\$6,651,870)... Without reaching such heights, Buddhist and Daoist images, produced in huge numbers at the demand of the imperial court and the huge network of temples and monasteries, still register fine prices. A picture of four luohans (Buddhist saints) on silk bearing the stamp of Jingtai sold for €220,000 in April 2010 in Tarbes (Henri Adam auction house). More recently, on 18 December last year, several imperial thangkas topped their estimates at a Sotheby's sale in Paris. These works are generally not signed, even if they were painted by artists who also painted secular pictures. And finally, there is one genre that is particularly prized: imperial painting, which seems to have become a specialty of the French market, as France has historically been a breeding ground for collections. In March 2011 at a sale in Toulouse (Marc Labarbe auction house), the fourth scroll of "The Grand Review", commissioned by the Qianlong emperor, fetched €22,057,760. The third scroll was knocked down in Hong Kong for €6,418,540 in the autumn of 2008. The "Toulouse" example had been preserved in an old French collection, a provenance sought by Chinese enthusiasts, the main buyers for these works. Though their ardour has calmed down over the past few months, their financial power remains undimmed. For example, at Bordeaux in April last year, one of them bought the scroll depicting the Kangxi Emperor's

inspection tour in the South for €3,360,000 (Alain Briscadieu auction house). This work had been brought to France during the Thirties. These paintings, commissioned by the Son of Heaven to relate noble deeds during his reign, do not pose much of a problem to the professionals. They are well-documented, and their style is easily identified through the minute detail of a deliberately epic genre, and the stamp of the imperial seal to boot.

Stéphanie Perris-Delmas



## TO READ

"Three Thousand years of Chinese Painting", by Yang Xin, Nie Chongzheng, Lang Shaojun, Richard M. Barnhart, James Cahill and Wu Hung, published by Yale University Press, 1997.

**€2,040,000.** China, Qing dynasty, Qianlong period (1736-1795). Album: the Sutra of the Perfection of Wisdom, calligraphed by the emperor, 1769. Cover, back and box ornamented with silk. Paris, Drouot, 30 March 2012. Dautrebente, Delorme, Collin du Bocage auction house. Ms Buhlmann, Mr. Portier.

# ART FAIR

## Beirut Art Fair a key event in Lebanon

One thing is certain: the Beirut Art Fair has become a key event in the city's cultural and economic landscape. The most speaking sign is that the fourth in the series is under the patronage of His Excellency the President of Lebanese Republic, General Michel Sleiman. Not only that, but the Ministries of Culture and Tourism are also involved, as is Beirut City Hall and the French Institute, which naturally supports French-speaking concerns. So this fair, now well-established in the city, is endeavouring to carve itself a firm place in the Fertile Crescent. This year, full meaning is given to this geographical group, which includes the Lebanon and goes by the acronym MENASA (Middle East/North Africa/Southern Asia). It is claimed as the very identity of the Beirut Art Fair, as it is part of the baseline. The selected galleries are promoting artists who come mainly from these different territories, with the creation this year of an Asian pavilion coordinated by gallery owner, specialist and exhibition curator Richard Koh. Despite the cultural differences and the huge physical distance between Egypt and Indonesia, Koh is making sure that artists and collectors have plenty in common, and share a similar frame of mind. The fair organisers, Laure d'Hauteville and Pascal Odille, have also announced the creation of the Singapore Art Fair: the first is to take place between 27 and 30 November 2014 – with Lebanon as the guest country! Nevertheless, globalisation is a real asset for these fairs. For example, there is every chance that Beirut will produce buyers for the works presented by the Singapore gallery Art Seasons: David Chan's acid-coloured paintings and sculptures

of humans with animal heads (between €8,700 and €40,000); the elaborate graphics of Phunk (€17,000 euros) and Choi Xooang's disquieting, disturbingly beautiful sculptures (between €12,000 and €47,000).

### Focus on the young art scene

The fair has a decidedly international dimension. The 47 galleries include nine from Asia, four from the Middle East, ten from Europe, one from Venezuela (Laura Arce Art Gallery), one from Chicago (Jennifer Narback Fine Art) and 22 from Lebanon. But in contrast to its regional rivals, Art Dubai and Abu Dhabi Art Fair, the top names in the market are absent, with no sign of Pace London, Schleicher & Lange, Chantal Crousel, Yvon Lambert, Daniel Templon, Cheim & Read or Gagolian. Even the Ayyam Gallery, a kind of institution with branches in Beirut, Dubai, Jeddah and London (the one in Damascus is closed for the time being), is not participating. It is true that the average price lies between €5,000 and €10,000: a choice reflecting the desire to highlight the younger art scene and reach out to young and new collectors. This approach lies behind the young photographer's prize introduced last year by Byblos bank. "Since the crisis, photography has become more accessible to younger collectors, and it's a market that has just got going," says Nada C. Tawil,

**Kimiko Yoshida**, "Painting - Laughing Girl by Vermeer", 2007-2009, Inkjet on canvas, 75 x 75 cm, Edition 2/5.



HD



Courtesy of Tamit Gallery, Beirut





Courtesy of Janine Rubeiz Gallery, Beirut

**Mansour el Habre**, "Untitled", 2013,  
mixed media on paper, 50 x 35 cm.

the bank's communication manager. Design, which appeals to a broader public, is also in the spotlight with a platform dedicated to contemporary designers chosen by Jérôme Sans: Bokja, Karen Chekerdjian Studio and Rima Khatib designart. The sector is booming in Beirut, with an increasing number of galleries. However, as Karen Chekerdjian points out, the main problem is the lack of production companies. Pieces thus have to be made by local craftsmen, who have valuable expertise. The two worlds already show signs of coming together, through a compromise between traditional motifs and the lines of contemporary design.

### The regional conflict as a backdrop

The political situation in Lebanon is something that cannot be ignored, in terms of both politically committed artistic creation and the positioning of several gallery owners. For Sabine Labregere, owner of the Bouillon d'Art gallery in Bordeaux, "presenting politically committed French artists in this city battered by all these years of war has real meaning for our artists and the gallery." She is exhibiting works by Benjamin Carbonne, Nathan Chantob and photographs by Amey, "a body of work on Istanbul seen through the eyes of a non-practising Catholic artist, about the feelings of this city, its inhabitants and its religious atmosphere." Work that is bound to arouse a reaction in a country with 17 different religious denominations! Humour makes it possible to step back from these grave matters, seen in Aman Mojadidi's photographs, in which the artist stages himself as a Jihadist gangster sporting a gleaming gold-plated gimmicky pistol (presented by the Paris gallery Nikki Diana Marquardt), or in the table "hijab" football of the young Lebanese designer Sabyal Ghoussoub (€8,000 at the Sophie Lanoë gallery). Here the players are replaced by women wearing the hijab, inviting

reflection upon the place of women in Muslim society. This subject follows on from Jafar Panahi's film "Offside", which deals with the banning of Iranian women from attending any sports events in a stadium. Other fine initiatives include the skateboard works offered by the Brussels gallery Sk8room, produced by contemporary or street artists. As from €165 – although prices can also go up to around €10,000 –, the gallery donates 20% of skateboard sales to the NGO Skateistan, which helps children in Afghanistan and Cambodia. As well as meeting new collectors, Adrien de Liedekerke justifies his presence at the fair this year through an exhibition entitled "Generation War", bringing together six photographers of the Lebanese war, a section sponsored by the journalist Marine Jacquemin. This is an opportunity for her "to highlight the situation of children in countries at war, and the correlation between the need to have as 'normal' as possible a childhood during/after a conflict and solutions for bringing this about." The Beirut Art Fair is part of the movement for structuring the market, resulting in an increasing number of contemporary art galleries – like Art Factum Gallery, Art on 56th and the Tanit gallery, which started up in Munich in 1972 and opened in Beirut in 2007 –, and the development of private initiatives. These include the recently-created Aishti Foundation, which will be exhibiting the collection of its founder, Tony Salamé; plans for a future contemporary art museum, supported by APEAL (association for the promotion of Lebanese artists), and the Bank-Med's creation of an art investment fund. A dynamic energy that augurs well for success. **Stéphanie Pioda**

Beirut Art Fair, 19 to 22 September, Beirut International Exhibition & Leisure Centre (BIEL), Down Town, Beirut, Lebanon.

[www.beirut-art-fair.com](http://www.beirut-art-fair.com)



## INTERVIEW

**Giorgio Morandi** in Bologna

Bologna, 1963. The artist of 73, with a cheerful look despite his austere round glasses, welcomes us to his house at 36, Via Fondazza, where he has lived since he was 20.

**You are a highly unusual artist: you have only ever painted still lifes!**

**Giorgio Morandi:** What I really love is the power of evocation in a reduced palette that is almost monochrome. The sort, you know, that leads you to think philosophically about silence, the turbulent world or very simply the passing of time... And when all is said and done, half a dozen works are quite enough in the life of an artist, don't you feel? That's a certainty where I'm concerned, in any case. (Polishing his spectacles.) However, I find your comments far too simplistic: I don't deny that still lifes are a major part of my work, but I have explored a few other avenues all the same!

**Like metaphysical painting, with Giorgio De Chirico?**

(Putting on his glasses again) Ah yes, absolutely! My experience with him lasted only two short years [1918 to 1920: Ed.], but it was long enough, I feel, to understand that my primary, my true source of inspiration was Paul Cézanne. What interested me so much about

the master from Aix was that, better than anyone else, he expressed whatever could be found in nature or perceived in the visible world. I hope, at my modest level, to have come somewhere near this glorious mystery. Because everything is a mystery: we ourselves; and all things that are both humble and simple. Don't you agree?

**Certainly. But there is still a distinct border between simplicity and simplism.**

(Rising to pace the room, with an Olympian calm) Of course, looking at my paintings hanging on these walls, you could say that all you see is little boxes or little bottles, which I move around from time to time... (turning towards us) and you would not be entirely wrong. (Continuing to pace the room) However, I think that each time, I succeed in giving them a fresh composition, a different touch of colour. They are all new, exquisite proposals. The real border I dance around is the one that separates abstraction from figuration. (Sitting down again) Because after all, there is nothing more abstract than reality.

**Should we see a symbol of your moral commitment in this rigour?**

I don't like commitments much, and the word "moral" frightens me. When artists flirt with moralisers, it never ends well! I far prefer the term "ethical", because in my view the ethical is the aesthetic of the inside. After my arrest in 1943, I was forced to take cover and maintain a certain distance from the world... I quickly pulled through; but as a member of the Resistance, I had to lie low. It's often in the darkest moments that the world needs poetry.

TO SEE

"Giorgio Morandi: retrospective", Palais des Beaux-arts, Rue Ravenstein 23, 1000 Brussels, Belgium.  
Until 22 September. [www.bozar.be](http://www.bozar.be)



HD

**Giorgio Morandi (1890-1964),**  
"Self portrait", 1924, oil on canvas,  
53 x 44 cm. Florence, Galleria degli Uffizi.



© Collezione degli autoritratti





Rights reserved

"Paesaggio", 1927, oil on canvas, 61,5 x 47 cm.  
Roma, Camera dei Deputati.

**You have been described as a psychologist of perception. What do you think of that?**

(Scratching his head) I think as soon as things become intellectualised, they become complicated. I haven't made my own way or rejected the influences of schools just to be classified so bluntly! I am aware that my painting emanates a sensibility that is sometimes rigid, sometimes sophisticated. However, rather than trying to define me, wouldn't the viewer gain from contemplating my paintings introspectively? That's where the true power of Giotto's and Uccello's paintings lies – and in fact the whole of the Italian Renaissance in general...

**A contemplative aesthete: ah, you are definitely Italian!**

(Laughs) To my very core! I entered the Bologna Fine Arts school when I was 17 and have almost never left this city, which I am deeply attached to. Why go to the ends of the earth when we have everything in Italy? Everything here is beautiful: we eat well, the music is beautiful, the mountains are magnificent, the beaches are wonderful! France, Spain and America? Not too much my cup of tea! I discovered Renoir at the Venice Biennial in 1910, Monet in Rome two years later, and the Futurists in Florence. I have only once been unfaithful to my beloved Bologna: that was during the Second World War, when I fled to Grizzana. It's not so far as the crow flies, and considering everything, at least it enabled me to paint some nice landscapes!

**But in fact you only turned to landscapes when you were over 50, didn't you?**

Good heavens, no! I drew and painted the plains and villages of Italy when I left school. But in contrast to the Futurists, who were a huge influence on young artists in 1913-1914, I stuck to another path, which was closer to Cubism on reflection. And yet, with hindsight – after all, that's the privilege of age, isn't it? – I'm immodest enough to think that I mastered something that totally escaped Braque and Picasso: lyricism.

**At least you shared your passion for Cézanne with the Cubists!**

Certo! Especially since I have a great fondness, like him, for those Mediterranean colours with their extraordinary reflections. In addition, we share something paradoxical: our paintings of light make us the best painters of shadow. And Chardin and Corot also run in my veins... That's a great advantage when you like still lifes, don't you think? (Laughs).

## TO READ

"Poésie pour Giorgio Morandi". The Palais des Beaux-arts in Brussels asked six poets to contribute to the exhibition. Their texts can be found in this guide, offered to visitors at no charge.

**And we mustn't forget your prints!**

If you say so. I love engraving as much as painting. Deeply... and even if the market or art historians see engraving in a radically different way, I have never considered it as a sub-genre. It has enabled me to create unsuspected effects of light, astonishing chiaroscuro and some fascinating atmos-

pheres. It's the same kind of pleasure I find in drawing: a more intimate and personal exercise than demands of the easel. (After a pause) Because in the end, painting means working for other people to see the result, while drawing and engraving is first and foremost creating for yourself!

Interview by Dimitri Joannidès

"Natura morta (Still Life of Violet Objects)", 1937,  
oil on canvas, 65 x 72 cm.



Catherine Chadelat, President of the CVV  
(French Auction Market Authority).



Rights reserved

# REPORT

## From the **Conseil des Ventes Volontaires**

This event is now a classic. Since 2001, the CVV (French Auction Market Authority) has made an annual presentation of its activity report. The latest in the series, held on 26 June in Paris, posted mixed results. On the legal side, it was an opportunity to take stock of various innovations introduced by the legislative reform of 20 July 2011, starting with the right for operators to carry out private transactions and disperse new goods (at auction). It must be said that there have been very few dispersions of this kind (the total amount from sales was under €2 million), while private transactions involved 10% of auction houses specialising in the "Art and collectors' objects" sector. So far, customers do not seem very enthusiastic, while professionals feel that it tarnishes their image... The CVV also expressed further concern about the considerable growth in Internet sales – a non-regulated sector that has its own rules –, and stressed the role of its "Compendium of Ethical Obligations" for transparent auctions. In terms of its disciplinary missions, CVV received 280 complaints, compared with 291 in 2011 (43% from sellers, 37% from buyers, 20% from third parties) of which 171 cases were closed, and 15 led to disciplinary proceedings. The economic aspect of the report was also eagerly awaited. Several areas differed considerably from the results for 2011. While the number of sales operators (412 compared with 396 in 2011, including 66% established in the regions) and of qualified persons (623, i.e. 2% more) remained stable, 2012 showed a 13% increase in auction house jobs, 80% being permanent contracts. Good news in a downturn... Another increase was

observed in the total sales, which came to €2.423 billion (excluding buyers' premiums). However, there was a slight cloud: while this figure was up to some extent (+1.9%), it was less pronounced than in 2011 (+8.6%) and showed different dynamics depending on the sector. Apart from horses, whose pace remained stable (€110 million), the "Art and collectors' objects" category registered €1.227 billion (excluding buyers' premiums), i.e. 50.6% (down 1.8%) of French sales. The surprise came with "second-hand cars", which achieved a record level: €1.086 billion (up 6.5%). The sector now represents 45% of total sales in France. Worldwide, the key figure was that of the €24.55 billion (including buyers' premiums) totalled in 2012 (down 5.9% compared with the previous year). While New York was once more the world number one in art auctions (€4 billion), pipping Beijing to the post (€3.8 billion), China stayed in the lead with €8.9 billion in sales, despite a drop of 22%, followed by the US (€6.8 billion: up 14%), the UK (€3.5 billion) and France (€1.5 billion). Is the art market (relatively) isolated from the worldwide downturn? At least, it reflects the wealth of a sector. But as the President of the CVV reminded us, this is one where nothing can be taken for granted, and nothing is written in stone...

Claire Papon

## TO READ

Sales at public auction in France, Activity Report for 2012, 266 pages, in French, La Documentation Française, €20. It can also be viewed on the CVV site: [www.conseildesventes.fr](http://www.conseildesventes.fr)





# EXHIBITIONS

## The Grand **Atelier du Midi**

### Colour beyond colour...

One section of the Marseille-Provence 2013 exhibition "Le Grand Atelier du Midi" is being staged in the newly revamped Palais Longchamp in Marseille. This impressive water tower, whose amphitheatre façade, double colonnade and fountain typify the eclectic architecture of the 19th century, houses the fine arts and natural history museum. For the occasion, the fine arts museums in the left wing is hosting part of this open-air Provençal workshop: a breeding ground for painters who liberated representations of landscape, and emancipated light, colour and form from their Classical hangovers. 'I am at one with Van Gogh's admiration for Delacroix, and for the colour that swept imitation aside in favour of emotion and suggestion,' says Marie-Paule Vial, the exhibition curator and current director of the Musée National de l'Orangerie in Paris. The staging, making use of the nave's high, wide, light-filled spaces, sets off the colours that explode in the very first room into a symphony of yellow, red, blue and mauve. The strident yellow of Van Gogh's "L'Arlésienne" (1888) echoes that of Claude Viallat's "Haute Note jaune" hanging opposite. Not a whiff of chronology, then, but a pertinent comparative glance at the treatment of light, and the subtle similarities that arose from artistic friendships. The "atelier du Midi" (workshop of the Midi) Vincent dreamed of, achieved after the departure of Paul Gauguin ("Les Alyscamp", 1888) from Arles, took shape at Saint Tropez with Paul Signac and other artists: not only Maximilien Luce, Henri Matisse and Albert Marquet, but also Louis-

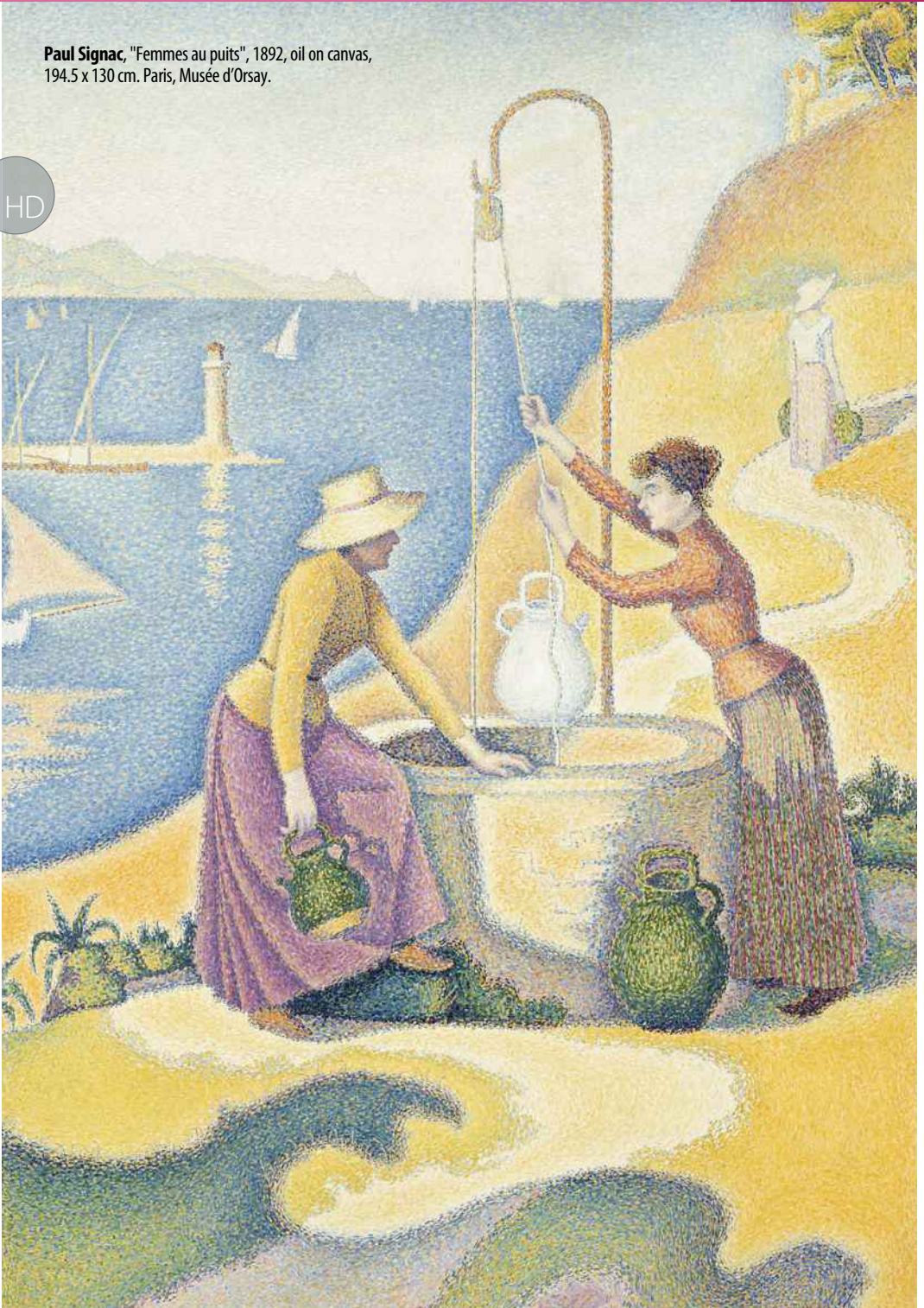
Edmond Cross and Théo Van Rysselberghe, who had settled in Le Lavandou. Under their brushes, the Midi became Neo-Impressionist and their palettes adopted arbitrary colours that made light stream out, but without jeopardising form— as in Signac's astonishing work "Femmes au puits" of 1892. In 1905, Matisse moved to Collioure, later joined by André Derain. Here they both underwent a "trial by fire". In the second room, Fauvisme, well under way, welcomes viewers to a bright or more muted ballet of colours, with paintings by Derain ("Montagnes à Collioure", 1905), Émile Othon-Friesz ("La Ciotat", 1907), Georges Braque ("Paysage à la Ciotat", 1907) and Raoul Dufy ("Paysage de Provence", 1905). A Midi halfway between myth and reality, like a new Arcadia for painters, is also revealed with Aristide Maillol, Félix Vallotton, Matisse – the "carver of light" – with his paper cut-out "Baigneuse dans les roseaux" (1952), and seven paintings by Pierre Bonnard, who moved to Le Cannet in 1926. These last works are the climax of the exhibition, where colour, more intense and harmonious than ever, positively dazzles in "Paysage du Midi et deux enfants" (1916-1918), or sinks into an Oriental reverie through "La Terrasse ensoleillée" (1939-1946), where form becomes no more than a phantom shoring up a coloured mosaic of a thousand and one nights.

"Le Grand Atelier du Midi 1880-1960 – from Van Gogh to Bonnard", Musée des Beaux-arts. Palais Longchamp, 13004 Marseille - Until 13 October [www.marseille.fr](http://www.marseille.fr)

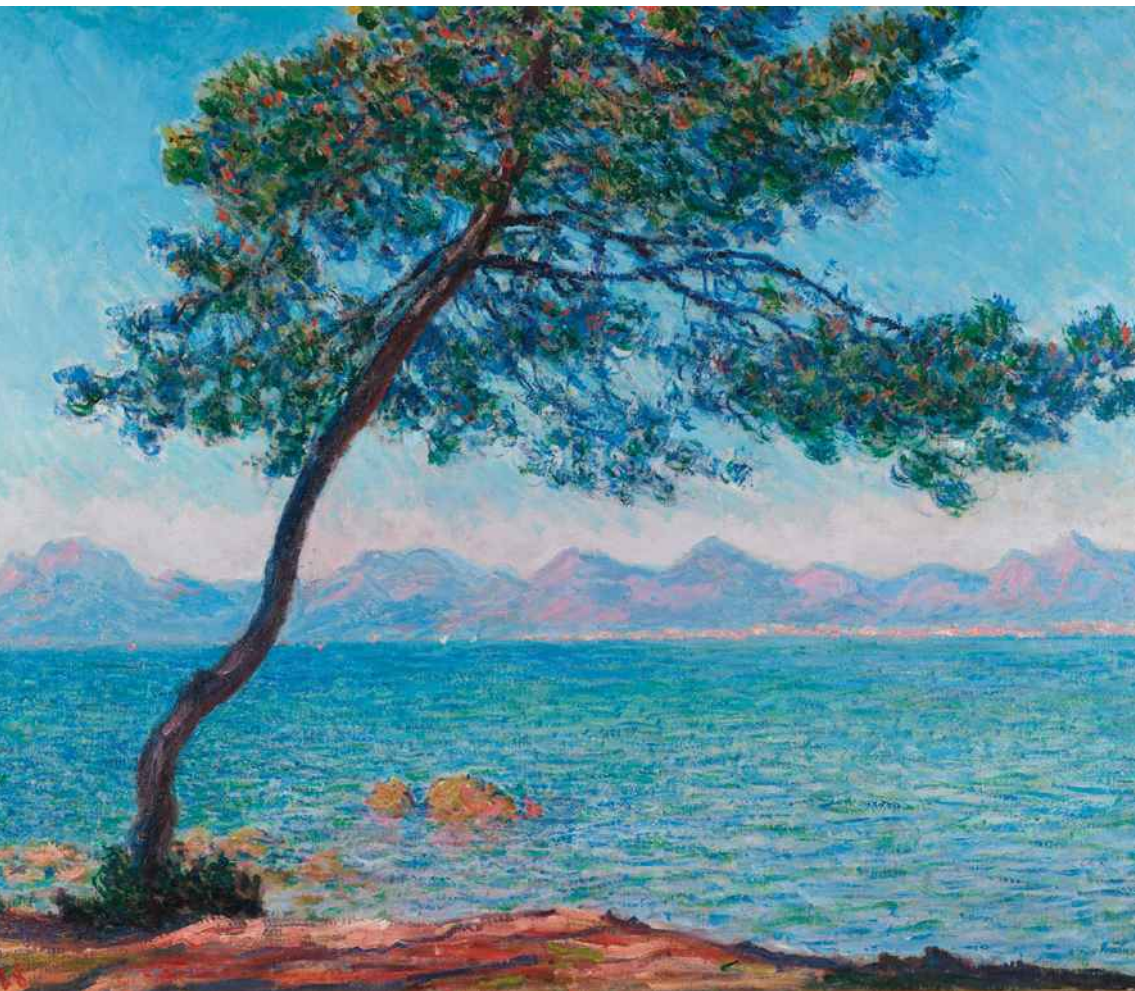


**Paul Signac**, "Femmes au puits", 1892, oil on canvas,  
194.5 x 130 cm. Paris, Musée d'Orsay.

HD







© Samuel Courtauld Trust, Courtauld Gallery, London

**Claude Monet**, "Antibes", 1888, oil on canvas, 65 x 92 cm. London, Courtauld Institute.

## Form above all

A pendant to the chromatic tidal wave of the Palais Longchamp, form has taken up residence at the Musée Granet d'Aix-en-Provence, with the Aix part of the two-section exhibition: "Cézanne to Matisse". 'When colour is at its richest, form is at its height,' said Paul Cézanne. And what if colour hadn't turned

everything on its head in the late 19th and 20th centuries? This highly specialised, dense exhibition staged by curator Bruno Ely, director and head curator of the Musée Granet, gives us an idea. Like the Marseille section, it draws on a series of masterpieces, parallels, tributes and subtle oppositions –

constructed Fauvism and coloured Cubism. The Midi becomes joyous with Matisse in Nice, sombre with the Surrealists Francis Picabia and Victor Brauner, Expressionist with the German artist Max Beckmann, and Catalan with Picasso and Dalí. Structure, then, reigns behind the colour. Cézanne, the tutelary figure of the event, puts the focus on form, as do his admirers Émile Bernard and Maurice Denis. Auguste Renoir "goes beyond Impressionism and becomes excessive" with his bathers and their "jubilatory" flesh, while those of the Aix-born master evoke an "iridescent chaos", according to Bruno Ely. At the end of the second room, "La Femme à la cafetière" (1890) poses between two paintings by Camoin and Modigliani, providing a lesson in "burgeoning geometrisation" through its balanced, blue-tinged palette. At L'Estaque, Braque moves away from colour, as does Raoul Dufy, who in 1908 produced views with a distinctly Cézanne-like economy of means. Bright Fauvist colours cannot mask simplified forms with André Derain in Cassis, or in North Africa with Matisse and his flamboyant "Marocain vert" (1913). Chaïm Soutine restrains his turbulent palette and develops volume at Céret, while Claude Monet constructs his composition in Antibes (1888). In short, a multitude of places and motifs conquered by artists yearning for powerful drawing. This journey to the heart of the sign also takes us to the Spain of the Thirties, with an unknown, spare and colourful "Village méditerranéen" (1937) and an "Arlésienne" (Lee Miller) by Pablo Picasso, "the finest of the series", with a nod to Van Gogh. Among all these paintings are a few sculpted counterpoints in various materials, like Picasso's "La Baigneuse" (1958) and "Musicien assis" (1956), while the rooms are enlivened with videos on Man Ray, Picasso and Matisse. Salvador Dalí's imposing "Tuna Fishing" (1966) with its remarkably virtuosic drawing, executed at Port Lligat, reveals itself as "a concentrate of the history of art and childhood memories". While the dense, the colourful, the geometric and even the abstract reign after the war with Nicolas de Staël in "Les Mâts" (1955), figures become more prominent with Picasso's "Nu couché avec un chat" (1964), echoing the first work

exhibited: Cézanne's "Le Baigneur au rocher" (1860-1869). A cut-out gouache by Matisse concludes the eternal debate between form and content. "I draw in colour," he said. Isn't that the answer to the question?

Virginie Chuimer

"The Grand Atelier du Midi 1880-1960 - Cézanne to Matisse",  
Musée Granet, Place Saint-Jean de Malte,  
13100 Aix-en-Provence - Until 13 October  
[www.museegranet-aixenprovence.fr](http://www.museegranet-aixenprovence.fr)

W



© RMN-Grand Palais (Musée de L'Orangerie)/Hervé Lewandowski

**Paul Cézanne**, "Le Rocher rouge", 1895-1900, oil on canvas,  
92 x 68 cm.



## MUSEUM



## Charles Ratton the invention of the "primitive" arts

Charles Ratton (1897-1986) left Mâcon for Paris to enrol at the École du Louvre, but the First World War interrupted his studies. He was initially interested in the Middle Ages and the Renaissance. In the Twenties, drawn to Africa by encounters with the "Negro" trend started by the Cubists, his interest widened to the Americas and Oceania. On 19 March 1927, Ratton was authorised to act as an antiques

dealer using his home as a gallery, and he worked as a valuer at the Hôtel Drouot from 1931. He rapidly made a name for himself there as a tireless promoter of the so-called "primitive" arts of Africa, Asia, the Americas and Oceania.

### Key moments

The first key moment in his long career was the "Exhibition of African and Oceanic art" at the gallery of the Théâtre Pigalle in Paris in 1930. This was a joint venture between Ratton, the gallery owner Pierre Loeb and the poet Tristan Tzara. Some of the works in the exhibition were considered "obscene" and withdrawn, but were later reintegrated. The exhibition aroused debate on the artistic merits of African and Oceanic objects, and by the same token fully consolidated their entry into the art market. In 1931, Ratton, who did not share his Surrealist friends' anti-colonialist views, loaned a number of objects to the "French colonial ethnographic exhibition" at the Musée d'Ethnographie du Trocadéro. Georges Henri Rivière, the assistant director, opted for a sober staging where the objects were individualised and documented in a style far removed from the aesthetic of colonial trophies typical of the time. Other key moments, this time in the sale room, were two dispersions the same year (with Ratton as valuer), which received wide coverage. On 16 December 1931, the collection



© Musée du quai Branly; photo: Claude Germain

Portrait of Charles Ratton, Studio Harcourt, Paris, 1930s, Charles Ratton archives. Guy Ladrière, Paris.

HD

Pair of twins, Shaki workshop, 19th century, Nigeria, Yoruba, wood, pearls, metal, 29 x 75 x 62 cm, 243 g.



© Musée du quai Branly; photo: Patrick Gries, Valérie Torre

View of the exhibition "Sculptures and objects" at Louis Carré, 1933.  
Charles Ratton Archives – Guy Ladrrière, Paris.





© Société française de photographie

assembled by painter and African art collector Georges de Miré was sold off at the Hôtel Drouot. Helena Rubinstein, Félix Fénéon, Tristan Tzara and the Musée du Trocadéro shared this famous collection between them. Earlier, on 2 and 3 July, the sale of the Breton and Eluard collections was a notable success totalling FF 285,195.

### The coming of the "primitive" arts

A series of remarkable exhibitions bore witness to the dealer's growing importance in the so-called "primitive" art market. In 1932, the team of the future Musée de l'Homme asked Ratton to oversee one of the first temporary exhibitions devoted to ivories and bronzes from the kingdom of Benin. The dealer had a particular liking for court art. Still little known in France, the arts of Benin fascinated him because of their technical virtuosity and wide range of materials. The naturalism of the works and their accurate rendering gave the lie to the view of African arts commonly-held at that time as primitive, savage and without a history. Several other exhibitions followed. In 1933, Ratton staged one on "Sculptures and objects" at the Villa Guibert with the specialist Louis Carré (its success reignited the project for integrating "primitive" arts into the Musée du Louvre collections suggested in 1920 by the art critic Félix Fénéon), and in 1935 another called "Eskimo masks and ivories", which went almost unreported by the press but attracted the attention of the Surrealists. In 1935, "African Negro Art" at the MoMA in New York, to which Ratton loaned many works, was the first exhibition of African art staged in a modern art museum. Then in 1936, the "Surrealist object exhibition" saw a further collaboration between Ratton and avant-garde artists. Here, Dalí, Magritte and Tanguy rubbed shoul-

## TO SEE

"Charles Ratton: the invention of the 'primitive' arts", east mezzanine, [www.quaibrantly.fr](http://www.quaibrantly.fr) - Until 22 September. Exhibition catalogue, 184 pp., co-publication by the Musée du Quai Branly/Skira Flammarion. Price: €35. International seminar: "Inventions and reinventions of 'primitive' art" on 20 and 21 September.

W



Anthropomorphic dance mask,  
Ivory Coast, early 20th century,  
wood, monkey skin, plant  
fibres, metal, pigments,  
42 x 28 x 15.3 cm, 410 g.



ders with artists who were not members of the Surrealist group – Arp, Duchamp and Picasso – and the finest American and Oceanic fetishes and masks selected from Charles Ratton's private collection. With "Fashion in the Congo" in 1937, Ratton, always alive to exceptional objects and in search of the unknown, brought together a "unique series of ancient hairstyles" from the Congo. Here the dealer asked the American photographer Man Ray to take a series of portraits of his friend Adrienne Fidelin wearing the headdresses and bracelets. In an increasingly tense political and economic environment in Europe, the event illustrated the dealer's keenness to broaden his trading activities to fashion and design through a light-hearted approach to the beauty of these colourful headdresses.

### Charles Ratton and Outsider Art

On 14 June 1944, Ratton visited Jean Dubuffet's studio for the first time. From then on until the late Fifties, the two men often met and corresponded. Ratton presented Dubuffet to Pierre Matisse, who introduced him to the US, and showed him African sculpture, including works by the "insane". He played a decisive role in the invention of Outsider Art and the creation of the *Compagnie de l'Art Brut* in 1948, of which he is considered one of the founders.

### After the war

Ratton remained in Paris during the Occupation. He re-established contact with the Surrealists when they returned from their exile in America, and continued his business as an international art dealer. He had a reputation as the supreme reference on African and Oceanic art, and his gallery was visited by all the prominent art lovers and scholars in the field. In 1953, he featured as "artistic adviser" in the credits of the film "Les statues meurent aussi" by Alain Resnais and Chris Marker, in which numerous works appear that were then or had been owned by Charles Ratton. The opening of the Museum of Primitive Art in 1957 in New York helped to establish the prestige and respectability of non-Western arts, and the New York sale in 1966 of Helena Rubinstein's African art collection at Parke Benett –



"Untitled" (photograph of Bangwa Queen), Man Ray.

© Man Ray Trust/ADAGP/Reimage - Paris, 2013

when the commemorative figure of a Bangwa queen, bought from Ratton in the Thirties and photographed by Man Ray, sold for the highest price ever obtained for the African arts – provided proof that the latter had acquired considerable commercial value: something to which Ratton had undeniably contributed. In the Eighties, Charles Ratton wanted to donate the best pieces from his collection to the Musée du Louvre. However, the museum only began to take in non-Western art twenty years later, after refusing donations proposed by the art dealer on several occasions.

### Curator

Philippe Dagen, art historian and lecturer in the history of contemporary art at Paris I – Panthéon Sorbonne University

# EXHIBITIONS

## China **from Paris to Bern**

### Imperial Chinese Bronzes

Paris is experiencing a true bronze age this year... After the archaic pieces from the Meiyintang collection, presented this spring at the Musée Guimet, it is now the turn of the Musée Cernuschi to cast aside its reservations and to bring out its reserve collection. From the 20 September 2013 to 19 January 2014, Imperial China enthusiasts will have the opportunity to admire a number of pieces that do not usually appear in the display cabinets of the permanent collection; the current museography demands that choices be made in order to present just a selection of emblematic works. It is worth noting that Henri Cernuschi collected no less than 1,500 bronzes during his world tour, which began in 1871. Presented at the Palais de L'Industrie in Paris in 1873, where they created a sensation and given pride of place at the opening of the museum twenty-five years later, they were eclipsed before the war by the interest in items found in digs; only the exhibition in 1937 of 'Chinese Bronzes' evoked them in part. It was thus high time that the imperial bronzes once again took centre stage, particularly as the collection initiated by the founder of the museum continued to be enriched by remarkable pieces, and, so, remains one of the world's most important collections of 10th to 12th century Chinese bronze works. These pay





Vase in the shape of a bird (phoenix), Qing Dynasty, Qianlong era (1735-1796), dark brown surface alloy with touches of gold. Handle forming a chain 38 x 31.5 cm. Bequest of Henri Cernuschi, 1896.

© Stéphane Piera/Musée Cernuschi/Roger-Viollet



HD

Looking at the cavalryman and the saddled cavalry horse in the exhibition "Qin-the eternal emperor and his terracotta warriors".



© Bernisches historisches Museum, Bern. Photograph: Christine Moor.

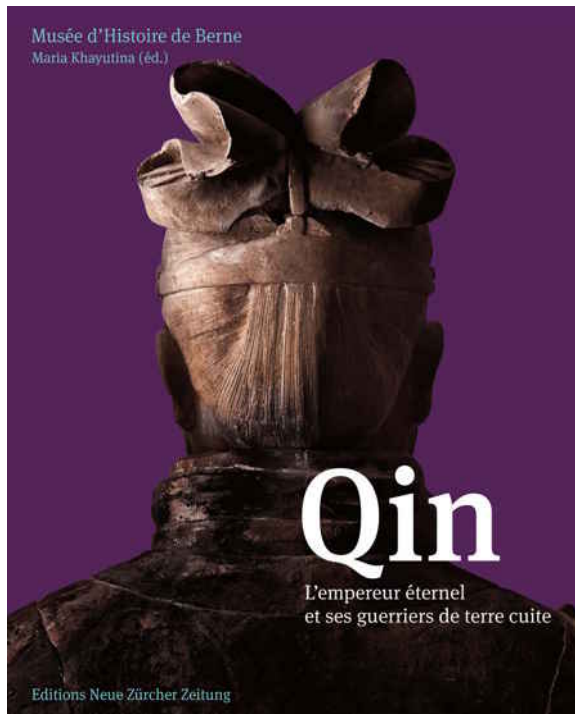
homage to antique ritual vases, discovered in the Song Dynasty and from then on collected by scholars, whose forms and motifs they appropriated. The exhibition will thus evoke archaic cults whilst informing visitors about the research successfully completed by the scholars to index the bronzes and identify the techniques of their fabrication imitating the antique works. Tirelessly reinterpreted throughout centuries, these went down through the ages leaving their mark on Chinese art.

Bronzes from imperial China from the Song to the Qing dynasty, Musée Cernuschi, 20 September 2013 to 19 January 2014, [www.cernuschi.paris.fr](http://www.cernuschi.paris.fr)

W

## Qin, the eternal Emperor

The army of Qin Shi Huangdi, the first Emperor to rule over a united China, is continuing its world tour. This year the Emperor reaches Switzerland, where the Bernisches Historisches Museum will welcome a vanguard of his soldiers until 17 November. They do not come alone. The life-size terracotta figures – including an infantryman, an archer, a cavalryman and his saddled mount – are accompanied by a diverse collection of almost 220 pieces including a hu vase, a breastplate of limestone plates, a coin-casting mould model, a bronze swan, an acrobat and a musician. The wide variety of works tells us about life in China during a pivotal period when the Qin principality, having prospered since the 9th century BC, gave rise to a unified, standardised Empire, still very much alive in modern China, shaped by the iron hand of its sovereign from 230 BC. No introduction is needed for the funerary complex built in 221-210 BC near Xi'an in the Shaanxi province, whose accidental discovery in 1974 brought the existence of a fascinating, sleeping world to light. The exhibition will be enhanced by videos and reconstructions, like the modern replica of a bronze chariot. Above all, the museum has taken a decisive step to shore up its educational approach



© Musée d'Histoire de Berne, Berne and the publisher Neue Zürcher Zeitung, Zürich

The catalogue of the exhibition "Qin – The eternal emperor and his terracotta warriors" is for sale at the museum shop.

and to broaden the frontiers of the exhibition by designing a special app for smartphones, available in English, German, Italian and French. This makes it possible to plan your visit in advance, serves as a guide to the art works, and provides a source of information going far beyond the visit itself. Thanks to this time machine imbuing the works with life, the Emperor's world will no longer hold any secrets – or nearly none: his funerary chamber has yet to be opened...

Sophie Reysat

Qin - The eternal emperor and his terracotta warriors, Bernisches Historisches Museum, until 17 November 2013, catalogue published in English, German, Italian and French, [www.qin.ch/en](http://www.qin.ch/en)

W

