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INTERNATIONAL



NUMBER 33
FEBRUARY 2014

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ART MARKET - MAGAZINE



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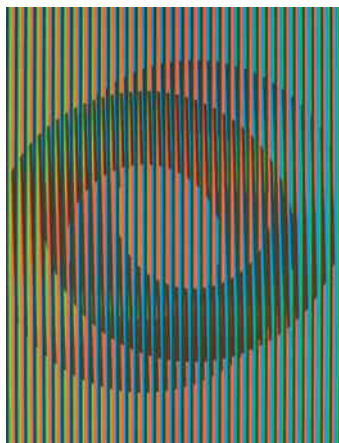
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Painter and philanthropist Étienne Moreau-Nélaton inherited his father's and grandfather's passion for Delacroix, and thereby enriched his work as a historian and collector.



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EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

What's the connection between the finest racing cars in the history of the automobile and the monuments of Western literature? Paris, of course! If the answer leaves you somewhat bemused, just take a moment to leaf through these pages, and you will learn that where art and the art market are concerned, these two specialities reign supreme in the City of Light. Every year, ultra-desirable cars change hands in the famous Paris sales staged during Rétromobile, considered the Rolls Royce of classic car shows. Here the sector has been unaffected by the crisis, and 2014 promises to be as dazzling as the previous edition, with a line-up this month that includes a 1947 Delage, an Austin Healey 100S, a magnificent Alfa Romeo and a 1953 166 MM Brachetta. That delicious thrill can also come from stroking a rare book, as bibliophiles well know, stirred as they are by the grain of a binding or a handsome dedication... This winter, a landmark sale is decidedly whetting appetites, when the object of desire is a library containing the greatest treatises on Western architecture from Vitruvius to Ledoux, lovingly collected over more than 60 years... And guess where it's happening? Paris!

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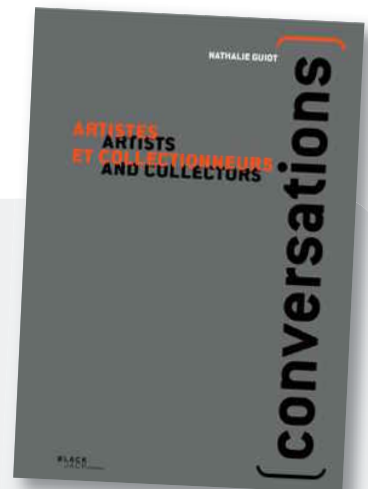
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462,677

This is the number of visitors who went to admire Georges Braque's masterpieces, assembled in a major retrospective at the Grand-Palais in Paris by the Réunion des Musées Nationaux de France and the Centre Pompidou. The exhibition is opening at the Houston Museum of Fine Arts on 16 February.

Artists and collectors

At a time when the contemporary market dictates prices and galleries are jostling to promote rising young artists, how far is passion involved in speculation and trends? Based on conversations between nine artists and their patrons, Nathalie Guiot's book takes an approach that highlights the subjective links created around works, irrespective of generation. *Conversations* is published by BlackJack Editions (French and English, 2013, €27).



"Liberty" remains at the Musée du Louvre

The celebrations for the fiftieth anniversary of General De Gaulle's recognition of the Republic of China on 27 January 1964 will take place without Delacroix's masterpiece. "Liberty Leading the People" will finally not be making the trip to China, as the soundness of the work takes precedence over diplomatic considerations...



331,789 visitors

Exceptionally loaned to Japan while a new show room was built for them at the Musée de Cluny in Paris, the "Lady of the Unicorn" hangings attracted no fewer than 331,789 visitors. They were able to admire these jewels of mediaeval tapestry, stars of an exhibition on European art of c. 1500, from 24 April to 15 July 2013 at the National Art Centre of Tokyo, then from 26 July to 20 October 2013 at the National Museum of Art of Osaka.

Bordeaux's Musée des Beaux-Arts

After a highly successful overhaul, the Musée des Beaux-arts in Bordeaux now has a new face in the shape of Sophie Barthélémy, curator of large-scale exhibitions. One of the new director's tasks is to broaden international partnerships.



From the Renaissance to the Baroque

You have until 15 February to view the selection of paintings by Renaissance and Baroque masters brought together by Robert Simon and Otto Naumann in New York, including this architectural caprice with a self-portrait by Bernardo Bellotto. The exhibition entitled "Looking South: three centuries of Italian painting" has some amazing surprises in store...

www.ottonaumannltd.com

Where the beautiful joins the useful

The project to digitise collections in Les Arts Décoratifs in Paris has taken a new turn thanks to the Bettencourt Schueller foundation, who have given €1.5M to the institution in order to successfully complete the task. Almost 750,000 pieces will become accessible...

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UPCOMING AUCTIONS



17日
午间

17日午间
苏嘉旺拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇集了一系列亚洲古玩珍品，其中包括一尊康熙年间的铜制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，黄宾虹的一幅山水和其中一幅齐白石于1948年作的水画（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。



12月18日 御制千手观音唐卡

苏嘉旺拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇集了一系列亚洲古玩珍品，其中包括一尊康熙年间的铜制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，黄宾虹的一幅山水和其中一幅齐白石于1948年作的水画（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。

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。祝福、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与其主人的社会地位紧密相连。而这辆清代如意以青绿软玉制成，是塔桑柏实行（Tajan）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铜制金无量寿佛像（估价8,000-12,000欧元）。

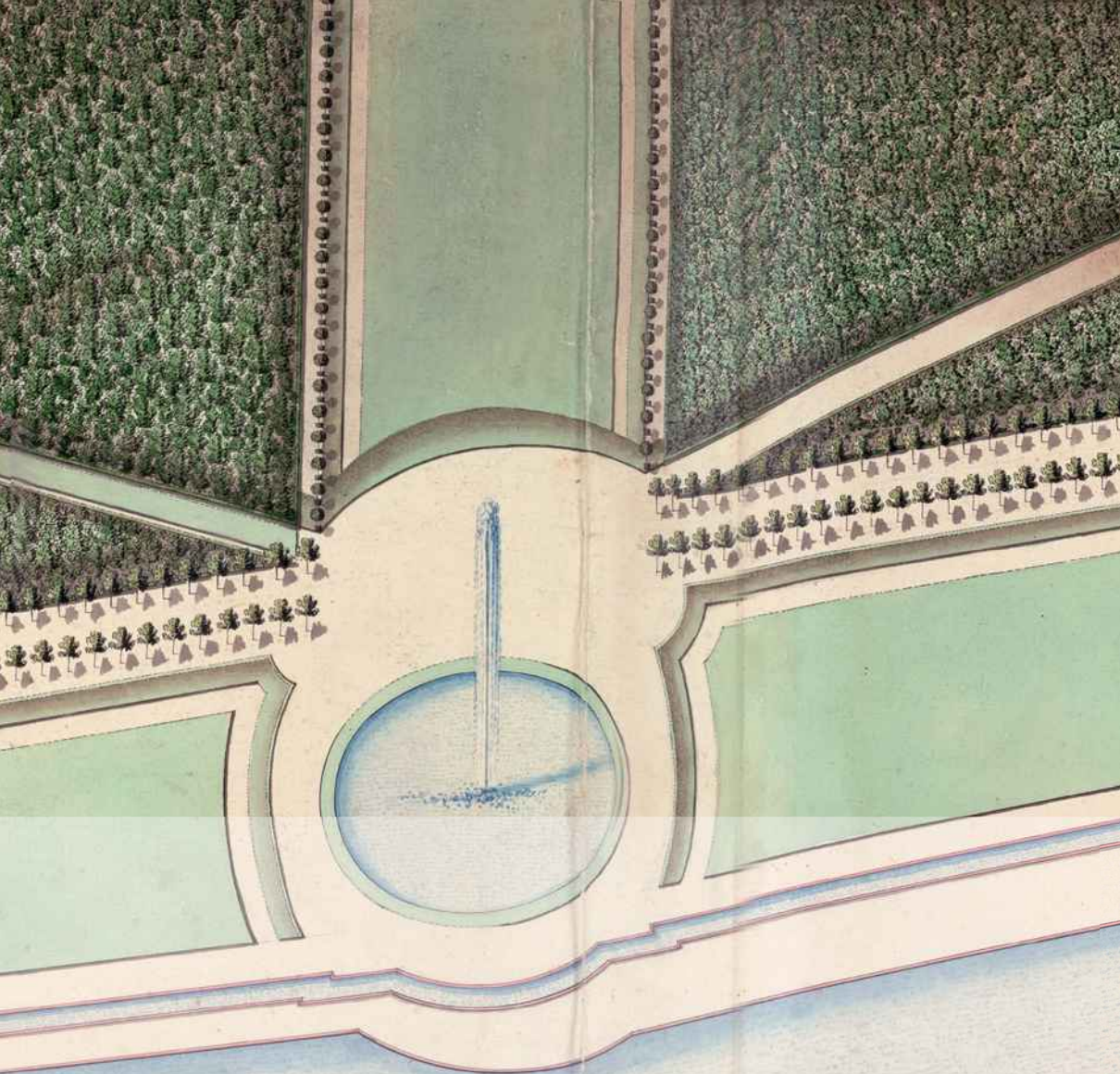


12月19日 来自中国北方

佳士得亚洲艺术部将在巴黎举行10周年庆典。值此良机，佳士得精选了一批珍品上拍，其中包括一对乾隆年制仿古铜和景泰蓝（估价10万-15万欧元）。本次将要上拍的另一件古玩瑰宝是图上这尊13世纪刻印给本尊观音坐像（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，成为最流行的神像形象之一。在中国可以找到众多神态生动自然的观音等像。体现了宋朝艺匠们在人文主义方面的早期探索。在10-14世纪间，观音的形象和传说在中国北方迅速流行开来。

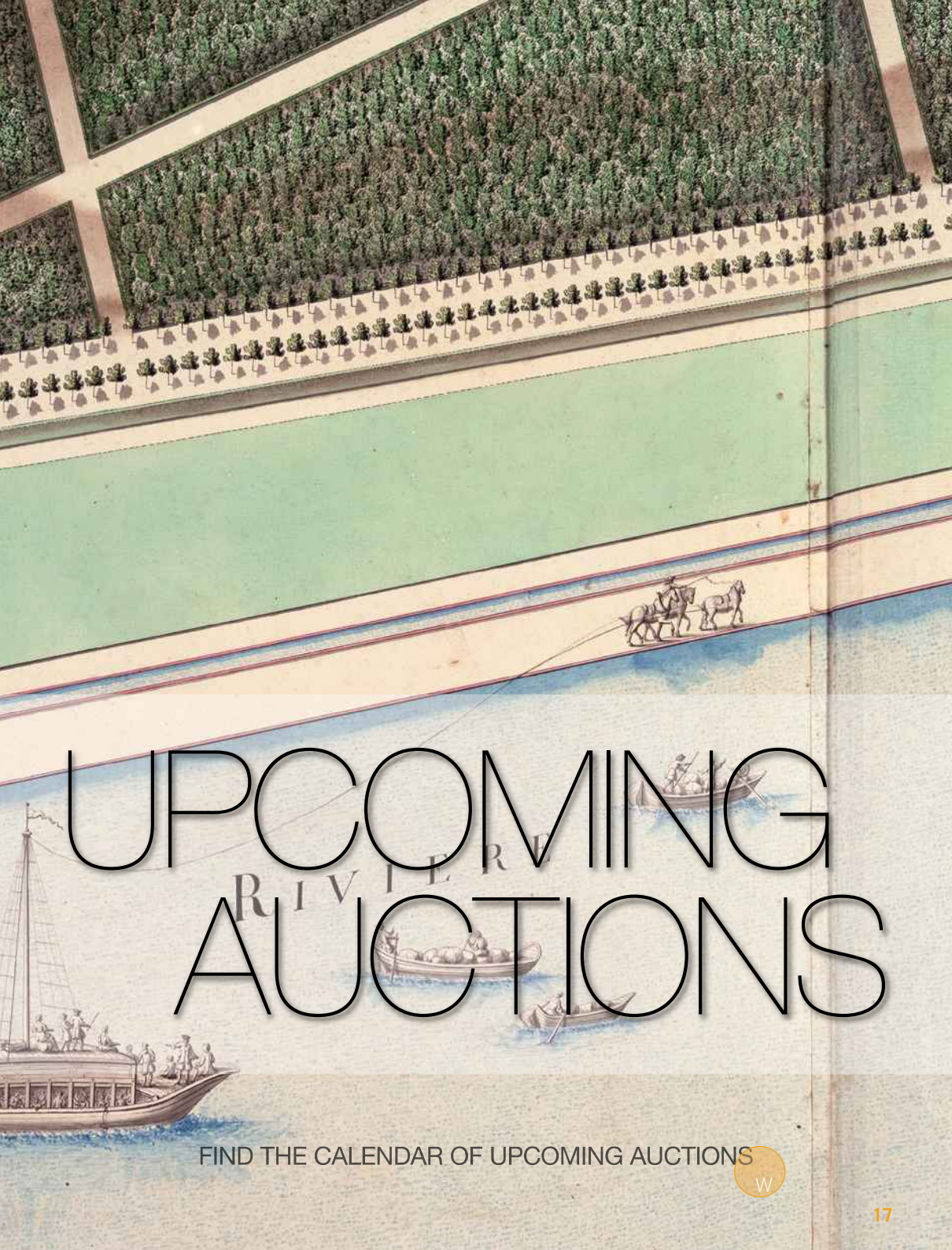
Stéphane Perle Delmas





Jean Chaufourier (1675-1757),
"Recueil des plans, élévations et vues
du château de Petit-Bourg", 1730, in-folio,
including a frontispiece and 25 watercolour
drawings, red Morocco binding with arms
(detail). Estimate: €120,000/160,000.
Paris, 6 March, Alde SVV, see page 36.

S E I N E



UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS

W

France

Automobile duel in Paris

6 FEBRUARY

"Messieurs les Anglais, tirez les premiers!" Nobody yet knows whether the car sale at the Rétromobile fair will be as historic an occasion as the Battle of Fontenoy... But one thing is certain: the British-based auction house Bonhams definitely has the honour of the opening salvo in the bidding battle before its opposite number, Artcurial, in Paris. Like a nod to the age-old rivalry, the very line-up of vehicles smacks off a match between France and England, with a 1947 Delage 3-litre competition car (€1.1/1.7 M) facing a 1955 Austin Healey 100S (*illustrated*). Each sports a splendid racing record and an

impeccable history. The former, a legendary Barchetta, showed its paces with some outstanding drivers during the 1947-1949 seasons in several Grand Prix, including the celebrated 24 Hours of Le Mans. Meanwhile, the latter began its career burning the tarmac in America with Robert (Bob) Fergus at the wheel, before zipping around the Mille Miglia more recently, after being restored by Healey specialist Steve Pyke. Also at the starting line is a Ferrari, that was taken to fourth place in the 1984 F1 World Championship by Michele Alboreto (€400,000/600,000). This will be competing with a Porsche 911 speedster narrow body, which has only had one owner since it came off the production line in 1989, and has 650 km on the clock (€100,000/150,000). These two sporting icons, both in excellent conditions, are just waiting for the signal at auction to purr off to their next owners...

1955, Austin Healey 100S.
Estimate:
€580,000/760,000.





1929, Alfa Romeo 6C 1750 SS.
Estimate: €1.4/1.8 M.





7-8 FEBRUARY

Fair play decrees that the second round of car sales at the Grand Palais should go to Artcurial, shaping up for a sale of 10 exceptional vehicles, each worth over a million euros. Enthusiasts preferring names to figures will note that some of these mechanical marvels have belonged to celebrities like Ringo Star, Brigitte Bardot and Steve McQueen. There is something for everyone, then, especially since the dispersion is lasting two days. The first will be an occasion to appreciate the variety of Ferrari's output. From the 1953 166 MM Barchetta with its elegant body by Oblin in a red-striped dark matt grey that makes it unique (€2.9/3.5 M) to the hydroplane produced by the shipyard of Guido Abbate in 1954 with a Formula 1 engine (€400,000/600,000), there is but a single watchword: to be first! Collectors can travel back in time to the Thirties with a Bentley 8L sportsman coupé, with a body designed by Gurney Nutting and a panoramic sun roof (€2.5/3 M), or a Delahaye 135 sport roadster that lived through the Resistance in Haute-Savoie, presented in its original condition and going for between €450,000 and 650,000. They will also linger over an older car, a 1929 Alfa Romeo 6C 1750 SS that still has its original body (€1.4/1.8 M)... The next day, in fact, the rallying cry of "solo Alfa!" will incite fans of the Milanese brand to make eyes at 44 of the carmaker's automobiles. Most post-war models will be represented, from the Alfa Romeo 1900 super to the TZ1, mainly thanks to a transalpine collector who is selling his collection.

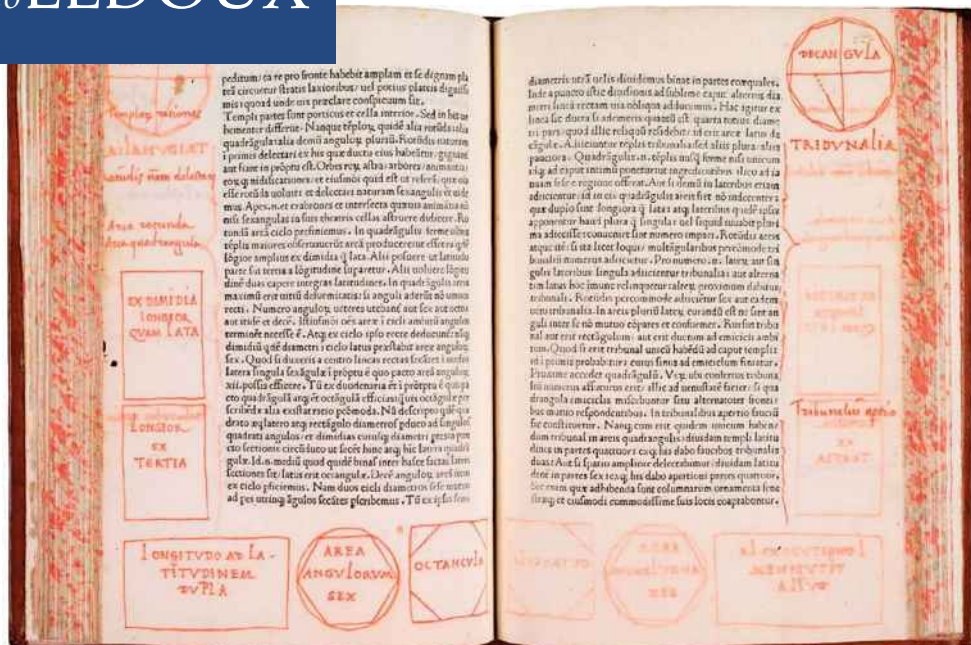
Sophie Reyssat

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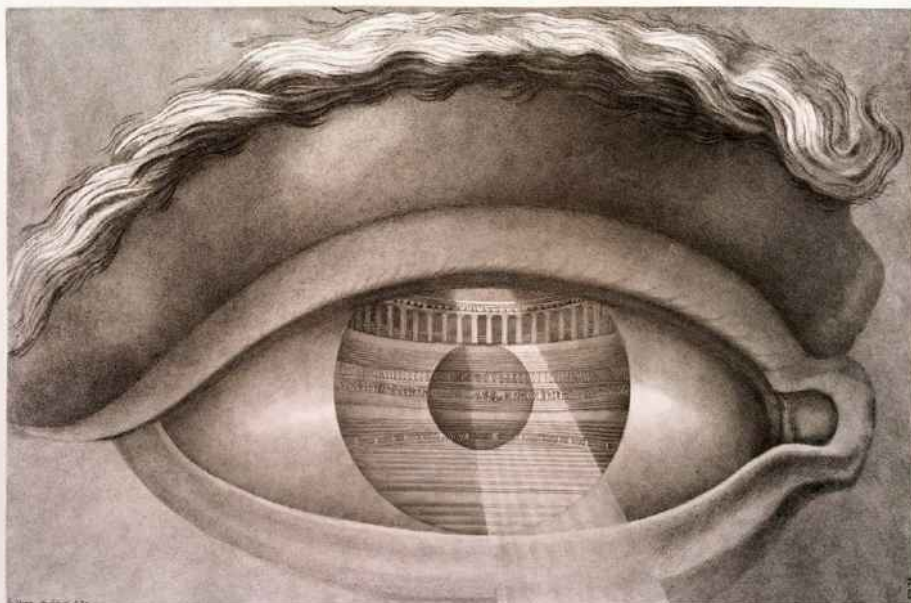
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*Paris, H. L. Perronneau,
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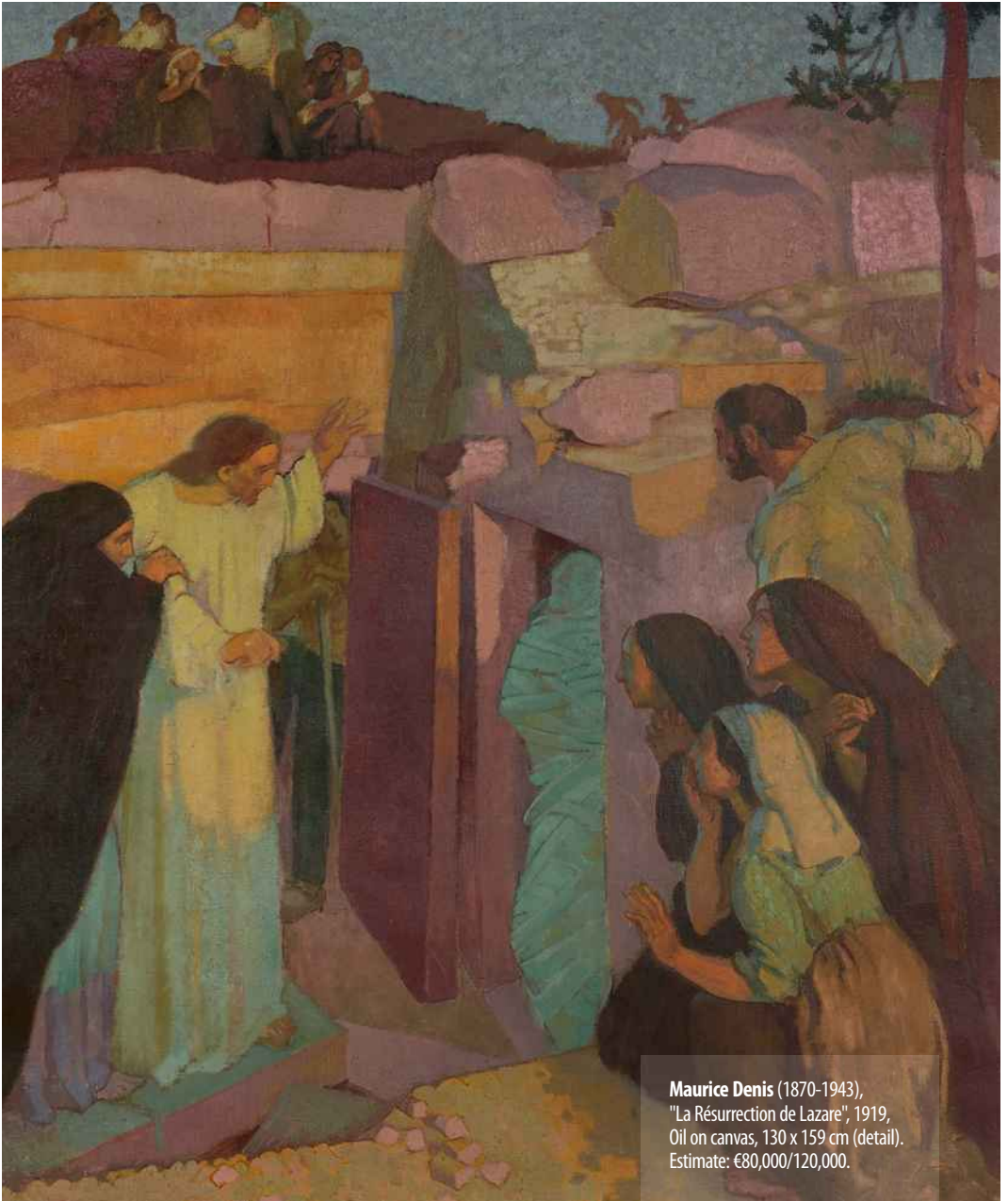
From the former Thomas collection

12 FEBRUARY

Behind every great artist stands a patron, a tireless promoter of the work of another, who, through assiduous or compulsive collecting, ends up by belonging to the patron... – in a way. Maurice Denis, the “Nabi aux belles icons” (prophet of beautiful icons), was supported by Gabriel Thomas, a rich financier and shrewd businessman, to whom we owe the completion of the Eiffel Tower and the Théâtre des Champs Élysées in Paris, among other things. Thomas, who had a profound faith, like his friend, built up one of the finest collections of the painter: some 120 works. He notably commissioned Maurice Denis to provide the decoration for his house in Meudon, from which comes the masterpiece “L’Éternel printemps” of 1908. At a sale being staged on 12 February by the Beaussant Lefèvre auction house in Paris, there will be a selection of major works from the former collection of the finan-

cier, who died in 1932. Most have remained with his descendants. One of them is an “Annonciation à Fiesole” dating from 1898, which has a sketch for “Marthe et Marie” on the back: a painting now in the Hermitage Museum in Saint Petersburg. This was one of Maurice Denis’ favourite themes (the catalogue lists around forty). Here the setting is the terrace of the Villa Papiniano in Fiesole, owned by his friend the composer Ernest Chausson. The painting was exhibited at Durand Ruel, and bought in 1899 by Baron Denys Cochin (750 francs). In 1908, it joined Gabriel Thomas’ collection (€180,000/220,000). The later “Christ aux enfants et le Drachme du Tribut, au Yaudet” from 1922, an egg tempera showing the influence of the Italian Primitives on the artist’s work, was sold the same year it was painted, for 9,000 francs by the Druet gallery. On 26 February 1925, it too joined the Thomas collection (€60,000/100,000). Meanwhile, “La Résurrection de Lazare” from 1919 (*see illustration*) was bought directly by Thomas that year (€80,000/120,000). The work is a magnificent testimonial to Denis’ talent for staging religious episodes in a real landscape, creating works that are in the end timeless.

Stéphanie Perris-Delmas



Maurice Denis (1870-1943),
"La Résurrection de Lazare", 1919,
Oil on canvas, 130 x 159 cm (detail).
Estimate: €80,000/120,000.



16 AND 17 FEBRUARY HD ○

Bernard, Metzinger and Jongking

This work by Émile Bernard, dated 1935, is one of the painter's late works. His Pont Aven period ended with his journey to the Orient, and on his return, Bernard turned to the great classical painting style. In the Thirties, he painted not only frescoes in the apse of the church of Saint-Malo-de-Phily, but also more "commercial" works like still lifes and portraits. In his still lifes, without returning to the Synthetism of the Pont Aven years, he went back to the use of colour, using simple media like cardboard, which gives a rough aspect to his paintings. Here the artist depicts a glass, a porcelain jar, a teapot, and a gold tray, whose radiance is strikingly set off by a tablecloth in powerful greens. With an estimate of €4,000/6,000, this work is one of the paintings up for sale at Vendôme with the Rouillac auction house. Enthusiasts can also buy a landscape by Jean Metzinger from 1903-1904, which belonged to the Georges Thomas collection (€12,000/15,000), or a "Clair de lune sur un canal, Dordrecht" by Jongking, dating from between 1888 and 1890 (€5,000/7,000).

Stéphanie Perris-Delmas



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section 2



detail section 1



section 1



detail section 2

TWO IMPORTANT SECTIONS OF SCROLL NUMBER VI

Ink and colour on silk, the Kangxi Emperor's Southern Inspection Tour, Nanxun Tu, by Wang Hui (1632-1717), China, Qing Dynasty, Kangxi period (1691-1697) - Height : 68 cm - Length : 2m58 and 3m28. From a french private collection

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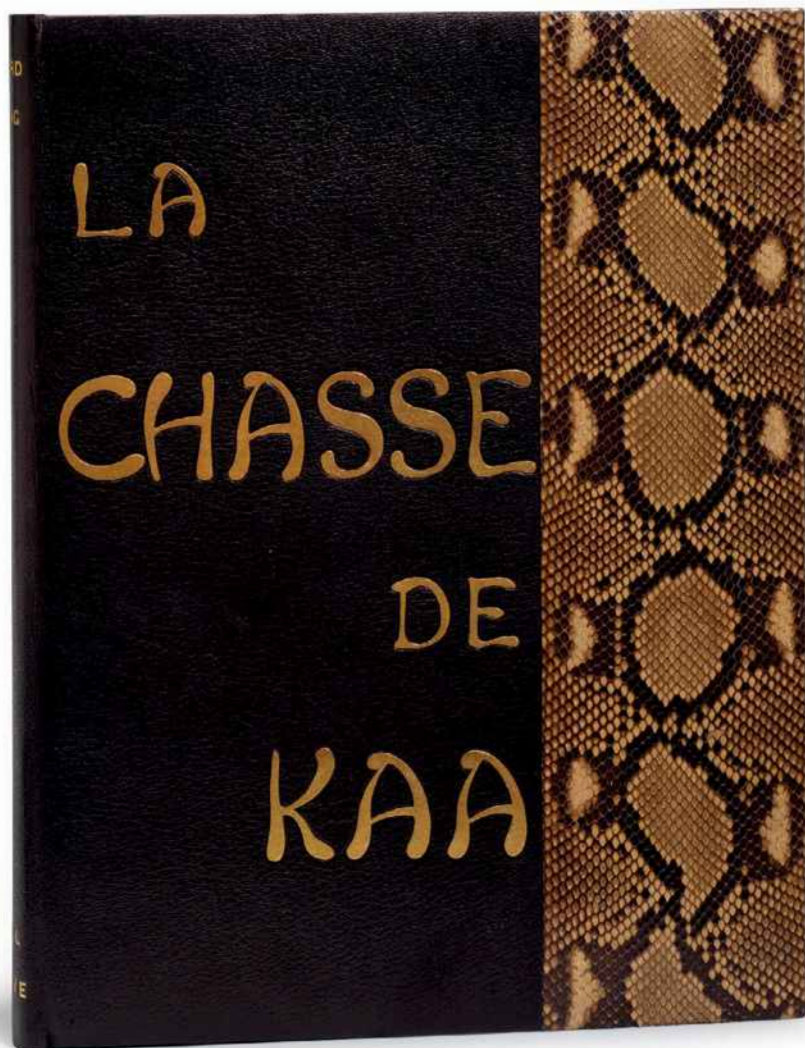
Expert : Philippe Delalande - delalande.philippe@neuf.fr

W.V Bouguereau collection

20 FEBRUARY

Art Deco period bindings are highly sought-after by bibliophiles, so many will be flocking to this Lyon sale (Lyon Presqu'il auction house. Bérard-Péron Schintgen) dispersing the collection of William Vincens Bouguereau (1880-1963), grandson of the Lyon painter William Bouguereau. Fifty years after his death, his heirs are selling his library. This is manna from heaven for lovers of antique and modern illustrated books, especially as most of the latter are the work of famous figures like Marot-Rodde (over 70 books). As we know, this artist only worked for a short period, during the Twenties and Thirties. Other well-known names include Vermorel, Devauchelle, Maylander and Marius Michel. Another strong point of the sale is the highly attractive estimates. Tribute is paid to the older generation, with

an in-4 volume of the "Annales du règne de Marie-Thérèse, impératrice douairière, reine de Hongrie et de Bohême, archiduchesse d'Autriche" by the Abbé Fromageot, published in Paris in 1775 by Prault, estimated at €2,000/3,000. Meanwhile, the four volumes of "Fables choisies, mises en vers" by Jean de La Fontaine, published in Paris between 1755 and 1759 by Desaint & Saillant and Durand, should fetch €8,000/12,000. We now move onto modern illustrated books with a unique Paris edition from 1936, limited to 126 copies, of "Sud-Marocain. Grand Atlas. Anti-Atlas" written by Général Catroux, and embellished with a magnificent series of thirty coloured woodcuts by Théo Schmied after paintings by his father, François-Louis Schmied (€3,000/5,000). The latter produced these illustrations in 1934-1935 during a journey to Morocco. But Danuta Cichocka's latest book has recently sown confusion in the little world of bibliophily. According to the author, Schmied subcontracted the production of a number of his works to Gustave Miklos, including several illustrations for "Sud-marocain" and the original gouache

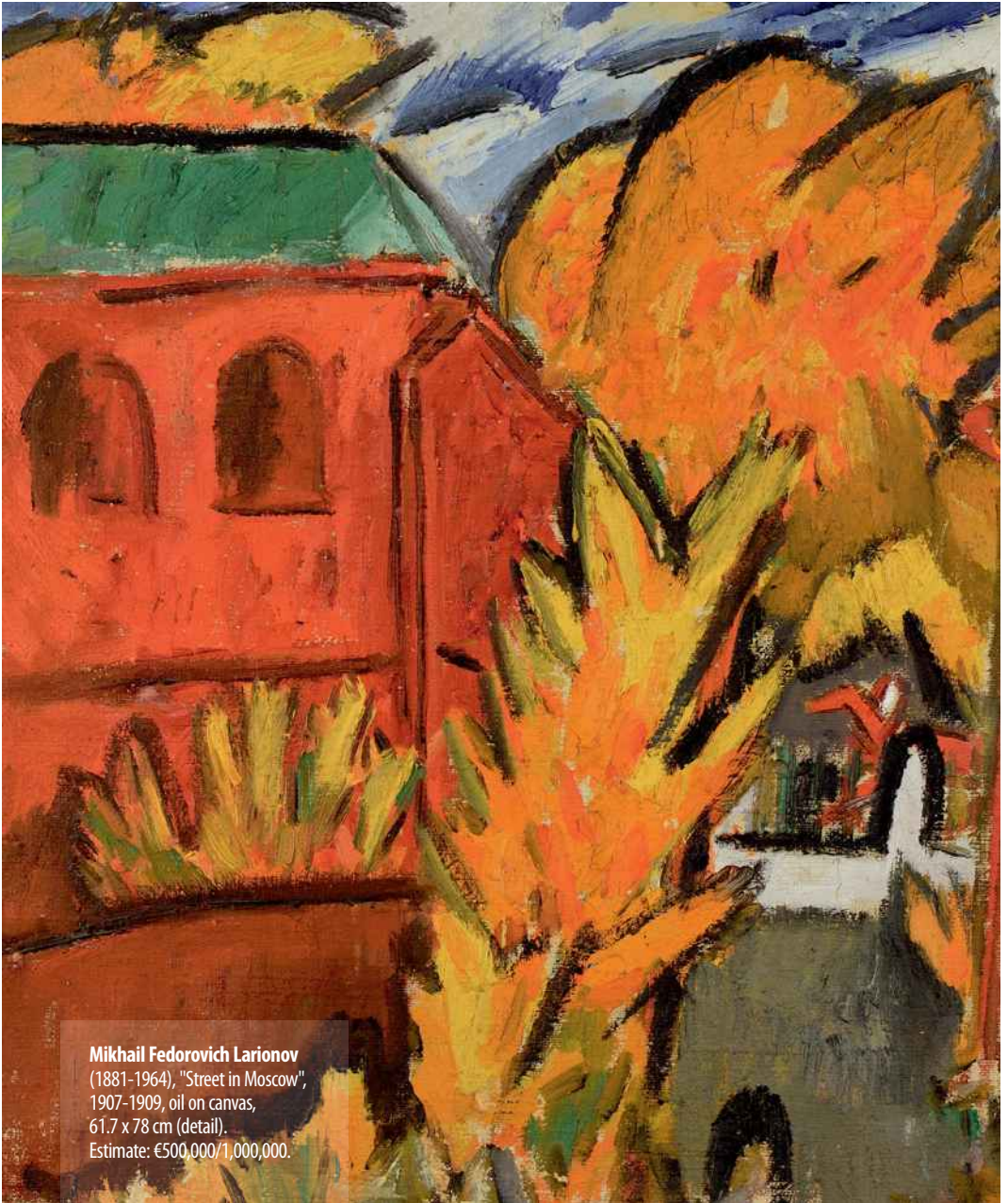


Rudyard Kipling, "Kaa's Hunting", Paris, Javal & Bourdeaux, 1930, binding signed in gold in a Marot-Rodde case, illustrations in colour and gold by Paul Jouve. Estimate: €3,000/5,000.

accompanying this copy. Among the bindings by Marot-Rodde, we can mention "Kaa's Hunting" by Rudyard Kipling, published in Paris in 1930 by Javal & Bourdeaux in full morocco with a wide band of snakeskin. This copy, featuring an original drawing, is embellished with colour and gold illustrations by Paul

Jouve (*illustrated*). Kipling's "The Jungle Book", printed in a run of 125 on Arches vellum, is one of the most sought-after books around. So you will need €10,000/15,000 for this copy with a binding by Devauchelle and illustrations by Paul Jouve, with woodcuts by François-Louis Schmied.

Caroline Legrand



Mikhail Fedorovich Larionov
(1881-1964), "Street in Moscow",
1907-1909, oil on canvas,
61.7 x 78 cm (detail).
Estimate: €500,000/1,000,000.

A Larionov from 1907-1909

Larionov's first paintings have all the Impressionistic lightness of a Bonnard. Before discovering the Western avant-garde, the Russian painter often went to Tiraspol to visit his grandparents, where he painted landscapes and everyday objects. The influence of Picasso and Matisse can be seen in his abandonment of perspective and tight compositions. In the years from 1907 to 1909, numerous exhibitions were held in Moscow, Saint Petersburg, Odessa and Kiev. Larionov and his companion Goncharova, together with the Burliuk brothers, were often their initiators, channelling modes of expression drawn from popular culture, such as "luboks", icons, embroidery, children's drawings and an omnipresent polychromy. They wanted to turn away from "great art" by means of trivial subjects with an underlying humour, and through deliberate clumsiness in the composition which, as here, seems made up of isolated motifs tacked onto one another in a precarious equilibrium. In this urban scene, the palette of yellows, oranges and reds sets the emerald green

24 FEBRUARY

roof of one house and the purplish-grey façade of another aglow, unifying these disparate elements. In the centre, a white space emphasised with black draws the eye to what seems to be a figure behind a window. Up for sale on 24 February in Lyon (De Baecque auction house), this painting is probably the one exhibited as no. 52 at the Society for Free Aesthetics in Moscow, when one hundred and twenty-four paintings produced by Larionov since 1905 were featured. The 1911 year, also marked the creation of the group called "the Donkey's Tail", bringing bold young artists like Tatlin and Malevich together around him. The start of an unprecedented pictorial revolution...

Anne Foster



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26 FEBRUARY HD

Carré d'As

Lovers of fine wines have a date in Paris at the Tajan auction house premises – not for a tasting session, but to try and land some truly choice bottles. There should be plenty of them battling for a Carré d'As case of vintage 2000 Châteaux Margaux, Latour and Haut Brion, some premier cru Margaux, Pauillacs and Pessac-Léognans and several Petrus and Pomerols: a lot with an estimate of €23,000/25,000. Another top-quality selection comes with ten bottles of Château Haut-Brion, premier cru Pessac-Léognan from 1945, worth €19,000/22,000. For twelve bottles of Château Yquem, premier cru Sauternes of 1988, plan to spend between €3,000 and 4,000; likewise for four Château Lafite-Rothschilds, premier cru Pauillac, of 1953.

Stéphanie Perris-Delmas



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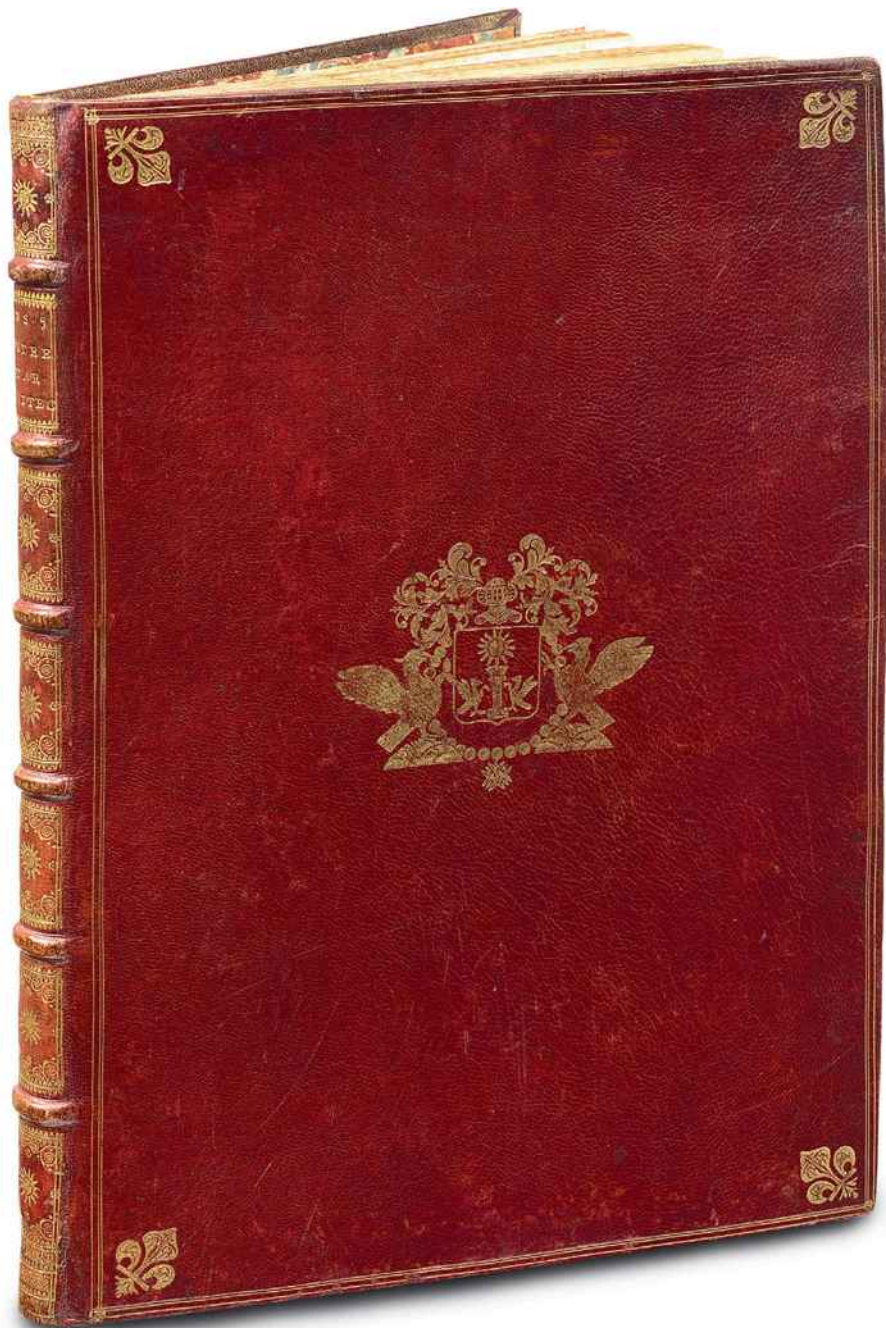
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From Vitruvius to Ledoux

6 MARCH

Paris has a name as one of the chief bibliophily markets, if not the very top. So it is quite natural that it should be the stage for a sale coming up shortly, which can be described, without exaggerating, as a major event. "This library, built up over more than sixty years, contains some of the most significant texts on the history of Western architecture, from Vitruvius to Ledoux, in all the major editions, and in tip-top condition," says Bertrand Meaudre, the delighted expert for the collection, working in partnership with the Alde auction house. The sale will be a red-letter day, there's no doubt of that. Such a collection in this field has not come on the market since the dispersions in Paris of Fernand Pouillon's collection (1984, 1985 and 1986), and before them, of Emilio Terry's (1972). The "Architecture" sale staged in London in September 1988 at Christie's was not in the same category. As a result, the

select world of bibliophiles is highly excited. This is understandable, as most of the books in the sale are "unknown to or forgotten by the market", says our expert, who has already received visits from several international collectors. Major institutions are also lining up, hoping to land one of the 148 lots. Of course, the collection of twenty-one works (Roman impression) by the genius Piranesi, with an estimate of €600,000/800,000 (illustrated page 39), looks set to be the highlight of the sale. It contains over 800 engravings, mostly views of Rome, in exceptional condition. They were collected by Charles-Nicolas Duclos-Dufresnoy, a major art lover. At the auction of his estate held on 28 August 1795, the catalogue pointed out that a collection of this calibre was "very difficult to assemble" and that "the choice of prints made it extremely valuable". The other six-figure estimate in the catalogue (€120,000/160,000) is for the "Recueil des plans, élévations et vues du château de Petit-Bourg" by Jean Chaufourier, in a binding attributed to Padeloup (illustrated page 16). This remarkably fresh-looking book was produced for the Duc d'Antin, Louis-Antoine de Pardaillan de Gondrin, who was Louis XIV's Superinten-



Vincent Scamozzi,
"Les Cinq ordres
d'architecture", Paris,
J.-B Coignard 1685,
in-folio, red morocco
with the arms of Jules
Hardouin-Mansart,
420 x 281 mm.
Estimate:
€15,000/18,000.

dent of the Bâtiments du Roi, and thus of Versailles, no less! This library, which looks like a remarkable lesson in architecture, also contains the first book on architecture ever printed – naturally described first in the sale catalogue, as it should be. This 1485 editio princeps of "De Re Aedificatoria" by Alberti, with an 18th century binding, contains numerous annotations in sanguine by a hand that has not yet been identified, but dates from the first half of the 16th century (€40,000/60,000). It is followed two numbers later by Vitruvius's celebrated treatise, which passes down knowledge of Classical architecture. His "De Architectura" influenced the greatest builders of the Renaissance. This second edition – extremely rare, as the catalogue tells us – is still in its original binding, which has acquired a glorious patina over time (€70,000/90,000). It comes from the library of the American architect William Gedney Beatty, who bequeathed it to the Metropolitan Museum of New York. Incidentally, it is stamped "Metropolitan duplicate, 10/7". Although not possessing the historical value of this reference work, Vincent Scamozzi's book "Les Cinq ordres d'architecture" published in Paris in 1685, is remarkable for being the copy that belonged to Jules Hardouin-Mansart, with the architect's coat of arms: the only known book carrying his blazon (illustrated page 37). It was subsequently owned by Alexander Mikhailovich Galitzin, a diplomat and vice-chancellor of the Russian empire, whose collection of works and precious books was dispersed in several sales (€15,000/18,000). Russia is also associated with another first edition: "L'architecture considérée sous le rapport de l'art" by Claude-Nicolas Ledoux, dedicated to the Emperor of All Russia (€40,000/60,000). The famous architect, who designed the royal saltworks at Arc-et-Senans, had sent numerous drawings to Tsar Paul I, a great admirer of his work, who agreed to be the dedicatee of his book. This sums up Ledoux's work and thinking on his utopian city of Chaux, a functionalist project before its time, which placed man at the centre of architecture – a science that reads like the great book of humanity, to quote a certain Victor Hugo.

Stéphanie Perris-Delmas



Giovanni Battista Piranesi, collection of 21 works, Rome (1748-1778), French binding of the period, 828 engravings, Roman impression. Estimate: €600,000/800,000.



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Paris, 1912, page 276, this piece illustrated on page 277. €25,000/35,000.
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243 MORENO Michel



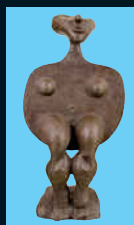
63 ZAO WOU-KI



197 BUGATTI Rembrandt



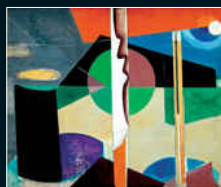
205 HARING Keith



232 TENENHAUS Jacques



219 CARTIER-BRESSON Henri



237 CAHN Marcelle



209 ANDY WARHOL



183 POMPON



251 CRESPIN Joël

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In the world

Impressionist and modern art

LONDON

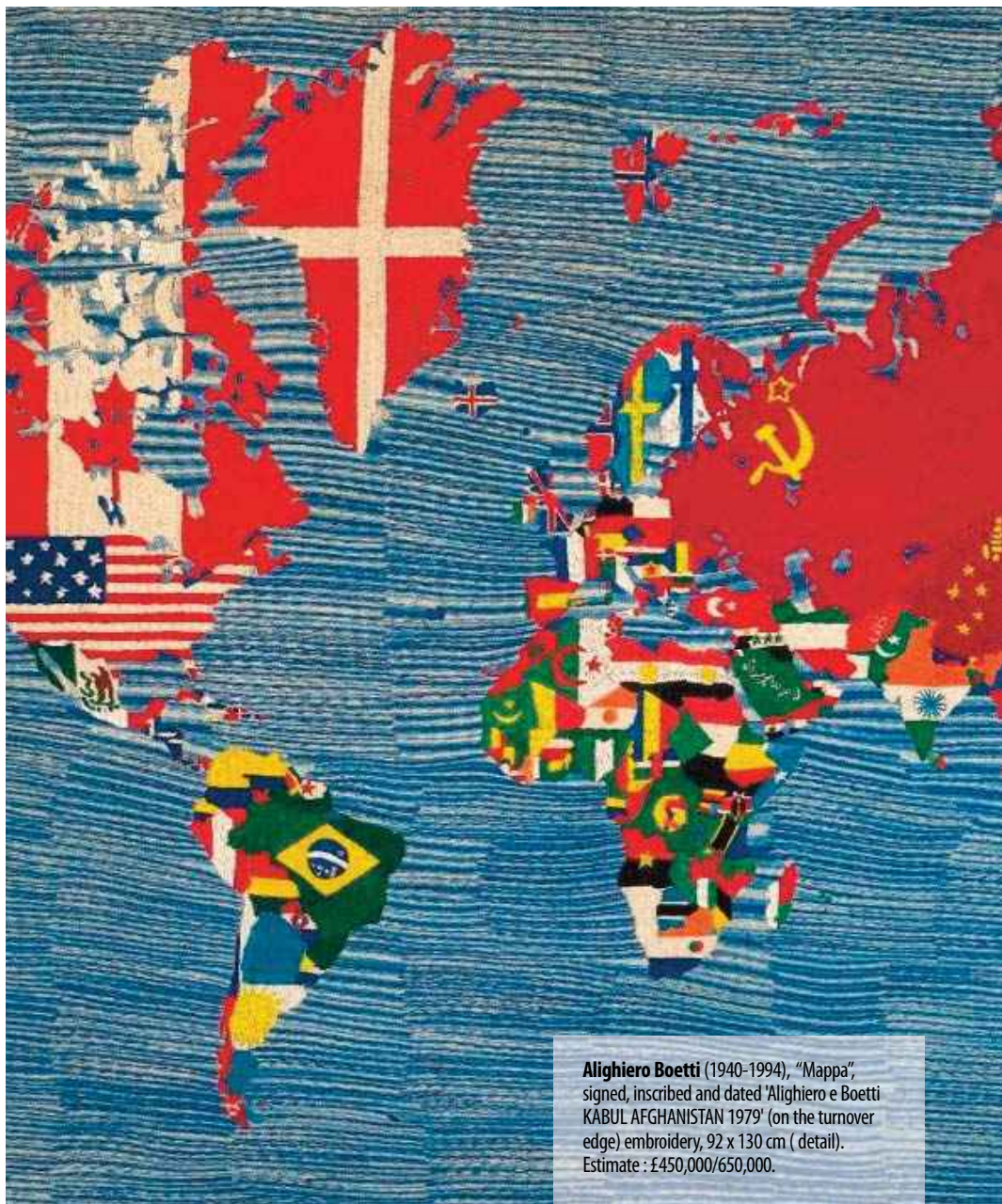
This London sale on 4 February with a little over fifty works is sure to be an epic event in the market (Christie's). Picasso dominates here in terms of both quantity and value, firstly with a superb "Femme en costume turc dans un fauteuil" (1955, 92 x 73 cm, £15/20 M). His other works are spread out between 1937 ("Nature morte au chandelier", 64.8 x 53.3 cm, £2.5/3.5 M) and "Nature morte", 38 x 46 cm, around £1 M) and 1972, with "Tête d'homme" (92 x 73 cm, around £3 M). A magnificent Juan Gris from 1915, "La Nappe à carreaux" (116.5 x 89.3 cm, £12/18 M) has remained in a Swiss collection since 1972: the same provenance as a 1930 Mondrian bought directly from the artist in 1931, "Composition no. 2 with blue and yellow" (50.2 x 50.2 cm, £8/12 M).

Colours that also show to fine effect in "Cylindres colorés", painted by Fernand Léger in 1918 (54.3 x 50.3 cm, £5/7 M), once owned by Louis Carré. Impressionism is represented here by Claude Monet with his "Église de Varengeville, soleil couchant" (1882, £4/7 M), formerly in the Henri Vever collection, and by Pissarro's "La Cueillette des pommes" from 1881 (64.8 x 54.3 cm, £2/3 M). A few years earlier, Cézanne had depicted "Des poires et un couteau" (1877-78, 20 x 31 cm, £2.8/3.5 M). Meanwhile, in the sculpture section, Moore's "Mother and child with apple" (a bronze dating from 1956, produced in an edition of ten, H. 71.8 cm, £2.5/3.5 M) gives precedence to one of Alberto Giacometti's masterpieces, "Three Men Walking" (a bronze cast in around 1951, H. 72.4 cm, £6.2/8 M), being sold by New York's Museum of Modern Art on behalf of its acquisitions fund. By the same artist, "Annette, Venice", is a bronze that belonged to the Maeght collection, dispersed in Paris in 1982 (one of an edition of seven, this dates from 1964, H. 46 cm, around £2 M).

Xavier Narbaits

Tamara De Lempicka (1898-1980),
"La Chemise rose II", signed, oil on panel,
painted in 1928, 41.3 x 33 cm. Estimate :
£2,5/3,5 M.





Alighiero Boetti (1940-1994), "Mappa", signed, inscribed and dated 'Alighiero e Boetti KABUL AFGHANISTAN 1979' (on the turnover edge) embroidery, 92 x 130 cm (detail). Estimate : £450,000/650,000.

Arte Povera

Arte Povera, which emerged in the Sixties, endeavoured to show that the most ordinary materials could become works of art. It exercised a decisive influence on contemporary creation – and still does. This collection, now being sold in London by Christie's on 11 February, was built up over the last quarter-century around the movement. It is the most extensive of its kind, as it ranges from artists who prefigured Arte Povera, like Burri ("Combustione plastica", £1.7/2.2 M) to those influenced by it, from Cy Twombly to Olafur Eliasson and from Anish Kapoor to Thomas Schütte ("Innocenti", a sculpture in various materials of 1994, £450,000/650,000). However, Italian creations dominate, the star piece being "Lei e lui (Maria e Michelangelo)", a collage on polished steel by Pistoletto. This is a self-portrait at the same time, as it shows him with his companion and collaborator Maria Poppi (1968, 230 x 120 cm, £600,000/800,000). Also noteworthy is "Torso di negra al bagno", produced in 1964 by Pino Pascali, which seems to rise out of the

LONDON

ground like some of the works produced later by Maurizio Cattelan. We remain in the realm of sculpture, getting settled in an "Igloo" by Mario Merz (estimate on request) to contemplate "Piede" by Luciano Fabro, a kind of giant bronze talon topped with a blue silk column (c. 1968-71, around £1 M). Not much easier on the purse is "Concetto spaziale, Natura", a terracotta (£700,000/1 M) by Lucio Fontana. Also worth noting: Alighiero Boetti's 1979 tapestry "Mappa" (*illustrated*) and several photographs by the enigmatic Emilio Prini (around £30,000/40,000). There is no doubt that this highly consistent collection has a modern spirit that will surely leave no enthusiast unmoved.

Xavier Narbaitz

NEW YORK HD

Diodato's collection

On 27 February, the New York auction house Swann Galleries will be hosting a sale devoted to Bill Diodato's collection of photographs and photobooks. A well-established photographer based in the city, Diodato's experience in this field shines through with this collection of exceptional works by Irving Penn, Hilla Becher, Bernd and many others. Expected to do particularly well is 'Vinland' (shown here) by Sally Mann, best known for her large black and white photographs (\$14,000/18,000). Diodato's assortment of photobooks – a collection he began in 1990 to explore the aesthetics of photography – is just as impressive, notably Brassai's "Paris de nuit", expected to sell for \$3,000 to \$4,500.

Natalie Russell



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LISBON HD

“Maileryn”

If you're searching for originality, you need look no further than the Modern and Contemporary auction taking place on 13 February at Veritas auction house. Highlights include “Maileryn”, an image taken from the cover of Norman Mailer’s biography of Marilyn Monroe and altered by Brazilian artist Hélio Oiticica and filmmaker Neville D’Almeida. In 1973 and 1974, this duo took a new avant-garde approach to film and contemporary art by editing images of famous people, mainly by outlining facial features with lines of cocaine, and projecting them in rooms called “Quasi Cinemas”. One of the twelve prints of the Monroe image, produced some 30 years after its display in the Quasi Cinema series, is expected to sell for €15,000 to €20,000.

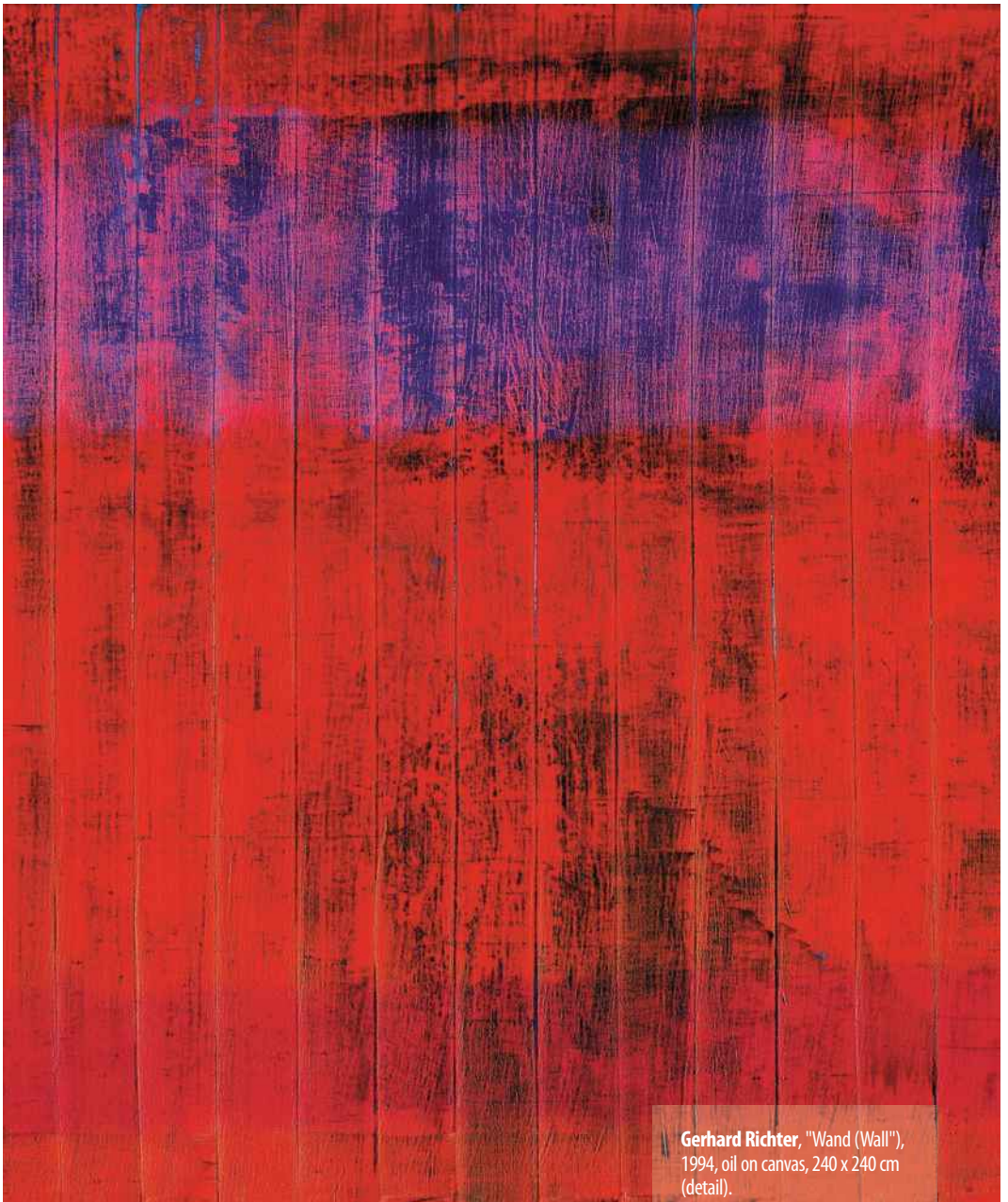
Natalie Russell

Twombly, Richter and Freud

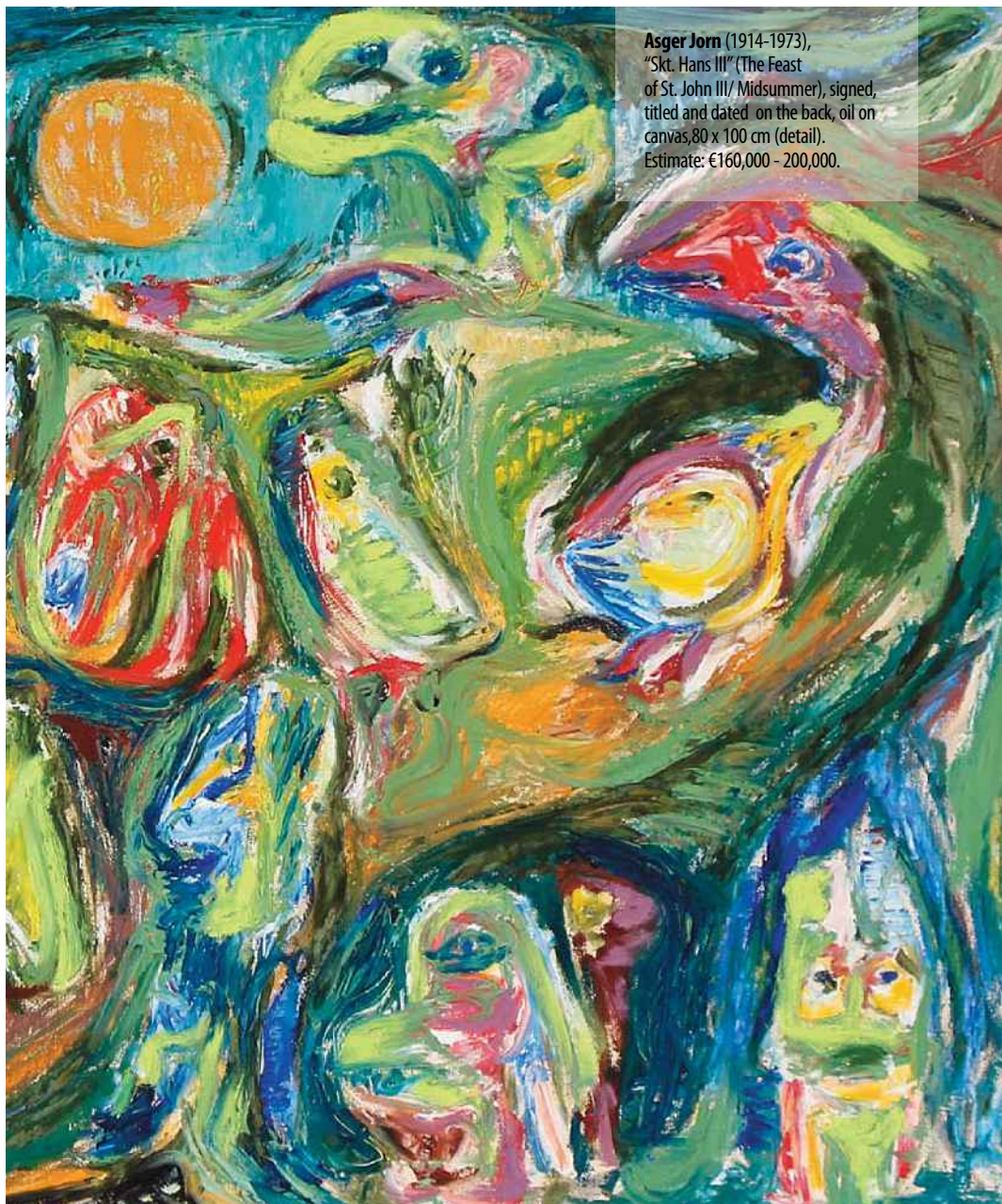
LONDON

We shall only mention three works in this major sale on 12 February, because all three are highly significant in the output of their respective artists, and are likely to fire bidders travelling especially to London (Sotheby's) for the occasion. First of all, we have "Lycian" (100 x 70 cm, £1/1.2 M), a drawing from 1982, which in its uncompromising dryness sums up all that is admirable in Cy Twombly. Completely different, and painted twenty years earlier, we find Lucian Freud's "Head on a green sofa" (£2.5/3.5 M). This is an intimate portrait of Lady Lambton – the kind of highly original figure you only find in Great Britain – who played a major role in the artist's

life for a quarter of a century, introducing him to London society and helping him to establish his reputation as the "Master of figuration". In contrast, the third work, a very large, totally abstract piece from 1994 by Gerhard Richter, "Wand (Wall)" (240 x 240 cm) is expressed in vibrant blues and reds echoing Rothko's paintings of a generation earlier. The artist kept this painting with him for fifteen or so years, considering it a significant milestone in his work, and only let it out of his sight for a few major exhibitions. No estimate has been given for this masterpiece of abstract expressionism, although it is thought it may sell for over £15 M. **Xavier Narbaits**



Gerhard Richter, "Wand (Wall)",
1994, oil on canvas, 240 x 240 cm
(detail).



Asger Jorn (1914-1973),
 "Skt. Hans III" (The Feast
 of St. John III/ Midsummer), signed,
 titled and dated on the back, oil on
 canvas, 80 x 100 cm (detail).
 Estimate: €160,000 - 200,000.

Asger Jorn centenary

COPENHAGEN

March marks the 100th anniversary of Asger Jorn, one of Scandinavia's most celebrated 20th century artists. On 4 March, to honour the artist's life, the Danish auction house Bruun Rasmussen will be holding a sale dedicated to his innovative work. As one of the co-founders of the CoBrA movement, Jorn set out to create new art that people could relate to by taking everyday themes such as life, death and love, and incorporating them into the imaginative, liberated style seen in children's drawings and primitive folk art. This novel approach and spontaneous style truly revolutionised painting during World War II and immedia-

tely afterwards. For this reason – and given the success of previous sales of the artist's work at Bruun Rasmussen – there are high expectations for this sale. The star piece, shown here, is "Skt. Hans III" (The Feast of St. John III), expected to sell for between €160,000 and €200,000. Along with Bruun Rasmussen, the Louisiana Museum of Modern Art is currently celebrating Jorn's centenary with the exhibition "Jorn and Pollock" (ending on 23 February), also dedicated to American artist Jackson Pollock, who greatly influenced the development of spontaneous abstract art.

Natalie Russell

By Nate Lowman

LONDON

With this prestige sale on 10 February in London, the Phillips auction house is putting up an extremely "specialised" offer, with only 35 lots. Artists include the almost ancestral figures like Kazuo Shiraga with "Nagame seshi ma ne" (1960, 92 x 67.5 cm, £250,000/350,000), Michelangelo Pistoletto with "Uomo con gli stivali al telefono" (1970, painted fabric on steel plate, 230 x 120 cm, £350,000/450,000), Andy Warhol with "One Multicoloured Marilyn", produced between 1979 and 1986 (45.7 x 35.2 cm, £600,000/800,000) and Rosemarie Trockel with

"Untitled", a knitted wool panel dating from 1987 (100 x 80 cm, £60,000/80,000). Although we can also note a Richter of 1992 ("Abstraktes bild 776-1", 92 x 82 cm, around £2 M), most of the works on offer are undeniably contemporary, with several executed after 2005. For example, "Infinity nets OPQR" (259 x 194 cm, £400,000/600,000) by Yayoi Kusama dates from 2007, like Urs Fischer's "Cutting a cake with a hammer" (110 x 70 x 70 cm, £250,000/350,000) and Damien Hirst's diptych "Night follows day" (260 x 442 cm overall, £500,000/700,000).

Xavier Narbaits



HD

>

Nate Lowman, *Untitled (Marilyn)*, 2011, oil and alkyd on canvas, 152 x 101.9 cm.
Estimate: £400,000/600,000.

BOSTON



A work by Harry Bertoia

February commences with an auction of American and European works of art held at Skinner (7 February). Highlights include a maquette, shown here, by artist, sculptor and furniture designer Harry Bertoia, who was commissioned by friend and architect Eero Saarinen to create an altar screen for the Massachusetts Institute of Technology's Kresge Chapel. Stretching from the ceiling to the floor of the chapel, the screen, made of vertical rods and small gilt metal plates, stands directly under an oculus window – the only window in the chapel – and creates a strikingly beautiful rippling light effect. The maquette comes from a collection belonging to Robert Bradford Newman, a co-founder of Bolt, Beranek and Newman Inc., who collaborated on the acoustical engineering of the Chapel. One of the first commissioned site-specific architectural pieces by Bertoia, it is expected to sell for \$70,000/90,000.

Natalie Russell





SWANN
AUCTION GALLERIES



Wassily Kandinsky, *Kleine Welten IV* (detail), color lithograph, 1922. Estimate \$15,000 to \$20,000.

19th & 20th Century Prints & Drawings

March 6

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Ms Anna Delafrange

Firenze

Celebre Canzone.

AUCTION RESULTS

arrivo e voi ve la godete in sfaccato,
E' il luogo però ch'io sappia se venite e
L'epoca precisa, sapete che li ho organizz
gando dalle Signore di Lettanti di Musi e
di Bologna una grande Accademia al
Teatro Comunale che avrà luogo il 10 d
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< €100,000

In France



HD



A €44,400

French school, "Vanity", panel, around 1850,
68 x 83 cm.

Lyon, 15 December 2013.
Chenu - Bérard - Péron SVV.

B €72,429

Kovch in silver and cloisonné polychrome enamel
work (720g brut, L. 24cm), Moscow hallmark for
years 1899-1908.

Paris, Drouot, 18 December 2013,
Baron - Ribeyre & Associés SVV,
Farrando - Lemoine SVV.



D

C €37,500

Zenith, 1920, gold pocket watch with enamel work
and diamonds, made for King Alexander of Yugoslavia
(1888-1934).

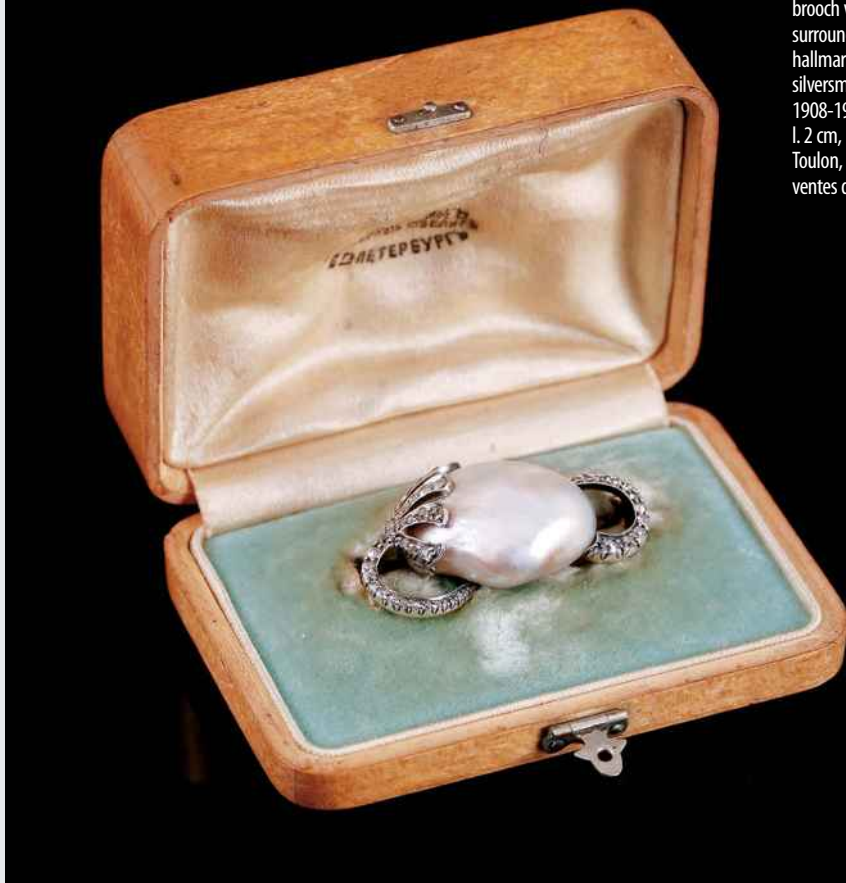
Cannes, 31 December 2013, Besch Cannes
Auction SVV.

D €45,903

Venice during the 18th century, mirror made from
carved wood, 189 x 132 cm.

Paris, Drouot, 18 December 2013, Massol SVV.

C



House of Bolin, gold corsage brooch with baroque pearl surrounded by diamonds, hallmarked by Bolin silversmiths, Saint Petersburg, 1908-1917, l. 2 cm, h. 3.5 cm, 8.6 g. Toulon, 7 December, Hôtel des ventes de Toulon SVV.

€44,400

This ravishing brooch estimated at around €5,000 came from a Toulon collection. The original rectangular case is lined with ivory silk and sky blue velvet, and has the stamp of "Bolin Saint Petersburg", surmounted with the imperial eagle. This company developed in the mid-19th century under Carl Edouard Bolin, the son of a captain in the Swedish navy. He was accredited supplier to the court by Tsar Nicholas I, a privilege maintained by the company until the end of the Tsarist period. The company branched out into the decorative arts, and set up a subsidiary in Moscow. On the strength of its reputation, it opened further branches in the early

20th century, notably in Stockholm, each one specialising in various areas. The St Petersburg company concentrated on necklaces, cufflinks, pins and, of course, brooches. In this respect, it fulfilled commissions for official gifts offered by the Tsar to his subjects or foreign figures. This brooch, produced in the former imperial capital, would have ornamented the centre of a bodice front. It is a graceful piece: a fine example of the modern style, full of curves and arabesques, and enlivened with a magnificent creamy-white baroque seawater pearl. The surround echoes the singular shape of the pearl, and is embellished with diamond roses.

Chantal Humbert



A



B



C

In a non-specialist sale with Eve at Drouot on 11 December 2013, Chinese art came out on top with the €72,500 obtained by this early 19th century screen in white nephrite, estimated at no more than €8,000. Presented on an exquisite green openwork carved base in zitan wood, box and bone, the plaque (22.1 x 15.5 cm) depicts on one side a woodcutter about to cross a bridge to reach a pavilion, and a herdsman on a buffalo trying to catch his hat, blown away by the wind. The other side is embellished by a quail perched on a rock with a flowering chrysanthemum. Also worth noting: the €28,125 fetched by a large elephant tusk with scenes of horses and warriors carved in China at the beginning of the 20th century.

Sylvain Alliod

**A €72,500**

Screen from the beginning of the 19th century in white nephrit, base made from zitan, boxwood and pierced/sculpted green tinted bone, 22.1 x 15.5 cm. Paris, Drouot, 11 December 2013, Eve SVV.

B €27,400

Schiaparelli; 1940 waistcoat, decorated on the front with white pearls, with copper colour prancing rodeo horses and pearly buttons, labelled SCHIAPARELLI, PARIS. Paris, 23 January 2014, Christie's.

C €57,580

Armand Jonckers (born in 1939), coffee table in nickel silver and transparent resin with inclusions of aluminium and ridges of blue resin, 1982, H. 36.5 cm, diam. 122cm. World record for the artist Paris, 21 January, Piasa Rive Gauche, Piasa auction house.

**D €13,200**

French school, 18th century, follower of Jean-Baptiste Oudry (1686-1755), "Chien à l'arrêt", oil on canvas, 88 x 125 cm. Angers, 11 December 2013. Enchères Pays de Loire SVV.

E €65,183

Auguste Bartholdi (1834-1904), draft for the Statue of Liberty, in situ, facing Manhattan, 1875, charcoal, stump and highlights in white chalk, 85 x 130 cm. Word record for a drawing by the artist. Paris, Drouot, 17 December 2013, Millon & Associés SVV.

**F €6,121**

Megaman X, action game developed and edited by Capcom. Paris, Drouot, 19 December 2013, Millon & Associés SVV.

G €88,800

Boucheron and Paul Legrand, around 1879-1885. Tea/coffee set, silver with niello-work, decorated with figures and plants in silver-gilt and cloisonné enamel, 3 pieces signed "Fic Boucheron", stamped P. Q (Paul Queille). Niort, 7 December 2013. Biard SVV and Deux-Sèvres Enchères & Expertises SVV.



€100,000 - 250,000



HD



A €112,473

Jan Abraham Beerstraten (1622-1666), "Ice-skaters in front of Château de Buren in the snow", canvas, 85 x 131 cm.

Paris, Drouot, 13 December 2013, Millon & Associés SVV.

B €144,000

Louis Valtat (1869-1952), "Les Roches rouges", oil on canvas, 1905, 81 x 101 cm.

Nice, 10 December 2013. Palloc SVV.



C €169,500

René Boivin, around 1937, "Gardenia" corsage clip in platinum and white gold decorated with brilliant cut diamonds onto which two leaf-shaped clips decorated with calibre emeralds can be attached.

Paris, 17 December, Hôtel Marcel-Dassault.

Artcurial - Brist - Poulain - F. Tajan SVV.

D €162,500

Louis XVI style "Bonheur-du-jour" desk, two stamps by Martin Carlin and Daniel Deloose, satin-wood, rosewood, purple wood and green-tinted wood, panels decorated with Japanese lacquers attributed to Ogawa Haritsu Ritsuo.

Paris, Drouot, 11 December 2013, Delorme, Collin du Bocage SVV.





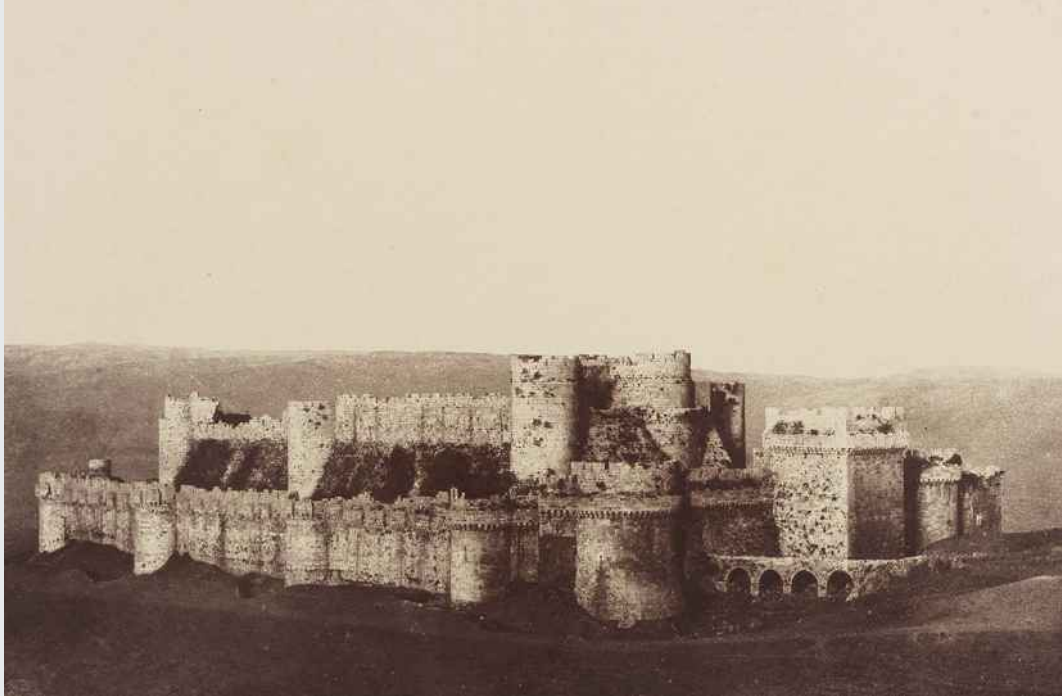
René Lalique, around 1890, butterfly brooch made from gold and silver embellished with brilliant cut diamonds, rubies, sapphires and calibre cut emeralds, the body made from a sapphire and a pearl. Paris, 16 December, Tajan SVV.



€125,714

At first glance, it is not easy to see the hand of René Lalique in this graceful butterfly: such a profusion of precious stones was not really the style of the master of Art Nouveau jewellery, who preferred to use translucent enamels and minerals with a more Symbolist feel to them... But a design reproduced in the catalogue of the exhibition "René Lalique 1890-1912", staged at the Musée du Luxembourg in Paris in 2007, attests to the origin of this brooch. Lalique took part in the Exposition Universelle of Paris in 1889 as a collaborator with several jewellers, including Vever, Boucheron and Bordier. He began his designing career with a jeweller who was a relative, Vuilleret, before being taken on by Auguste Petit in 1881. The following year he set up on his own as a designer and started to work for the top jewellers in Paris. At the National Exhibition of Industrial Arts in 1884,

Alphonse Fouquet was lavish in his praise: 'I did not know of any jewellery designers: here at last, we have one.' A year later, Lalique became a jeweller himself, taking over the workshop of Jules Destapes. But he continued to work for the great names, and thus his own name did not appear on his creations. It explains why this lepidopteran with spring-mounted wings is presented in a box customised for its shape by Ravaut at 15 Rue de la Paix. It was produced in around 1890. Since 1888, Lalique had been much influenced by Japanese art, which set him on the road to naturalism; this piece was a milestone along the way. The designer gradually moved away from historicist inspirations to become the champion of modern jewellery. This gleaming insect could be worn on a bodice or as a hair ornament, thanks to a blond tortoiseshell comb concealed in its case. **Sylvain Alliod**



€201,600

It cost €201,600 to discover the wonders of Syria, Jerusalem, Egypt and Spain... This journey, to the tune of jingling cash, takes place through six albums reunited in five volumes. They contain the 222 photographs selected by Louis de Clercq from those he took in 1859 and 1860 during a trip that began as an archaeological assignment and continued in a less specific fashion. He had the means to be independent, and published his "Voyage en Orient", at his own expense, in a run of only fifty copies. A rarity that explains the price it fetched, especially since this budding photographer was clearly skilled in both the technique and the art of composition! Unlike other photo-reports of the time, usually focused on Egypt and the Holy Land, this one also covers Syria and Spain: a feature due mainly to the origins of the venture. This began when Guillaume Rey, described as "a courageous young traveller" by Félicien de Saulcy in 1866, launched a mission for the scientific study of Crusader castles in Syria. Aged 22, Louis de Clercq, who had been a liaison officer during the Italian campaign in 1858-1859, became the mission's photographer through the intervention of his family.

The journey began in Latakia in August 1859, and finished in Jerusalem in 1860. Now bitten by photography, Clercq continued his innovative journey by taking the first-ever pictures of the stations of the Cross in Jerusalem: the subject of the fourth album. On his return to Paris, he pipped Rey at the post by publishing his pictures of Syrian castles. Rey's book, "Études sur les monuments de l'architecture militaire des croisés en Syrie et dans l'île de Chypre", was only published in 1871. In an article that appeared ten years later, Louis de Clercq described himself as a travelling archaeologist who had made his photographs available to Rey... This brilliant amateur photographer entered politics later on, becoming the député for the Pas-de-Calais region and mayor of his home town, Oignies.

Sylvain Alliod

Louis de Clercq (1836-1901), "Voyage en Orient. Villes, monuments et vues pittoresques", 1859-1860, 6 albums into 5 volumes, 222 prints on Albumen paper, red percaline binding, leather spines. Paris, Drouot, 20 December 2013, Wapler Mica SVV.



A €224,856

Weber I, studio of Friedrich August von Kaulbach (1850-1920), full-length portrait of Empress Alexandra Feodorovna of Russia, 1913, oil on canvas, 230 x 123 cm.
Paris, Drouot, 16 December 2013, Coutau-Bégarie SVV.



B €178,500

Eugène Boudin (1824-1898), "Le Port de Trouville à marée basse", oil on panel, 41.5 x 32.5 cm.
Honfleur, 1 January 2014. Honfleur Enchères SVV.

C €250,000

"Madonna and Child", Flanders, start of the 16th century, soft wood, h. 54.5 cm.
Paris, Drouot, 13 December 2013, Jean-Marc Delvaux SVV.



> €250,000



A

© E.L.C. / ADAGP Paris 2014



B



C

HD

A €287,500

Le Corbusier, Joseph Savina, "LC.JS", Ozon, Opus I, wooden sculpture, 1947, world record obtained for this sculpture of Le Corbusier (Artnet).
Fontainebleau, 21 December 2013, Osenat SVV.

B €258,750

Laurence Jenkell, "Bonbon rouge", unique piece, h. 7m. World record for the artist.
Cannes, 8 December 2013, Cannes Enchères SVV.

C €275,540

China, Yuan era (1260-1368), octagonal earthenware baluster vase made from porcelain decorated with blue under glaze, H. 35cm.
Dieppe, 26 January. Giffard auction house.

D €561,826

Art Deco necklace with alternating gadrooned emerald beads and white gold rings embellished with 8/8 cut diamonds (44 parts), Cartier jewellery case.
Paris, Drouot, 20 December 2013, Pierre Bergé & Associés SVV.

D



This necklace does not have the Cartier signature but is presented in a case customised for its shape bearing the famous company's name: a factor that might explain its price, which soared up to €450,000 after a high estimate of €50,000. Its provenance also suggests a choice origin in terms of jeweller, because it was a gift from Paul-Louis Weiller to his niece - and we know that this captain of industry was hardly stingy... A pioneer in aviation, hero of the Great War, informed bibliophile, expert collector, industrialist, financier and patron of the arts, Paul-Louis Weiller had the means to realise both his ambitions and his desires. Greta Garbo wittily nicknamed this man with ninety-odd residences "Paul-Louis XIV". We remember the €23.7 M (including premium) totted up by a few treasures from his former collection between Tuesday 5 and Friday 8 April 2011.

Sylvain Alliod

Lin Fengmian (1900-1991), "Lotus, Woman with fan", "Opera dancers and actors", ink and colours on framed paper, signed, artist's seal, 67 x 65 cm. Marseille, 19 December 2013, Leclerc SVV.



€1,8M

A series of four paintings from a private French collection, expected to raise around €180,000, smashed their estimate at this Marseille sale dedicated to Asian art when they landed a bid of over a million. They were painted in the middle of the 20th century by Lin Fengmian, one of China's most prominent modern artists, born in Guangdong province. During a seven-year period in Paris, the young artist moved away from ancient Chinese artistic principles as he explored the life of Montparnasse, falling under the spell of Matisse and Modigliani. He returned to his native land in 1926, taking with him Western practices that proved decisive in the reform of art teaching. As director of the fine arts academy of Hangzhou, Lin Fengmian had a considerable influence on the development of contemporary

Chinese art. His students included Zao Wou-ki and Chu Teh-chun. The four paintings here were bought in Hong Kong and Shanghai at exhibitions devoted to the painter between 1955 and 1964. Produced before the Cultural Revolution, they demonstrate the singularity of Lin Fengmian, hailed as a "great master". A "Landscape with lotuses" (an important plant in Chinese culture) and an intimate scene of a "Woman with fan" draw deep from his roots, while the "Opera actors and dancers" evince a successful mix of Cubism and traditional art. With all these qualities, the four paintings were fiercely fought over by ten bidders by telephone and in the saleroom, from Paris and China. In the end they were knocked down by telephone to an informed art lover.

Chantal Humbert

RESULTS

In the world



HD



C \$23,750

A carved and polychromed wing-spread eagle with flag and shield attributed to George Stapf (American, 1862-1958), probably Harrisburg, Pennsylvania, 1890-1910.

New York, 23 January 2014, Bonhams auction house.

A \$665,000

Ruth Whittier Shute and Samuel Addison Shute (1803-1882), (1803-1836)
Portrait of Jeremiah H. Emerson, watercolour, gouache, pencil and ink on paper with applied gold foil, 29.25 x 19 in. (sight), c. 1832

New York, 25 January 2014, Sotheby's auction house.

B €38,000

François Bocion (1828-1890), Swiss school,
«Voiles et vapeur sur le Lac Léman», oil on canvas, 46 x 72 cm.

Brussels, 20 January 2014, Horta auction house.



Collection of autograph letters
(around 230) from Tsars
Nicolas I and Alexander II
and their families.

CHF 743,000

An American journalist sent on an assignment to Russia in 1945 bought a collection of letters which he took back to America. They remained in the bottom of a trunk and nearly half a century later were given by the journalist's widow to a neighbour, who soon realised their value, as they consisted of 230 unpublished letters from the Tsars Nicolas I and Alexander II, no less – many of them written in French. The collection, given an overall estimate of CHF60,000/80,000, sheds new light on the private life of the sovereigns, hence the price finally obtained on 12 December at the Geneva auction house: CHF743,000. Another fine bid went to a gold snuffbox (250 g), embellished with diamonds (37 ct) featuring a miniature of Alexander I, who had given the object to Prince Canuto. This fetched CHF522,000: apparently a record for a box of

this period. Further testimony of imperial largesse came in the form of a pair of Medici vases (h. 66 cm) decorated with reproductions of Dutch paintings on a gold background: objects commissioned from the Saint Petersburg imperial manufactory by Nicolas I for his sister-in-law. The vases aroused keen competition, and were finally knocked down for CHF1.58 M, three times their estimate. However, an album containing 33 photographs that had belonged to Alexander III was withdrawn from the sale. This was saved from the fire at Gatchina Palace in 1944 by O. Hoffman, who kept them during his imprisonment in Russia until 1947. The photographs were claimed by the Consulate General of Russia in Switzerland. So though he saved them, the German soldier did not become their owner...

Xavier Narbaitz

Books and Manuscripts

TRENDS

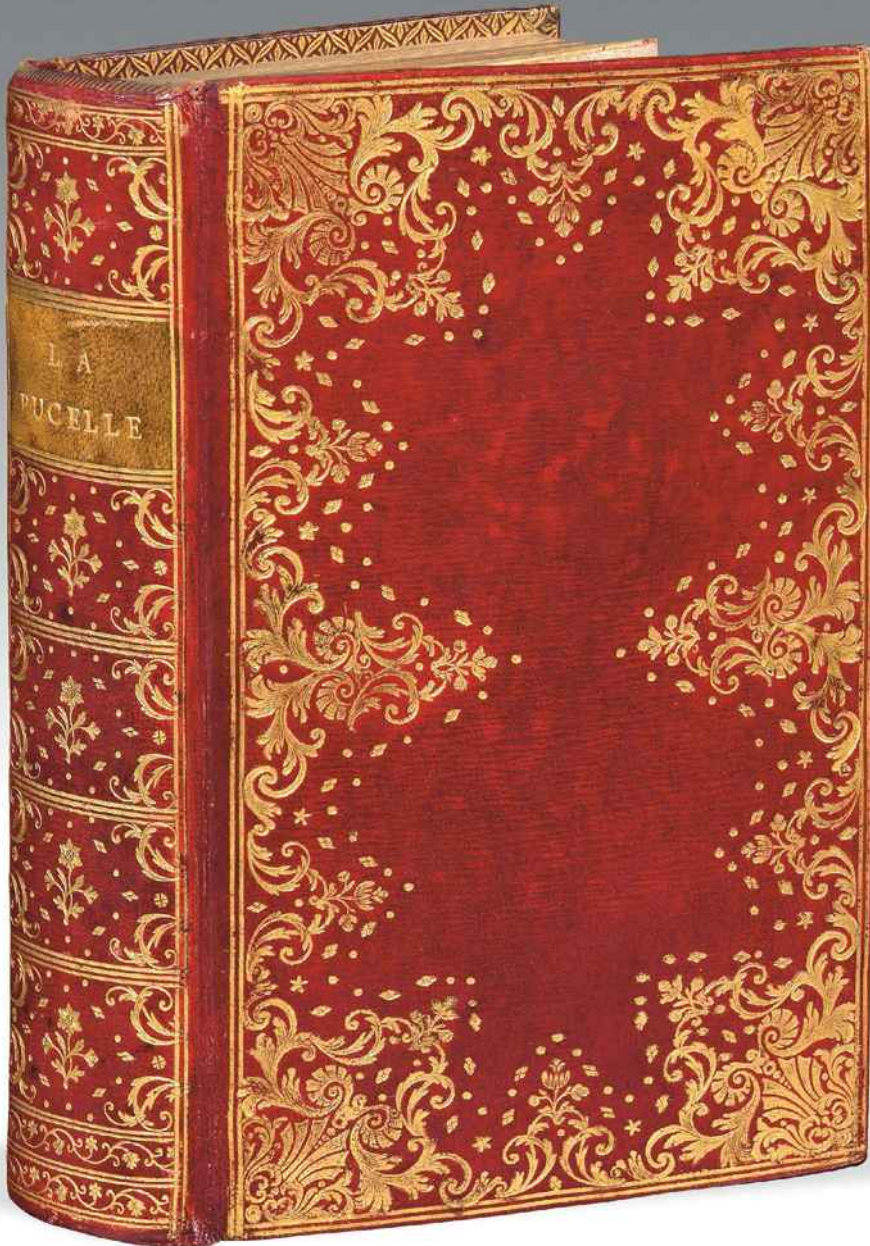
This segment covers all periods, all literary styles, and also – as illustrations are involved– a broad range of artistic movements. With Renaissance Missals, first editions of 19th century novels or 20th century artist's books, there is something for everyone. Well-established through the wealth of France's literature and the perseverance of independent booksellers, which distribute the rarest books, the "books and manuscripts" category represents 4% of the entire French market – i.e. a proportion similar to the "silverwork and jewellery" sector, and larger than that of Old Masters. The French market is atypical, and has not developed in the same way as the world market. After gradually falling until 2010, the books and manuscripts market has perked up significantly. It has grown rapidly and is now back to its 2006 level. In 2012 alone it rose by 30%, with ever-higher prices and an unsold rate dropping

The French market is a typical and has not developed in the same way as the world market. In 2012 alone it rose by 30% with ever-higher prices...

below the 30% threshold. Outside France, this sector, which also suffered setbacks throughout the 2000s, only showed a slight rise in 2010, and has stagnated ever since. In 2012, despite a rise in the number of specialised sales, results even went down, while the unsold rate grew considerably. So are we talking about a French cultural exception ?

François Marical

€252,000 Voltaire (1694-1778), "La Pucelle d'Orléans", London, 1774. Copy on Hollande paper with the complete series of 20 drawings by Gravelot, in-8°, period red morocco binding with lacework patterning. Paris, Hôtel du Louvre, 23 November 2009. Alde SVV.





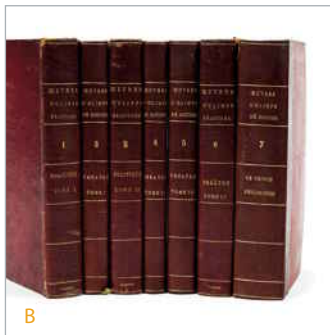
A €50,000

Jehan de Baudreul (1455-1532), "Répertoire généalogique des ducs de Longueville", 1512-1516, 32 parchment pages in black ink illustrated with 32 painted blazons, 38 painted initial letters and a painting as frontispiece, 25.8 x 17.9 cm.

Paris, Drouot, 17 october 2013, Gros & Delettrez SVV.

B €36,037

Olympe de Gouges, six volumes containing his main political and literary writings, published between 1786 and 1793. Provenance: Louis Barthou collection. Paris, Espace Tajan, 18 September 2013, Tajan SVV.



C €47,580

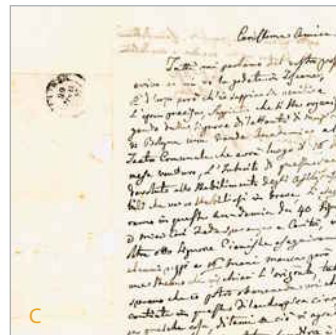
Gioacchino Rossini (1792-1868), twenty signed autograph letters and an autograph document to the opera singer Anna de Lagrange, Bologna, 1844-1847, 22 pages in-4° or in-8°.

Paris, 15 April 2013, Alde SVV.

D €582,424

Arras, c. 1320. Manuscript psalter with 186 richly illuminated parchment leaves, red morocco binding from the French Restoration period with ornamentation and mosaics.

Paris, Drouot, 12 June 2013, Beaussant-Lefevre SVV.



E €118,678

Judah Abravanel, aka Leo the Hebrew (c. 1460 - c. 1521), "Dialogi Di Amore, Venise, In Casa De Figuioli Di Aldo", 1541, in-12, period binding in red morocco with rich gauffer decoration.

Paris, Drouot, 27 November 2013, Thierry De Maigret SVV.

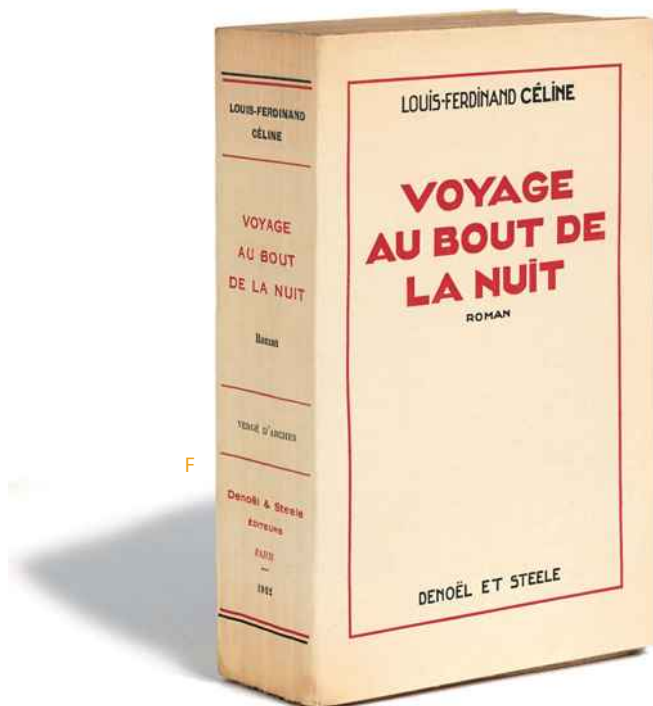
F €165,000

"Voyage au bout de la nuit" by Louis-Ferdinand Céline, first edition (Paris, Denoël et Steele, 1932), copy no. 1 of the first print on laid Arches paper, numbered out of ten. It may have been the author's personal copy. Paris, Hôtel Marcel-Dassault, 16 October 2013, Artcurial SVV.



HD

D



AN EXPERT'S VIEW

Dominique Courvoisier, Specialist in antique and modern books

“ This market is pretty rosy, in terms of both antique and modern books. It has such a huge range of categories! The love of books is very much alive, even if I feel we are nearing the end of a generation, and are seeing a kind of change, which reflects what is happening generally with the book culture. Reading is the first approach to the book as an object: one is interested in the content before envisaging a collection. I have noticed that many elderly people sell their collections in order to clarify the situation for their heirs. And it's a puzzle to know how so many dispersions can be managed by such a small number of bibliophiles. Regarding taste, interest is falling off in a few areas: illustrators like Laboureur, Chahine and Lepère, political economy and Art Nouveau books are lagging behind. But there are also areas as popular as ever – hunting, painters' books and, above all, modern bindings. We saw this with the December 2012 sale of Art Deco bindings from the Félix Marilhac collection. And yet this was a risky domain because it is extremely specialised. You can even find up to nine copies of the same title! While missing parts make a book unacceptable, its state of repair is extremely important for the French, Belgian and Swiss. The British and Americans prefer the book to be in its original condition. Today, in literature, envois are highly in favour. A wreck with a magical, distinctive envoi will be sure to garner a good price! Just like the tiniest bit of handwriting by Proust, an uncontested star in the US and Japan. ”

Interview by Claire Papon

ANALYSIS

No-one could imagine a world without history books, or a life deprived of literature. How sad and empty our existence would be! Victor Hugo put it in a nutshell: "A book is someone. Don't be fooled by it. You may get caught in its spiral." And that's how libraries came about, the ones that feed the book-loving market, which is decidedly strongest in France. Three cheers for France! The number of specialist sales has risen considerably over the past fifty years. In 1897, the great booklover Henri Beraldi was already aware of it: "You become a bibliophile on the battlefield, in the heat of buying, through daily contact with booklovers, booksellers and books..." And today? "People still love books passionately," says Dominique Courvoisier, the expert for several legendary sales, like that of the Jacques Guérin library, dispersed between 1984 and 2000. The work of a Benedictine transcriber... Since various criteria dictate the price of a book, which is considered the most important? "A unique copy, as authentic as possible," says Anne Heilbronn. "It should be a first edition, on fine paper, with a period binding and an envoi. And when there's a good passport – meaning one or more prestigious provenances –, that's when the bidding really takes off." However, the director of the Sotheby's books and manuscripts department admits that it is still possible to treat yourself to a fine edition for less than €2,000. Alongside the jewels of the market – manuscripts and letters of the Accursed Poets (Baudelaire, Verlaine and Rimbaud), autograph pages by Proust, much admired in America and Japan, and first editions with the three cardinal virtues (envoi, provenance and binding) – one can seek out books whose prices are a little less likely to rocket. Some niches endure, like maps, portolanos and travel books, though these sometimes lead to lively battles at auction. For example, the sale in November 2011 of sailor and booklover Jean-Paul Morin's collection saw a

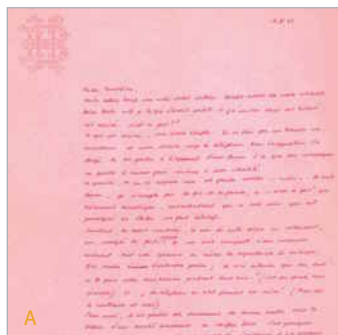
Envoi, provenance and binding: these three cardinal virtues of bibliophilism unquestionably boost the price index for first editions. From Voltaire to André Breton, a little discourse on the method...

1649 coloured manuscript Map of the Mediterranean, produced in Messina by Placidus Caloiro and Oliva, go all the way up to €187,500 (Pierre Bergé & Associés). Other areas for specialised enthusiasts include Napoleon's letters, particularly those he wrote to Josephine – always keenly fought over – and historical books, like a copy of "La France et son armée", dedicated by its author Charles de Gaulle to Maréchal Pétain, which raised more than FF1.6 M in May 1998 (Tajan). More recently, to stay in the world of fanatics, there has been notable enthusiasm for the works of Jules Verne in bindings by Hetzel, or, in the world of film, autograph scenarios by Prévert. Concerning great modern and contemporary authors, not to mention uncontested stars, prices are decidedly rising for first editions of Camus, Sartre and Yourcenar. Bibliophiles always looking out for the unique copy will focus on modern illustrated works, which have dominated the market for several decades, together with books bound by famous names. Last century was a golden age in this respect, when great publishers like Volland, Tériade and Iliazd (to name but a few), men of taste willing to take risks, called on artists of the calibre of Bonnard, Matisse and Picasso to illustrate texts that were sometimes even classics.

Anne Foster

€137,500 Jean-Baptiste Audebert (1759-1800)
- Louis-Pierre Vieillot (1748-1831), "Oiseaux
dorés ou à reflets métalliques. Histoire naturelle
et générale des colibris..." Paris, Desray, 1801-
1802. First edition copy, two in-folio volumes,
190 individual plates; red morocco bindings,
covers decorated with gilt garlands and birds
by Bozerian. Paris, Drouot, 4 November 2011,
Pierre Bergé & Associés SVV.





A €48,028

Artistic love correspondence: sixty-eight autograph letters from Hans Bellmer to his friend and collaborator Herta Hausmann (1909-1974).
Paris, Drouot, 14 October 2013, Morel SVV.

B €210,685

André Gide (1869-1951), "Voyage au Congo, Suivi du Retour du Tchad", Paris, Gallimard, 1928, with three volumes containing 204 photographs by Marc Allegret taken during the journey, 64 illustrating the book.
Paris, Drouot, 29 November 2013, Pierre Bergé & Associés SVV.

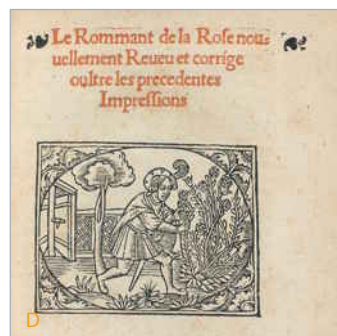


C €848,072

André Breton, Arcane 17, original autograph manuscript of the first draft. Mosaic peccary skin binding with intaglio glass stamping block with inserted collage consisting of a photograph of Éliosa Breton's face.
Paris, 11 April 2003, Calmels-Cohen SVV.

D €322,400

Maurice Scève (1500-1562), "Microcosme, À Lion", by Jean de Tournes, 1562. First edition copy, in-4°; green morocco binding, triple gilt fillet on the covers by Lortic the Younger.
Paris, Drouot, 8 November 2011, Binoche & Giquello SVV.



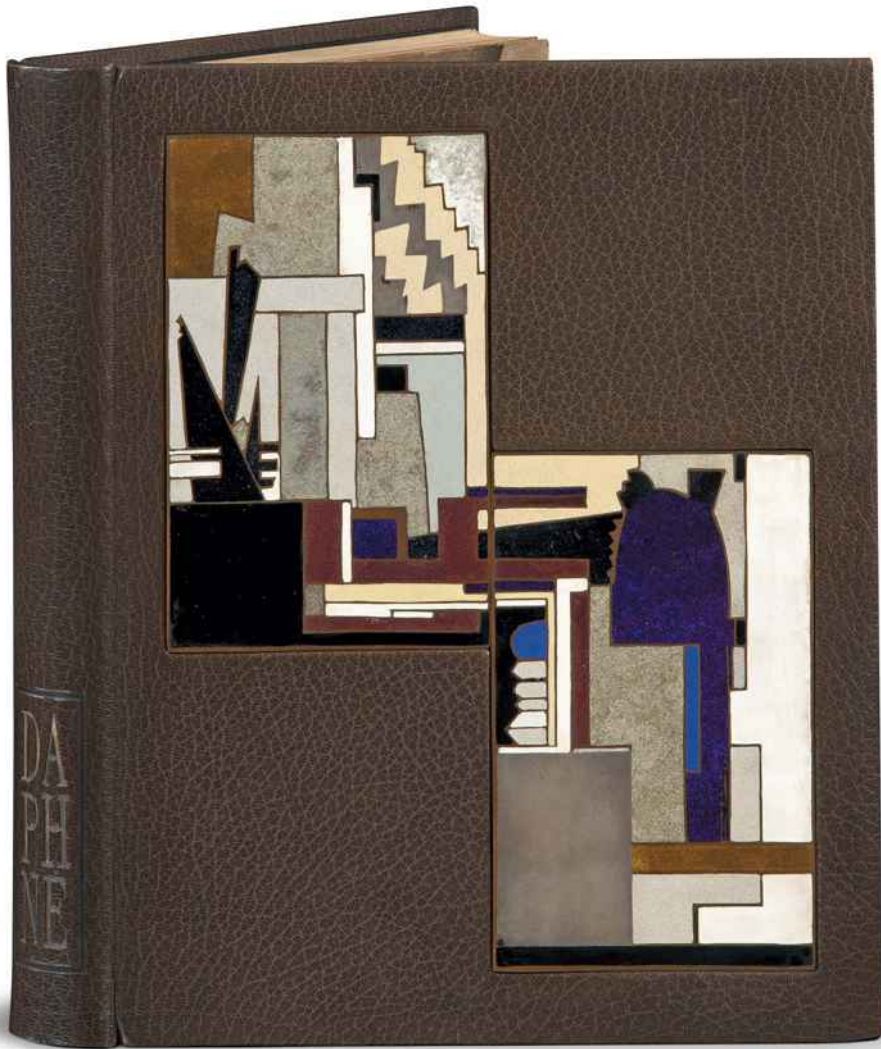
E €211,930

Pierre de Ronsard (1524-1585), "Les Hymnes... Hymne de Bacus... et Le Second Livre des Hymnes", Paris, André Wechel, the first two dated 1555, the third 1556, period binding in gilt vellum.
Paris, Drouot, 15 May 2013.
Beaussant-Lefèvre SVV.

F €157,820

Alfred de Vigny (1797-1863), "Daphné", Paris, by F. L. Schmied, 1924, in-4°, 49 colour woodcuts by Schmied, morocco binding by Georges Cretté, stamping blocks in silver and champlévé enamel by Jean Goulden, gouache of the original dummy.
Paris, Drouot, 5 December 2012. Binoche & Giquello SVV.

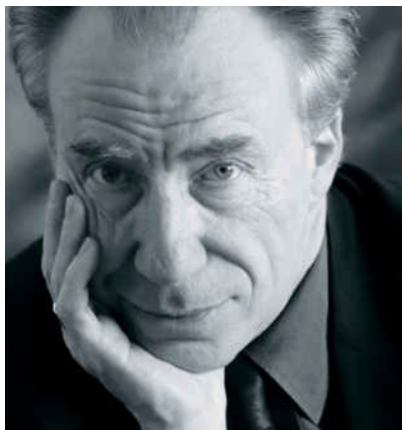




F

€302,750 André Breton and Paul Éluard,
illustrations by Salvador Dalí,
"L'Immaculée Conception", Paris, Éditions
Surréalistes, José Corti, 1930, in-4°,
binding by Paul Bonet, 1942.
Paris, Galerie Charpentier, 26 June 2002.
Sotheby's France SVV.





DR

INTERVIEW

Pierre Leroy

A collector of literature and co-director of the Lagardère group, the erudite bibliophile Pierre Leroy likes to call himself an enthusiast. On the look-out for traces of the personal . . . from the Marquis de Sade to René Char. More than possession, he prefers the patient hunt for the object of desire, which can sometimes involve a great deal of suspense at auction. Yet Pierre Leroy found it possible to sell half his collection in one day, when it took twenty-five years to build it up. A time during which he unearthed some love letters from the Marquis de Sade, brought together a number of precious manuscripts and saved the last portrait of Rimbaud in Aden from oblivion. We talk to him about this and that.

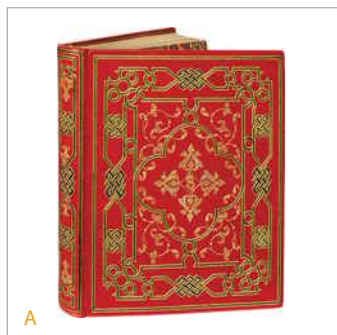
What do you think of developments in the bibliophilism market?

Fifteen or so years ago, bibliophilism was a discreet and restricted world. Then came a generation of dealers who boldly tried out new methods with collectors, whom they encouraged to sell, while also promoting attractive prices. The other characteristic of this development is that key pieces have gained enormously in value to the detriment of mid-range items, now neglected by the market. This phenomenon is the only sign of how the crisis has affected books.

Are you in contact with other collectors?

Relatively little. Book collectors do not really fraternise. A collection of paintings has more visibility, and for this reason, a more social dimension. Books are a very private, secret garden, which is not easy to share.

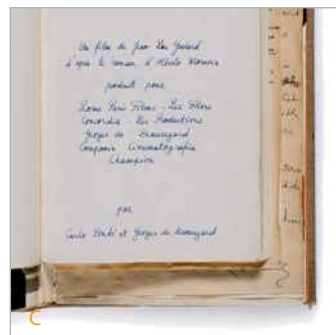
Interview by Geneviève Nevejan



A



B



C

A €16,800

Prayer book, sixty vellum leaves illustrated with paintings by the great Italian masters, reinterpreted by Napoleone Verga in 1898-1899. Commissioned by Gustave Eiffel for his daughter Claire. Renaissance-style mosaic binding from 1900 by Petrus Ruban. Paris, Salle Rossini, 4 October 2013, Alde SVV.

B €108,990

René Char (1907-1988), "Artine", Paris, Editions Surréalistes, with José Corti, 1930, one of two numbered copies not intended for sale on Japan paper, with a copper engraving frontispiece after Salvador Dalí, in-4°, 24 pages, paperback, with an autograph envoi to Dalí.

Paris, Drouot, 26 November 2013, Beaussant-Lefèvre SVV.

C €144,300

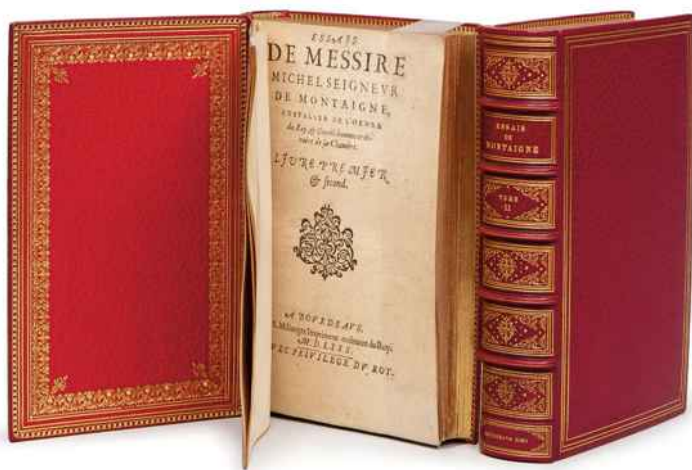
Film by Jean-Luc Godard, "Le Mépris", dated April to June 1963, previously belonging to the photographer Ghislain Dussart, typewritten part corrected and annotated by Godard, accompanied by letters from Moravia, Lang, Piccoli, Palanca and Bardot.

Paris, Drouot, 27 May 2013, Artcurial SVV.

D €111,900

Copies of the first two books of *Essays* by Messire Michel Seigneur de Montaigne... (Bordeaux, Millanges, 1580), magnificently bound in red morocco by Cuzin. The third book was only published in 1588 in Paris by L'Angelier.

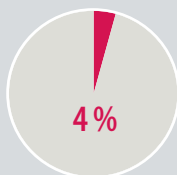
Paris, Drouot, 11 June 2013, Piasa SVV.



D

IN FIGURES

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

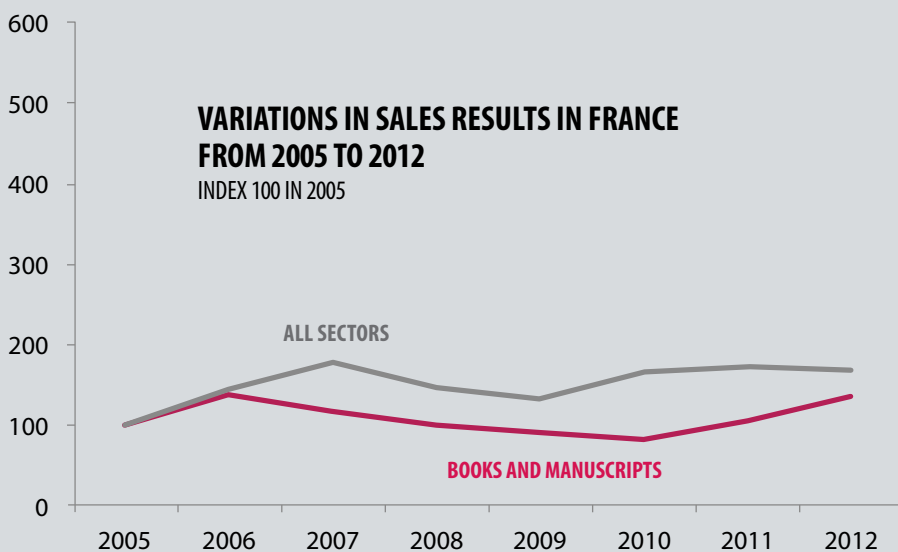
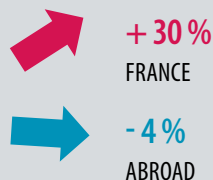


BREAKDOWN OF RESULTS

BOOKS AND MANUSCRIPTS
IN FRANCE DURING 2012

VARIATIONS

2011 - 2012

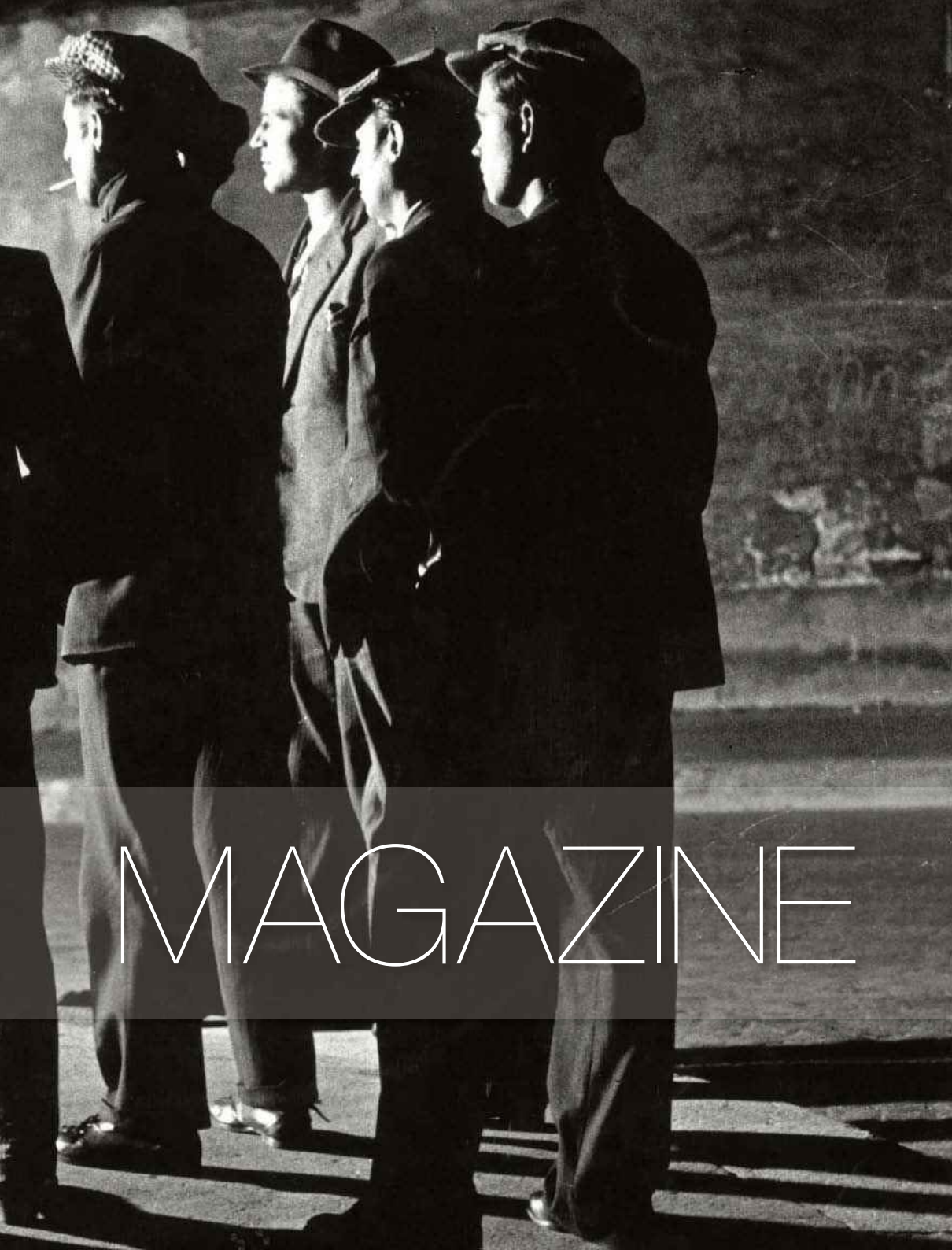


2011 - 2012	UNSOLD RATE		AVERAGE LOT PRICE	NUMBER OF SALES
FRANCE	- 6 %	2012 RATE = 27 %	+ 9 %	0 %
ABROAD	+ 46 %	2012 RATE = 30 %	+ 2 %	+ 36 %
ALL SECTORS FRANCE + ABROAD	+ 8 %	2012 RATE = 29 %	+ 4 %	- 2 %



Brassai, "Big Albert's Gang", 1931-1932.

© Brassai Estate



MAGAZINE

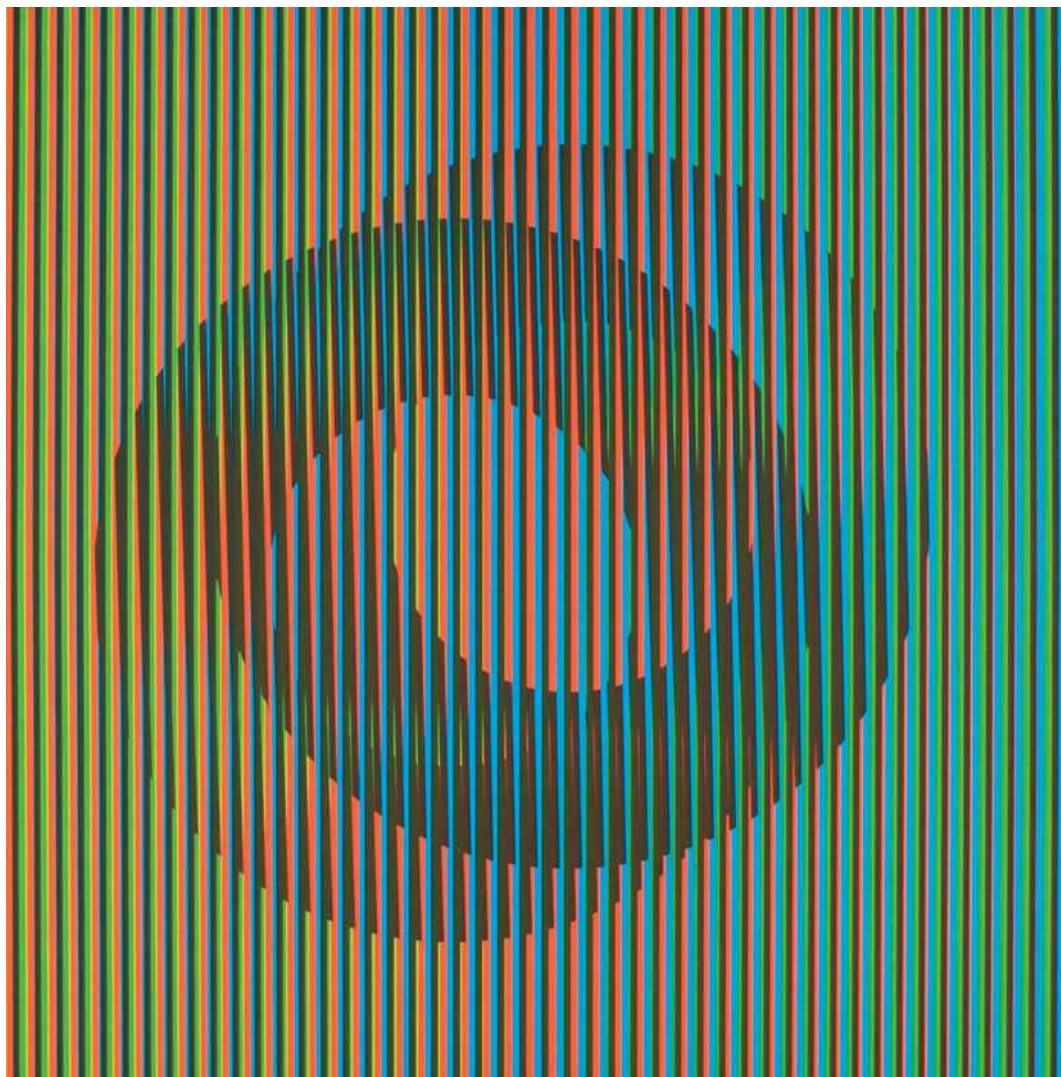
ARCO Madrid

Since 1982, ARCO has become firmly established on the world contemporary art scene: a unique platform between Europe and the Americas. According to Paris gallery owner Guillaume Sultana, "It has a good positioning in Europe because it takes place in February – a slack period in the calendar of major events – and because of its format bringing together top-notch European and Latin American galleries, which we don't see elsewhere in Europe. It's the only one to have established this link." Up till now, Art Basel Miami Beach and its satellite fairs provided the best window onto the South American market. Today, a gallery like Anita Schwartz of Rio de Janeiro comes to ARCO "to participate in a second international fair after Art Basel Miami Beach in December". The event could even compete with a number of South American fairs, according to Guillaume Sultana, who thinks that "ARCO is now more interesting than Zona Maco in Mexico, because it is more 'curated', less expensive and closer. A new experience that makes it possible to take more risks."

When the art market and institutions cosy up

There is no doubt that the fair is international, with only 68 Spanish galleries out of the 224 in this edition (30%). After Spain, Germany is the most represented with 33 galleries, then South America with 30. Several are returning after a gap of a few years, like the Zurich galleries Peter Kilchmann (with work by Teresa Margolles), Bob Van Orsow (who after four years away is presenting Julian Opie and Klaas Kloosterboer) and Mai 36 (with Pedro Cabrita Reis, Raúl Cordero and Thomas Ruff, among others), not to mention the Argentinian gallery Del Infinito with Julio Le Parc, the Paris gallery Chantal Crousel, and Esther Schipper from Berlin. This is all cause for great pride. "You just need to glance at the list of galleries and above all the conference programme to realise the stupendous amount of work that has gone into this", says François Dournes of the Lelong

Carlos Cruz-Diez, "Jueves, 2013", lithograph,
60 x 60 cm, edition of 75.



Manolo Valdes, "Iris", 2012, bronze, ed. of 9, 46 x 30 x 18 cm.



Courtesy of Marlborough, Madrid

gallery (Paris), a regular at ARCO. And the man responsible for this work is Carlos Urroz, who has directed the fair since 2010. "He has concentrated his efforts on attracting really important collectors (Spanish and international), as well as exhibition curators and museum directors from all over the world," says Cláudia Carrasqueira of the Michel Soskine gallery (Madrid). This year, 250 of them will be making the trip, as well as

150 special guests and institution directors. Carlos Urroz has given the fair a particular slant: seeking out and promoting artists. This aspect is now strengthened by the creation of Artists' Talks (events designed specifically for professionals) and the third meeting of European and Latin American museums, which will be held in the Feria in Madrid. Pascal Neveux, director of the FRAC PACA in Marseille, sees ARCO as "an opportunity for research and prospecting [...]" Manuel Segade, one of the curators of the "Opening" section, illustrates the successful dialogue between the market and institutions with the example of Columbian artist François Bucher, who won the Solo Project section prize in 2013, and since then has been resoundingly acclaimed in Europe. We can also mention Anna Barham at the Arcade Gallery (London), whose work was bought in 2011 by the CGAC (Centro Galego de Arte Contemporánea) of Santiago (Spain), then by the Tate and the Victoria and Albert Museum (a video from 2013 will be presented on the gallery stand at €12,000). Meanwhile, the Belgian artist Philippe Van Snick, presented in 2012 at Tatjana Pieters (Ghent), had an exhibition in Porto in 2013, and will soon be featuring at the contemporary art museum in Rio de Janeiro. ARCO adds considerably to the art offer of Madrid, now a "flagship" city for contemporary art, where private collections are housed in the main museums and art centres – Jozami, the ARCO foundation, the Grazyna Kulczyk –, as well as companies like Telefónica, Inelcom, and Bergé. In the context of a Spanish crisis decidedly unfavourable to culture, due to drastic budget cuts, ARCO has regained the energising role it played when it first started up. Manuel Segade reminds us "since its creation in 1982, it long functioned as the only ephemeral art institution at a time when there were no contemporary art museums in Spain. These began appearing at the end of the Nineties, including MACBA (Museu d'Art Contemporani de Barcelona), which is now celebrating its 20th anniversary!"

Discoveries and surprises

Alongside historic pieces punctuating the main section, like "How I Begin to See the World" by Inge-

borg Lüscher, proposed by Campagne Première (Berlin), and which featured at the Venice Biennial in 1980 (€45,000, edition 1/3), or those of well-known artists such as Meschac Gaba at Fabienne Leclerc and Jan de Cock at Deweer (Belgium), others will be real discoveries. The Solo Project section is exhibiting Latin American projects produced for the fair, including the work of Argentinian artist Fernanda Laguna at the Galeria Nora Fisch (Buenos Aires), and an astonishing project by Luciana Lamothe presented by the Alberta Pane gallery (Paris), with a 3.50 metres high sculpture (€20,000). This year's guest country, Finland, has 13 galleries including Anhava (Helsinki) – exhibiting Antti Laitinen, Finland's representative at the last Venice Biennial – and Make your Mark, offering works by the Finnish artist EGS. "As a country with 5.3 million inhabitants, Finland only has a small number of collectors

and galleries, and a relatively undeveloped art market, unlike Sweden," says Floriane Herrero of the Taik Persons gallery (Helsinki). Hence the importance of the visibility provided by ARCO. In the last section devoted to young galleries, "Opening", Manuel Segade has endeavoured to embrace a wide range of emerging talents, whether little-knowns like Szilárd Cseke at the Ani Molnár gallery (Budapest) or "historical" figures from Sao Paulo's Sixties at Jaqueline Martins. Prices thus vary from €500 to €100,000. Opening, created four years ago, is thus becoming ARCO's laboratory: "an investment for the future," as Manuel Segade puts it.

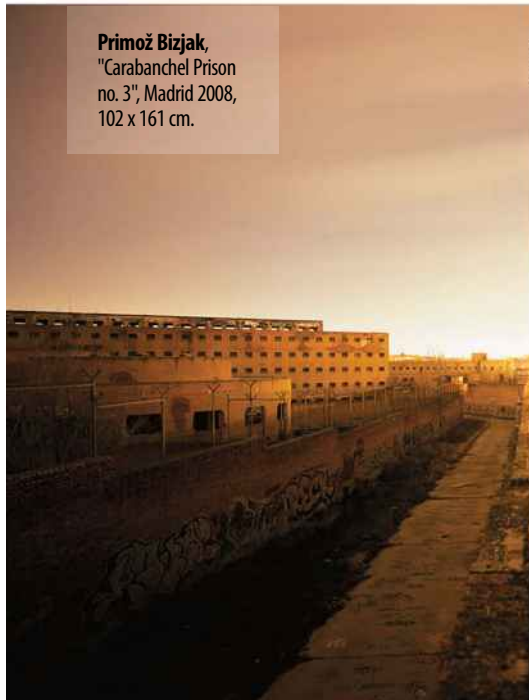
Stéphanie Pioda

ARCO, international contemporary art fair, 19 to 23 February, Avda. del Partenón, 5, 28042 Madrid, Spain.

www.ifemages.es



Primož Bizjak,
"Carabanchel Prison
no. 3", Madrid 2008,
102 x 161 cm.



Courtesy of the Gregor Podnar gallery, Ljubljana and Berlin

The legacy of Delacroix

In 1900, he bought Manet's "Le Déjeuner sur l'herbe" for 55,000 francs, in view of giving it to the Louvre. This alone would have justified museums' immense gratitude for his generosity, which manifested itself again when he donated his collection to the State in 1906. But the merit of Étienne Moreau-Nélaton (1859-1927) also lay in other gifts of works by Delacroix, Corot, Manet, Renoir and Monet, now in the Louvre and the Musée d'Orsay. An extraordinary figure, he was also a painter and art historian. At 29 he developed a keen love of the Impressionists – "thus crossing swords" with his parents, as he wrote. He did not yet buy them, but exhibited with them at the Salon des XX in Brussels. Like his collection, the books he devoted notably to the painters Jongkind, Millet, Corot, Manet and Daubigny, and to an architectural heritage severely damaged during the 1917 war, evinced a genuine instinct to pass works on and preserve them. A tireless collector of archives, he amassed letters, autographs and drawings to substantiate his books. His father, Adolphe Moreau (1827-1882), had left Delacroix's "La Barque de Dante" to the Louvre, and published the first catalogue of his works in 1873. Étienne carried on

his research with "Delacroix raconté par lui-même", in which he also related the memories and anecdotes of his father and grandfather, who had known the artist. He belonged to a generation who could not acquire without wanting to understand, analyse and index. Étienne Moreau-Nélaton had several lives, all imbued with his love of art. When he tragically lost his mother and wife in May 1897 in the fire at the Bazar de la Charité, he found his salvation in art. A few days after the tragedy, he bought a painting by Manet, soon adding works by Monet, Renoir, Berthe Morisot, Sisley and Pissarro. He later donated them, in 1906 and 1919. This was followed, nearly ten years later, with a bequest of thousands of drawings by Corot, Millet and Jongkind, as well as fifteen albums and over fifteen hundred drawings by Eugène Delacroix. To this we can add a few more paintings, all his photographs, his library and his archives. As though yearning to fill the void and exorcise his grief, he collected with the pleasure of donating. The idea of celebrating him came from the Musée Delacroix. "Admiration for the Romantic painter was passed down from generation to generation, like his paintings, drawings and etchings," says Dominique

Eugène Delacroix (1798-1863),
"Jewish Musicians in Mogador", oil
on canvas, 46 x 55 cm (detail).
Musée du Louvre, donated by
Étienne Moreau-Nélaton in 1906.



Eugène Delacroix,
"Cottage in a landscape",
Musée du Louvre,
Étienne Moreau-Nélaton
bequest, 1927.



© RMN-Grand Palais (Musée du Louvre)/Michèle Belot

de Font-Réaulx, curator of the exhibition, which presents a portrait of the three men crystallised around this key figure in Romanticism.

Why celebrate the Moreau-Nélatons at the Musée Delacroix?

The exhibition associates one of the finest donations devoted to the Romantic painter with the artist's former home and studio. This tribute to three generations of art lovers also coincides with the 150th anniversary of Delacroix's death, which took place in this very house.

Who were the Moreau-Nélatons?

I very much like the character of the eldest Adolphe Moreau (1800-1859), the founder of the dynasty. He was a stockbroker who took an interest in art early

on, because in 1830 he started buying works by Delacroix, with whom he had become friends. They saw each other often, and corresponded regularly. The painter introduced him to artistic circles. An enlightened art lover and philanthropist, Adolphe Moreau supported artists, participating in the "Beaux-Arts" Exhibition lottery of 1859, for example. His son, also named Adolphe (1827-1882), inherited a collection which he further swelled with drawings. After Delacroix's death in 1863, he undertook the somewhat crazy venture of making the first inventory of his paintings. Both men decisively helped to make the artist better known. Étienne Moreau-Nélaton (1859-1927), who certainly enjoyed greater freedom, did not make a career in finance. A graduate of the Ecole Normale Supérieure in the same year as Jaurès and Bergson, he

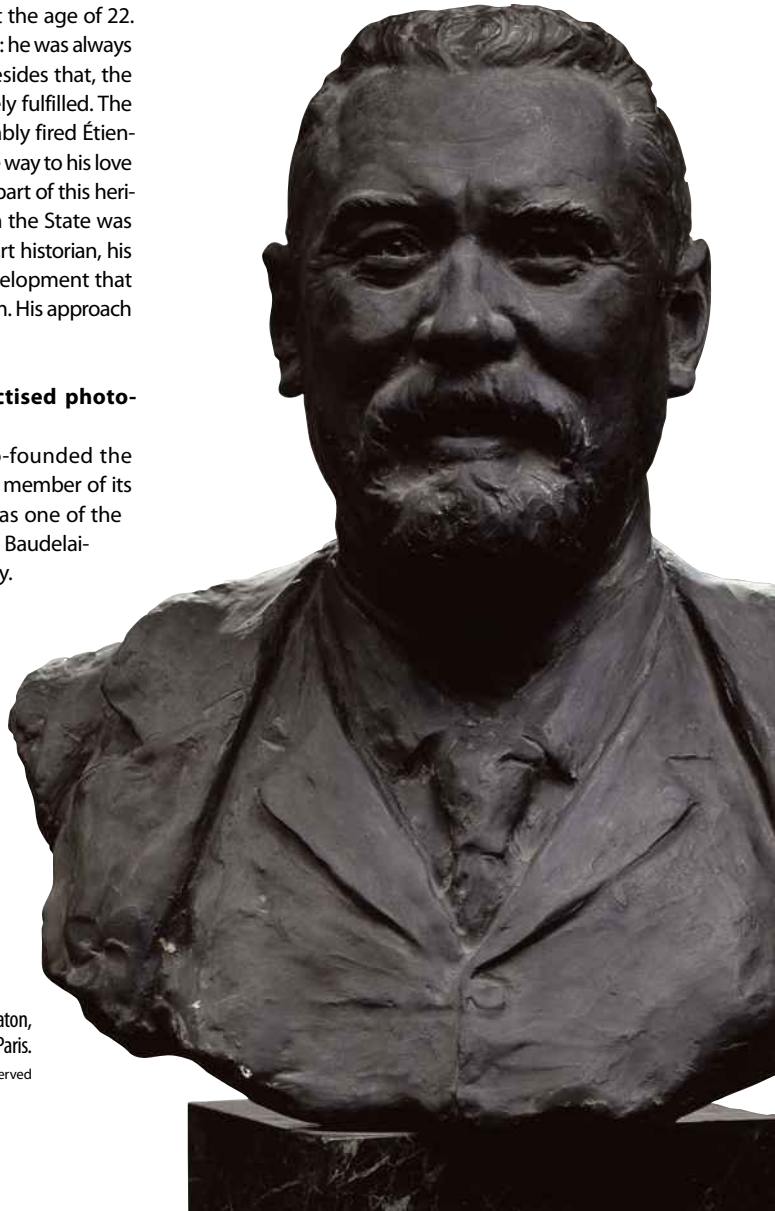
also inherited the passion of his mother, a painter and ceramist. He was clearly tempted to become an artist, and though he never considered himself one, was acclaimed as such during his lifetime.

Was his painting influenced by Delacroix?

He was closer to the Impressionists, particularly Henri Harpignies, whose studio he entered at the age of 22. But a strong link with Delacroix remained: he was always a yardstick for the Moreau-Nélatons. Besides that, the vow to preserve his memory was entirely fulfilled. The standard-bearer of Romanticism inevitably fired Étienne's interest in colour, and later paved the way to his love of Impressionism. His commitment was part of this heritage: he donated works at a time when the State was not buying Impressionists. Lastly, as an art historian, his books and collection highlighted a development that positioned them in line with Romanticism. His approach was admirable in every respect.

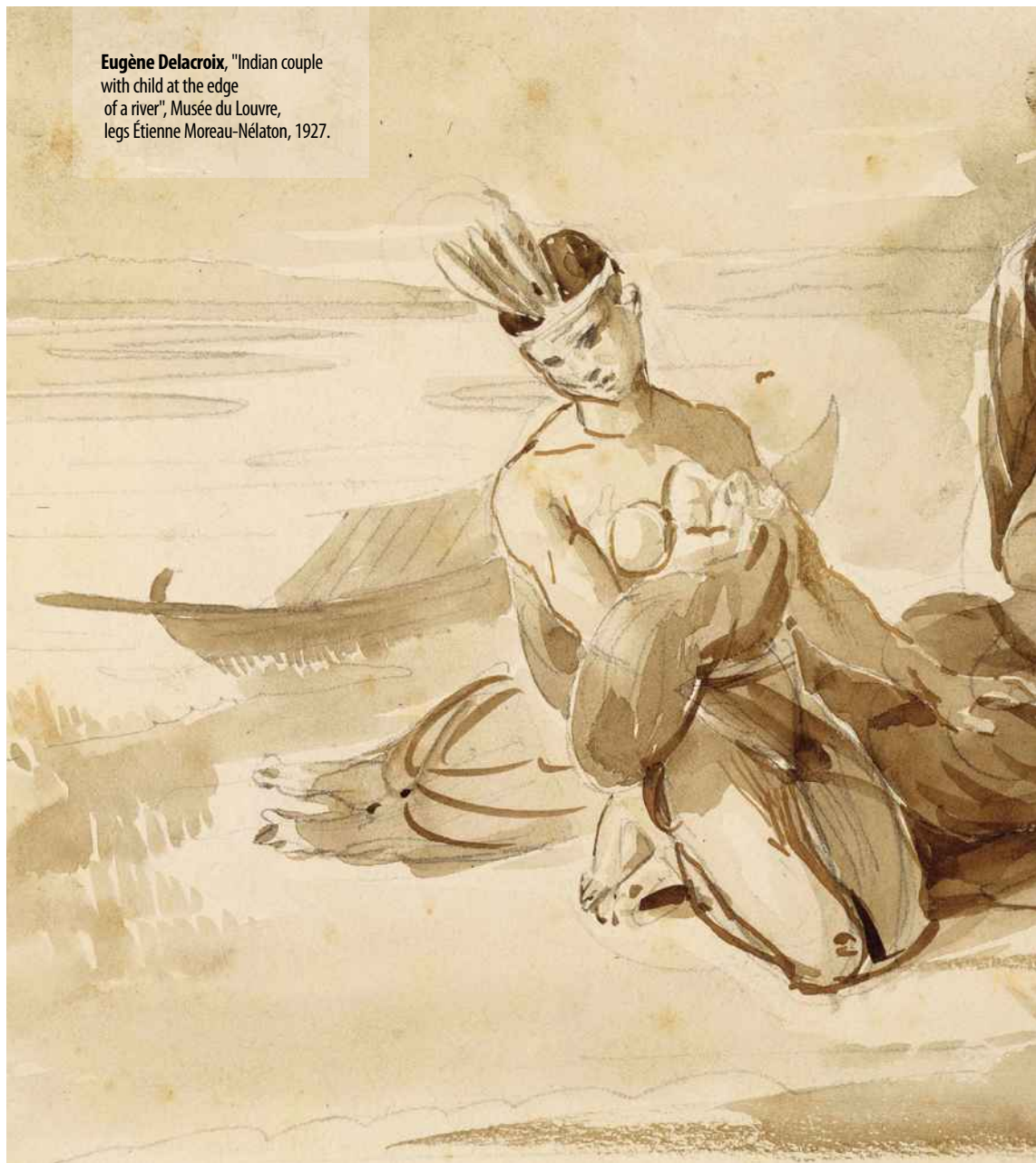
Étienne Moreau-Nélaton also practised photography.

Yes, like his grandfather, who had co-founded the French Photography Society and was a member of its board of directors. Adolphe Moreau was one of the jury at the Salon of 1859, which inspired Baudelaire's famous diatribe against photography.



Étienne Moreau-Nélaton,
Musée d'Orsay, Paris.

Eugène Delacroix, "Indian couple with child at the edge of a river", Musée du Louvre, legs Étienne Moreau-Nélaton, 1927.





© RMN-Grand Palais (Musée du Louvre)/Gérard Blot

What were their tastes?

The elder Moreau had the highly eclectic tastes of his time, when genre scenes, landscapes, small formats and the Orient were popular. While Étienne criticised his liking for Camille Roqueplan and Jean-Léon Gérôme, we should remember that he himself was oblivious to Matisse and Dufy, although he was their contemporary. He liked the Impressionists at the same time as his own period. From this point of view, all three provide a kind of history of taste.

What kind of collector did they model themselves on?

They were not committed, but attentive. Their generosity benefitted their family first and foremost. Étienne was the first great donor, but they all supported the art scene. They had a heightened sense of heritage: an idea that really emerged in the collective consciousness during the 19th century. They wanted to contribute to their times through action, and their actions reflected their philosophy of life and a form of benevolence. These questions were also evident in Delacroix's Carnets, to which Étienne Moreau-Nélaton had access. As a student at the École Normale, Étienne already felt a need not to be just a young man of means.

What lay behind his high-mindedness?

Étienne Moreau-Nélaton was guided by his patriotism, a family culture imbued with altruism and the events he had lived through, like the tragic deaths of his mother and wife. In 1918, his only son died on the front lines. He made a further donation in his memory the following year. He must have thought that he was losing everything, because life was slipping away from him.

Interview by Geneviève Nevejan

"Delacroix en héritage. Autour de la collection Étienne Moreau-Nélaton", co-published by Le Passage/Musée du Louvre.

"Delacroix en héritage. Autour de la collection Étienne Moreau-Nélaton", Musée National Eugène-Delacroix, 6, rue de Fürstenberg, Paris 75006 - Until 17 March.

www.musee-delacroix.fr



The novel of a wardrobe



lice Alleaume... the name doesn't ring a bell? And yet it's thanks to her that you can now enjoy the quintessence of fashion, from the Belle Époque to the Thirties, at the Musée Carnavalet in Paris.

This slender, dark-haired woman, a dyed-in-the-wool Parisian, accompanies visitors through all the rooms, guiding them between the display cabinets just as she would have done in the muted salons of Chéruit in the Place Vendôme. For our hostess was the couture company's first sales assistant, and her wardrobe shows how experienced she was in the subtleties of French chic, skillfully combining dresses and accessories – whether or not designer. Her collection was donated to the Palais Galliera, the Paris Museum of Fashion, in 2008 and 2010, and is remarkable for several reasons. Firstly, it revives a great but forgotten name. The couture company founded by Madeleine Chéruit in 1898 was one of the very top houses, like Paquin, Doucet and Dœuillet. Every day Alice, who was a consultant to nearly six hundred smart women between 1912 and 1923, scrupulously wrote down the models sold to her customers in notebooks, accompanied with comments that bring the

ambiance of the couture house back to life. What a mine of information! Patiently cross-referenced with the models deposited with the Archives de Paris and photographs and fabric samples preserved by the Conseil des Prud'hommes de la Seine (to avoid any counterfeiting) – and compared with outfits that have survived, these notes enable us to see what went on behind the scenes of haute couture, from the first sketches of models to their personal adaptation to customers' requirements. At the beginning of the Twenties, nearly two hundred and forty designs were brought out twice a year, compared to forty-five today. To that should be added off-season models, furs, lingerie and wedding dresses, not to mention outfits for children and young girls. While the wide shop windows opened onto the street and the upper floors were taken up by the salons and workshops, nearly six hundred seamstresses worked away at the end of the courtyard. The reputation of Paris, where fashion had been established since the Middle Ages, was in no danger of yielding its supremacy. After all, it was in the City of Light that Worth opened the first couture company in history in 1857. Alice's elder sister was the first sales assistant there, and Alice herself learned how to

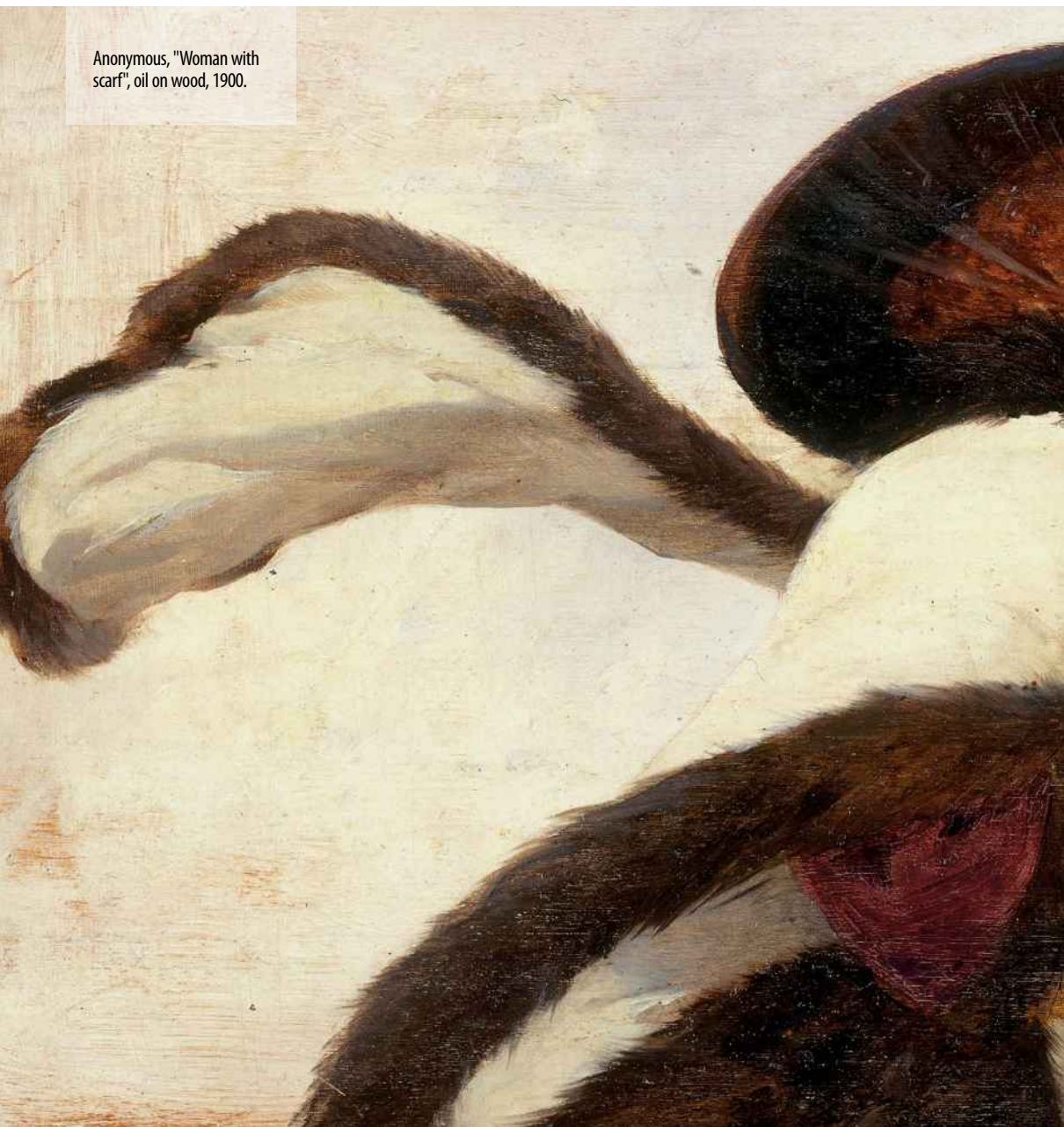
Non-designer evening dress, early 20th century, pink silk chiffon, ivory tulle embroidered with sequins, pearl and rhinestone embroidery.



HD

>

Anonymous, "Woman with scarf", oil on wood, 1900.





© Musée Carnavalet/Roger-Viollet

pamper – in English – an international clientele at the Worth branch in London. In the wake of the young woman, who loved fashion and attending balls, visitors follow the development of pre-war fashion, from the crinolines evoking the memory of her mother, a "couturière en robe" (or dressmaker), to the shortened outfits of 1914. With her, they discover the talents of the milliners, whose hats had to be tried on standing, sitting and leaning over – a question of never striking a false note, as emphasised by Chem's drawings in his humorous album "Le Vrai et le Faux Chic". The "sacred path of fashion" at the time was Rue de la Paix, but women could also dress themselves from top to toe in Place Vendôme and Rue de Castiglione at establishments described in the fashion magazine "La Gazette du bon ton". Although she stopped working for Chéruit, Alice always kept up with fashionable innovations, adopting the jersey bathing costume that made it possible to get a tan (while protecting herself with a flowery parasol), slipping on a pyjama suit to receive her friends, boldly sporting synthetic leopard fur or exotic evening baggy trousers, and becoming an enthusiast for headbands and wigs... in silver lamé for evening wear, because no detail could be left to chance! However, she never cut her hair in the Twenties flapper style. Her daughter – some of whose outfits are also exhibited – modelled herself on her mother. In the Thirties, Alice's eclectic taste ranged from astonishingly modern and innovative cuts, like a structured jacket in waxed satin and a dress with gold leather braid fastened with a zip, to elegant evening dresses by Jeanne Lanvin. Parties and luxury were all the rage, as witness a number of costumes, shown next to a remarkable collection of artificial flowers used as luxury accessories. Lovingly restored, these flowers round off this circuit of some four hundred pieces emblematic of an epoch. The icing on the cake is the pattern in the exhibition catalogue for an evening dress designed for Alice in around 1923. You just need to find a fabric worthy of the original: a silk crepe embroidered with beads and silk threads, embellished with pink velvet flowers...

Sophie Reyssat

"Roman d'une garde-robe. Le chic d'une Parisienne de la Belle Époque aux années 30", Musée Carnavalet, Paris 75003.

Until 16 March. www.carnavalet.paris.fr



Brassai, imaginary interview

Paris, 1983. An elderly man with bushy eyebrows and bright eyes welcomes us into an apartment overflowing with mementoes.

You adopted Paris nearly sixty years ago...

Oh no, Paris can't be adopted. It's Paris that chooses you, never the other way round! In my native Hungary, I had always seen the French capital as a fantastical ideal city, a kind of legend where countless lives mingled together – those of not only intellectuals and great families, but also prostitutes and rogues. It's only when you are actually there, when you finally breathe deeply of its air, that Paris becomes the hurly-burly we all know, the one that whirls you a long way further. Very far from my native Transylvania, in any case.

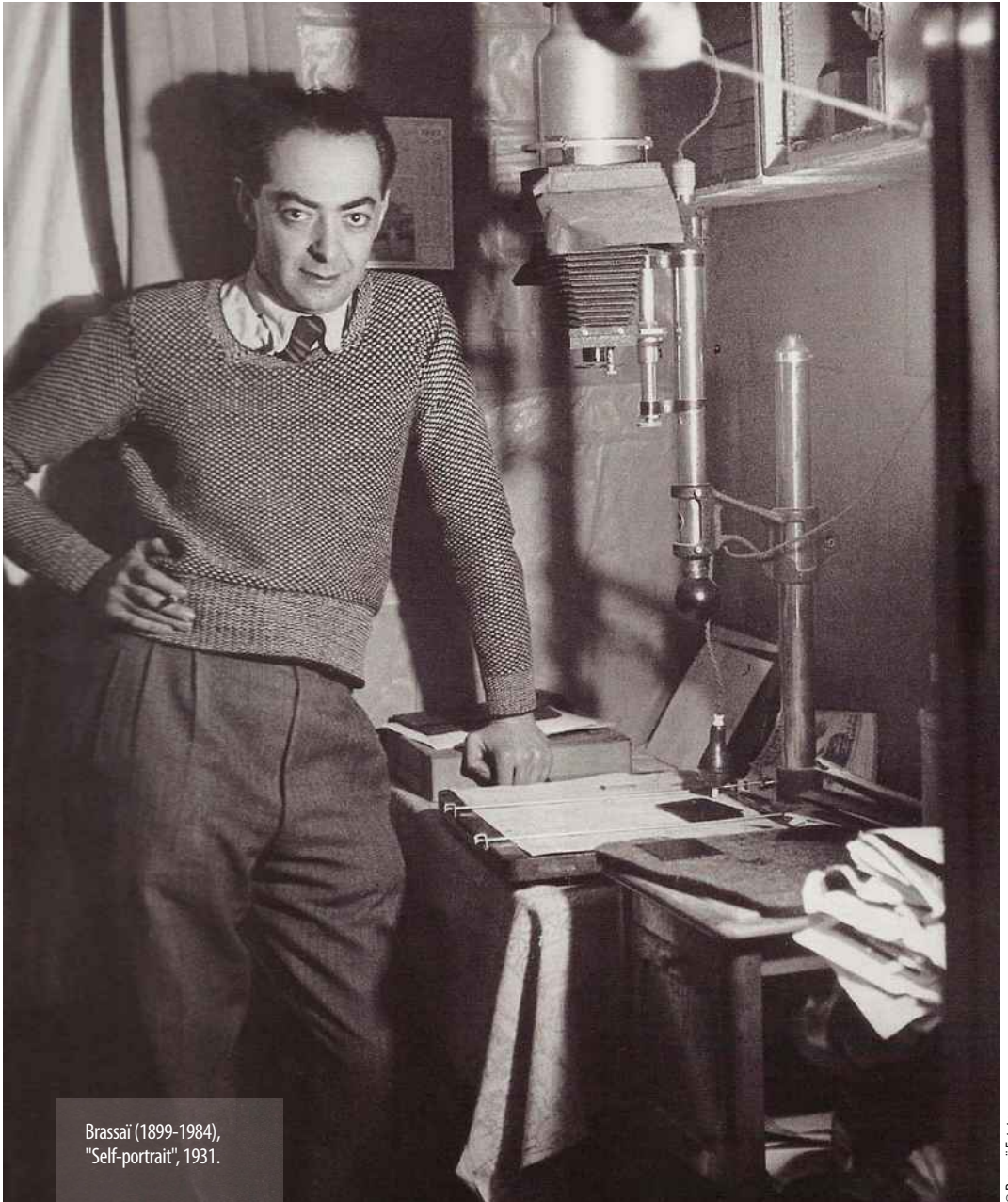
What brought you to France?

I spent a year in Paris when I was four, when I came over with my father, who was teaching literature classes at the Sorbonne. (With stars in his eyes) We lived near the Luxembourg gardens. I remember it as a time of miraculous enchantment. (Coming to

himself) You know, I've known Surrealism too well to pay much heed to psychoanalysis during my life. But I have to admit that my entire identity developed during this period. So, as you can see, my relationship with Paris is far more Proustian than Freudian! In a word, it's a bit of a madeleine for me! (laughs)

And why did Gyula Halász decide one day to call himself "Brassai"?

I have always thought that a well-chosen name for an artist is far more effective than an over-complicated civil status. As a result, when I started photography seriously in 1929, I opted for "Brassai" in memory of the town where I was born, Brassó. After all, Michelangelo Merisi did just the same thing when he chose the village in Lombardy where his mother came from: Caravaggio! But my chosen path wasn't so simple. Would you believe me if I said that I wasn't always drawn to photography? But it's true, in fact! Originally I wanted to be a journalist – or possibly a painter, even if I didn't exactly imagine shutting myself away in a studio. But photography,



Brassai (1899-1984),
"Self-portrait", 1931.

no, I never really thought about it. Then, as chance would have it, one day in Paris, someone lent me a camera. And since then I've never been parted from it!

In short, it was only once you had moved to France that your life as an artist really began...

(Amused) You couldn't have put it better! I settled there for good in 1924, after studying art in Budapest and Berlin. I was too fascinated by Paris to even think

of a career anywhere else. Scarcely had I got to Montparnasse when I met some guys of my age who were to become friends for life – Desnos, Prévert... and of course, all the Surrealists.

What's really funny is that your arrival coincided with the birth of the Surrealist movement.

Spot on! But, rather like Picasso, I always kept a certain distance from André Breton's gang. We fraternised, had a lot of fun together and talked

Brassaï, "Notre Dame at night",
1933-1934.



a great deal. But although I – how to put it (seeking his words)... went along with the Surrealist movement, I never fully subscribed to it. At the Dôme, I tended to meet up with Tzara, Zadkine and Kertész. In any case, when it came to photographers admired by the Surrealists, I had a competitor against whom I never stood a chance. Do you know who I'm talking about?

Man Ray?

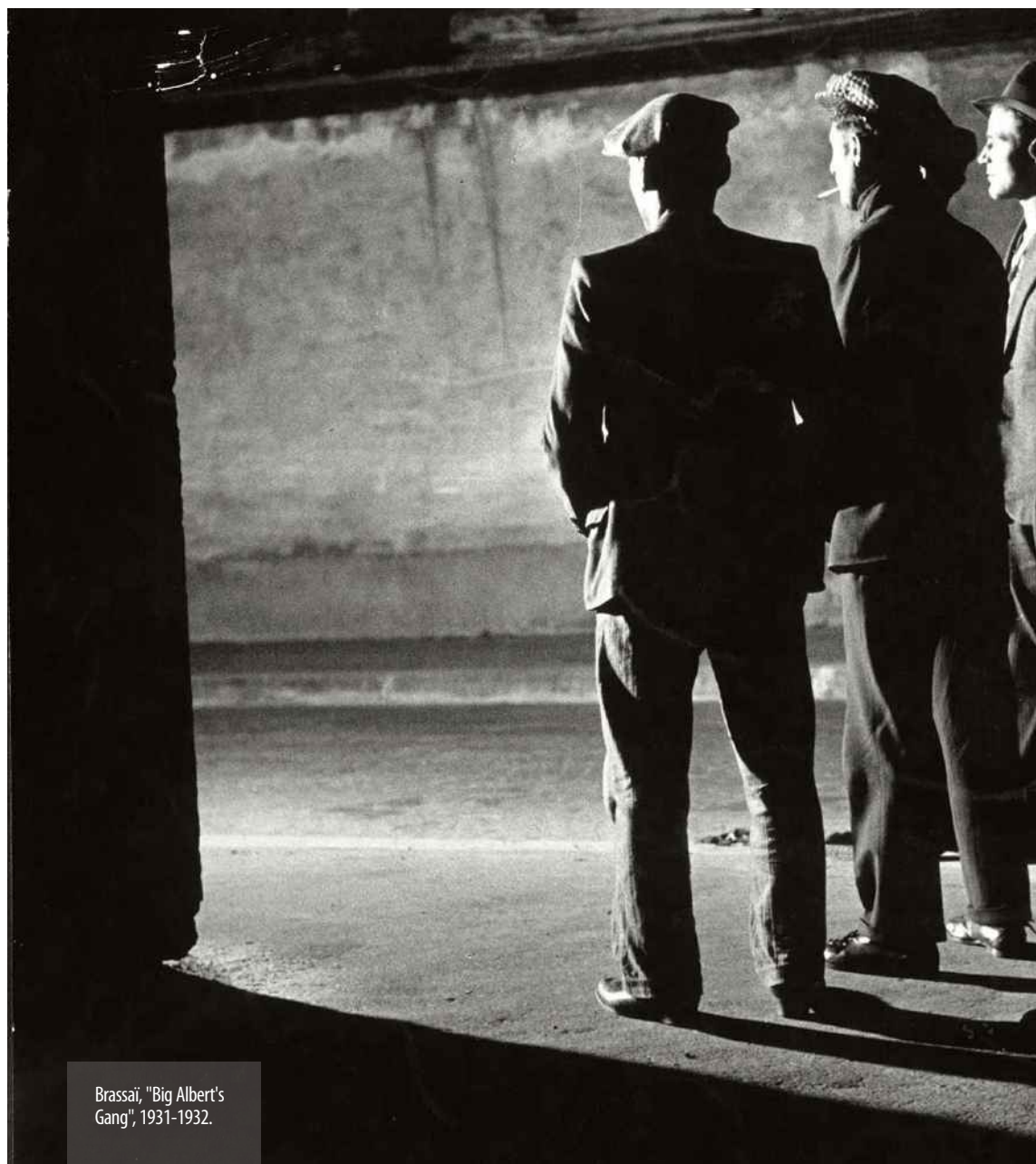
No, the photobooth! This machine had recently come over from the US in 1928, and Breton, Eluard, Aragon and the whole clique were immediately taken with it. I often thought they must have found the same cold automaticity in it as the automatic writing they had invented. All that is to say that it was impossible to be taken seriously by people who were completely indifferent to photography's claims to represent reality. And in fact, you just mentioned Man Ray. While he had a lot of fun subverting his photos – with Kiki as his "Violon d'Ingres", for instance – it was in response to this search for poetry at all costs by Dalí and the others. (A pause) I've often thought that the hard-line Surrealists were deeply afraid of reality... And in photography, there's no need to fiddle around to produce pictures full of a dream-like quality.

In any case, this distance from the Surrealist movement in no way prevented you from creating your own world.

Right. And in addition, the Surrealism of my pictures is no more than the real made into the fantastical through the spectator's view. (Confidentially) You see, I begin with the principle that if we had to live forever, everything would become monotonous. The idea of death pursues us and pushes us to create. My personal driving force was Paris at night. All I needed to do was wander around, with Blaise Cendrars or Henry Miller, to find myself face to face with "ladies of the night", or crooks, in districts you wouldn't want to go to. But that's what life is: that strange, incredible beauty of fleetingly-glimpsed strangers. And what can I say about the fog that



Brassaï, "Stairs of Montmartre", 1936.



Brassai, "Big Albert's
Gang", 1931-1932.



© Brassai Estate

floats over the Seine, in the middle of those dazzling night lights? (Dreamily) Not everything was rosy, of course, but there was always an atmosphere of euphoria, freedom and non-conformism that I've never found anywhere else. Not even in the US, where I went in 1957 and where, just for once, I abandoned black and white for a photo-report in colour. While America once had a feel of the future for me, Paris has always had a feel of eternity.

To go back to Picasso, whom you mentioned at the beginning – in 1932, he asked you to photograph his sculptures. An unusual assignment!

What a character! Pablo was already highly aware of his influence on the world of art. So his idea was to make an inventory of all his sculptures, which were mostly unknown, so that they could be published in the journal "Le Minotaure". (Laughing) Picasso and I – what a story, when I think about it! It was very simple: we had so many passions in common – fairgrounds, fortune-tellers, the Folies-Bergère, the circus and women, of course! And obviously, people say a lot of things about him, the way he behaved, and all his faults – especially since he died, ten years ago! (Showing us a photo of Picasso). Look at him: what's so striking is the burning fixity of that gaze, which pierces you, captivates you, devours you. No, Picasso was a really terrific guy who gave me a lot of help, especially during the Occupation. And then there were our endless discussions about the effects of light, the role of the artist in society and the importance of composition in photography and painting alike. (After a while) You sometimes wonder if life has any meaning – and then you meet people who give meaning to life.

Interview by Dimitri Joannides

Brassai, pour l'amour de Paris", Hôtel de Ville de Paris, Saint-Jean room, 5, rue de Lobau, Paris 75004. Until 8 March 2014. www.paris.fr



Charity sales

A ssociations, foundations and NGOs are now fine-tuning all the mechanisms for collecting funds, and organising an increasing number of philanthropic events. This makes sense when we know that the solidarity sector underwent profound professionalisation in the early 2000s.

Exchanging good practices

We might as well tackle the gnawing question of whether a commercial company like an auction house acts disinterestedly in this type of situation. If we are talking about the immediate commercial interests, the answer is often yes, because unless there are special arrangements, auction houses generally apply no sellers' commissions (apart from taxes and resale rights). Furthermore, where buyers' premiums are concerned (when there are any), these can be entirely transferred to the structure benefiting from the sale. In other words, in this type of situation, without even counting all the costs borne by them alone – transport, catalogues,

everyday running costs and so on –, auction houses are often the main donors to charity sales they stage! But then why do they fight so fiercely to obtain these "dossiers" that bring them no profit? Very simply because they can gain a lot in terms of image... If you still have doubts, just imagine for a second that your name is associated with structures as prestigious and respected as UNICEF, Médecins du Monde, the Fondation du Patrimoine or the Fondation des Hôpitaux de Paris-Hôpitaux de France. Then give substance to this event with a gala dinner or a "select", "hype" or "VIP" cocktail, with a "happy few" as guests. And don't forget those indispensable opinion leaders, who will talk about you in the media. You then get the ideal combination for spreading vital news about your charity event. In other cases, the organisers "mount" the sale themselves, and only call on an auctioneer to direct the auction, without associating the auction house they work for with the event. Other houses prefer to include a charity section to make economies of scale in a classic sale, and enable the organisers to benefit from the auction house's usual clientele.



€2,107 Dominique Capocci (b. 1962),
"Smile Marilyn", 2010, mixed media
on canvas, 100 x 100 cm. Paris, Rossini
sale room, 26 November 2011.
Rossini auction house. Sold on behalf
of the Maladie Foie Enfants association.



C €1,600

Ben (b. 1935), "Être libre", 1990, screen print on canvas, 81 x 100 cm. Paris, Palais d'Iéna, 20 September 2012. Pierre Bergé & Associés auction house. Sold on behalf of the Fondation France-Liberté, in tribute to Danielle Mitterrand.

D €8,500

Invader (b. 1969), "Untitled", 2012, brick and micromosaic, 30.5 x 14 x 5.5 cm. Paris, Hôtel Marcel Dassault, 15 april 2013. Artcurial - Briest, Poulain, F. Tajan auction house. "Cent briques pour Madagascar 2" sale.

A €188

Blouse worn by Nathalie Baye in the film "Vénus Beauté Institut" (directed by Tonie Marshall in 1999). Paris, Drouot, 18 October 2012. Audap-Mirabaud auction house. "Des femmes donnent aux femmes" sale on behalf of the Institut Curie.

B €52,764

Adrian Ghenie (b. 1977), "Pie Fight study", 2012, oil on canvas, 55 x 53 cm. Paris, Espace Tajan, 24 April 2012. Tajan auction house. Sold on behalf of the Fabrica de Pensule (contemporary art centre in Romania).

Well-organised generosity

Here, those who like to see the glass half-full will be happy to know that the French are pretty generous, because one in seven households makes at least one donation to charity each year, even if the crisis seems to have affected this aspect. While the average donation has increased by around 5% per year since the early 2000s, this rise has been decidedly stalled since 2010 (source: France Générosités/Cerphi). However, charity sales have suffered less from the situation, as they have one advantage over a standard donation: they give buyers something concrete in exchange for their generous act. In addition, because the property acquired enters their estate, buyers are free to sell items as they please, with a possible increase in value to boot. Naturally, there is no tax deduction for the buyer: the opposite would be surprising, not to say iniquitous! Because as we know, in France, when a simple donation is made (thus without anything in exchange), the tax reduction is 66% within an annual limit of 20% of taxable revenue. On the other hand, this provision in article 200 of the French General Tax Code applies fully to sellers who donate an item for auction to a State-approved foundation or association.

A wealth of good causes

Some charity sales are now firmly established events, like the "Frimousses de créateurs" which has been taking place in Paris for the last ten years. Each year, dozens of artists (Peter Klasen, Bertrand Lavier), designers (Olivia Putman, Maryam Madhavi), fashion designers (Jean-Paul Gaultier, Chantal Thomass) and jewelers (Lorenz Bäumer) have joined forces to create completely new dolls, sold for the benefit of UNICEF. Although its first sale in 2004 brought the humanitarian association for children's rights and emergency relief throughout the world garnered "only" €80,000, the latest auction staged by Artcurial collected €200,000, used to finance a vaccination campaign for the children of Darfur. Another key charity event is the "Sapins de Noël des créateurs", celebrating eighteen years this year. Here again, top names in art and

D



design make personal contributions, creating stylised Christmas trees to help associations (such as L'enfant @ l'hôpital, Les orphelins d'Auteuil, A.V.E.C, etc.). Other charity events have only just started up, but also aim to establish themselves firmly in the public consciousness. This is the case with the sales of the association "Cartooning for Peace", featuring press drawings from every kind of background. Created in 2008 by Kofi Annan and Plantu, its objective is to fight intolerance by bringing Christians, Jews, Muslims, agnostics and atheists together. This event, staged by the Piasa auction house, has only taken place twice so far, but there is every reason to believe that with protagonists with such powerful federative skills as the famous Le Monde cartoonist and the former Secretary General of the UN, the best is yet to come. Likewise with the "Cent briques pour Madagascar" sale organised by



Artcurial (again with two events under its belt), whose appeal and innovative character could well raise this exercise in style (with famous artists like Invader, François Morellet, Enki Bilal, Yan Pei-Ming and Pierre & Gilles creating works based on a red brick) from the simply unusual to the rank of a fully-fledged discipline. Despite these successes, it should not be forgotten that most charity sales featured in the diaries of loyal patrons or one-off philanthropists are occasional and result from spontaneous impulses of solidarity, notably after tragedies that capture the public's imagination. Recent examples include the earthquake in Haiti, which gave rise to an initiative by Drouot in March 2010, with the aim of creating or rebuilding an orphanage, and the tsunami in Japan, with a sale staged by Georges Delettrez and Pierre Cornette de Saint-Cyr at Drouot-Montaigne in June 2011. Again,

the Emilia-Romana earthquake in Italy in May 2012 inspired the carmaker Ferrari to organise an international online auction of some of its racing cars – one of which, worth €1.3 million, was made especially for the occasion – on behalf of the victims' families. So, while generosity may often mask our imperfections, it can sometimes be a bastion against a certain indifference.

Dimitri Joannidès

KEY FIGURE

60,000

In euros, this is the price of a brick by Pierre Soulages knocked down by Artcurial in March 2011. "Cent briques pour Madagascar" sale.



B



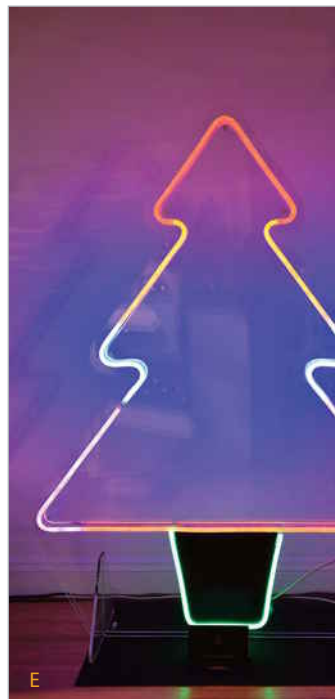
C

**A €2,788,200**

Claude Monet (1840-1926), "La Promenade d'Argenteuil un soir d'hiver", 1875, oil on canvas, 60 x 80 cm. Paris, Drouot, 16 March 2011. Joron-Derem auction house. Sold on behalf of the Institut Pasteur.

B €5,200

Jewellery designer Lorenz Bäumer, "Château Dans Le Ciel", mixed technique, internal LED lighting system on a revolving plate, unique piece signed 2013, in aid of la Fava. Paris, Drouot, 9/4/2013, Georges Delettrez SVV.



E

C €2,300

Claude Parent (b. 1923), "Inextricable", 2010, Indian ink on smooth paper, 50 x 65 cm. Paris, Pavillon de l'Arsenal, 16 October 2013. Maître Le Fur. "Architectes de l'urgence" sale.

D €13,389

Plantu (b. 1952), "Bling bling!", a cartoon published in L'Express on 16 May 2012, ink on paper, 42 x 29.7 cm. Paris, Hall du Journal Le Monde, 6 June 2012. Piasa auction house. "Cartooning for Peace" sale.

E €2,800

Stella McCartney (b. 1971), "Sapin de Noël", 2012, assemblage of LED garlands, 204 x 158 cm. Paris, Hôtel Salomon de Rothschild, 10 December 2012. Maître Poulain. "Sapins de Noël des créateurs" sale.

