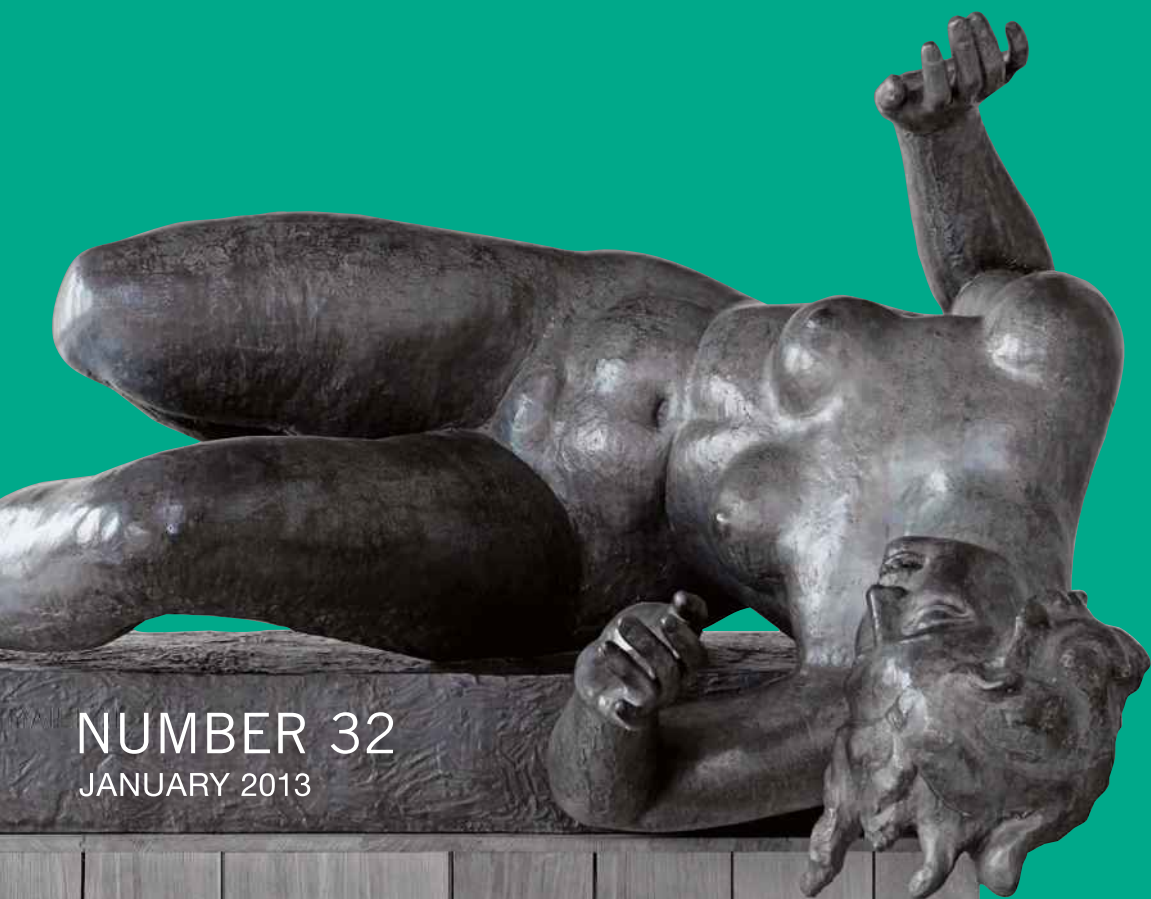


LA GAZETTE DROUOT

INTERNATIONAL



NUMBER 32

JANUARY 2013

PREPARE FOR THE UNEXPECTED

⁽¹⁾ SIBERIAN TIGRESS €20,000

⁽²⁾ COMPOSITION, GEORGES VALMIER €70,000

⁽³⁾ COFFEE TABLE, JEAN DUNAND €81,000

SOLD BY DROUOT

(1)

(2)

(3)

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UPCOMING AUCTIONS



17日
午间

17日午间
Drouot-Bodin拍卖行将在德鲁奥拍卖中心
古玩精品，这只铜胎掐丝珐琅瓶就是其
这件瓶底注有“大清乾隆年制”字样。瓶身
饰有果枝图案是德鲁奥令人注目、精湛的工
乾隆时期中国艺术的巅峰。估价30 000-40 000



12月18日
御制千手观音唐卡

苏嘉比拍卖行将在巴黎举办亚洲艺术专场。为此，该行汇
集了一批亚洲古玩珍品，其中包括一尊康熙年间的铜制
镀金无量寿佛像和一幅1765年乾隆时期的御制千手观音唐
卡（左图）。这两件重量级拍品的估价分别为30万-40万欧
元和4万-6万欧元。绘画方面，我估价从低到高还可看到
张大千1939年作竹石图、黄宾虹的一幅山水和其中一幅
齐白石于1948年作的山水画（估价35 000至45 000欧元）。
值得一提的是，黄宾虹对中国传统绘画在现代的复苏起
到了重要作用。

12月17日
玉如意

如意如意，如人心意。如意自古便具有强烈的象征意义。祝融、长寿、富
贵、如意在古代是一种具有所有这些吉祥寓意的物件，常被作为送礼佳品。
如意所用材料的珍贵程度一般也与其主人的社会地位紧密相连。图上这柄清
代如意以青绿软玉制成，是塔桑柏杰行（Tajan）12月17日巴黎拍卖行的一件
拍品（估价30 000-50 000欧元）。当日拍卖上拍的还有另一只乾隆年间铜
雕金箔丝庄鹿花卉灵芝纹四方瓶（估价20 000-40 000欧元）和一幅双面山水
白玉插屏（估价8 000-12 000欧元）。



12月19日
来自中国北方

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世纪铜制和漆木雕观音坐像（估
价20万-30万欧元）。观音作为佛教菩萨之一最早
源于印度，传入中国后备受尊崇，成为最流行
的神佛形象之一。在中国可以找到众多神态生
动自然的观音等佛像，体现了宋朝工匠们在人
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。

Stephanie Perle-Delmon



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ART MARKET - MAGAZINE



18 UPCOMING

The schedule for the new season includes a range of specialities like motorcars, pre-Columbian art, haute couture and luxury ready-to-wear collections without forgetting a new kind of sale dedicated, for the first time, to video art.



46 RESULTS

December records several seven figure bids for both contemporary painting, modern bronzes and jewellery, followed by Chinese art, and modern painting with numerous six figure bids.



84 TRENDS

With collections like the Lebel, Vérité, Kerchache, Paris is still the nerve centre of Tribal Art, as witness the results featured in this issue. Analysis of a selective market.

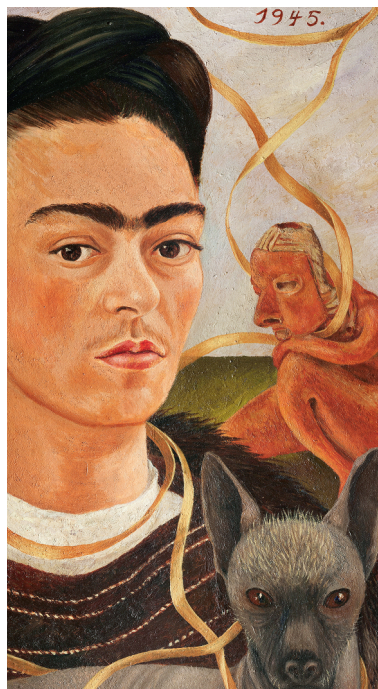


100 ART FAIR

BRAFA. This key event in early 2014 is aiming for the symbolic figure of 50,000 visitors — so get over to Brussels from 25 January to 2 February !

FICTION 114

Coyoacán, in southern Mexico, 1953. The husband and wife artists Kahlo and Rivera greet us in the "Blue House", where Frida was born and spent her entire life.



110 EXHIBITIONS

The Musée d'Art Moderne de la Ville de Paris dedicates a major retrospective to Serge Poliakoff, a key artist of the Second Paris School, bringing together a hundred and fifty works from between 1946 and 1969.



EDITORIAL



Stéphanie Perris-Delmas
EDITORIAL MANAGER

When it comes to taking stock, the art market can happily say that it is in fine fettle, in the middle of an economic downturn, and even despite it. Of course, not everything is rosy, and some players are not part of the main feast, just savouring an appetiser. But this is no time to complain, when the sector is posting nine-figure results, particularly since the next season – often a worrying time of year for the professionals – already looks well-stocked, especially in Paris. France, which has maintained fourth place in the art market's world ranking, draws its true richness from its diversity, as witness the results for December alone (featured in this issue) and the schedule for 2014. This includes works by Maurice Denis from the former Thomas collection, Pre-Columbian masks, collectors' cars (on offer during the Retromobile fair), and a library of ultra-rare books on architecture, which have not been since the famous Fernand Pouillon sale in Paris – not to mention a sale dedicated to video art at Drouot in January: a first for this medium, the poor relation of contemporary art, which until now has never been part of a thematic sale. In the end, doesn't the real power of a capital in the art market lie in its ability to renew itself?

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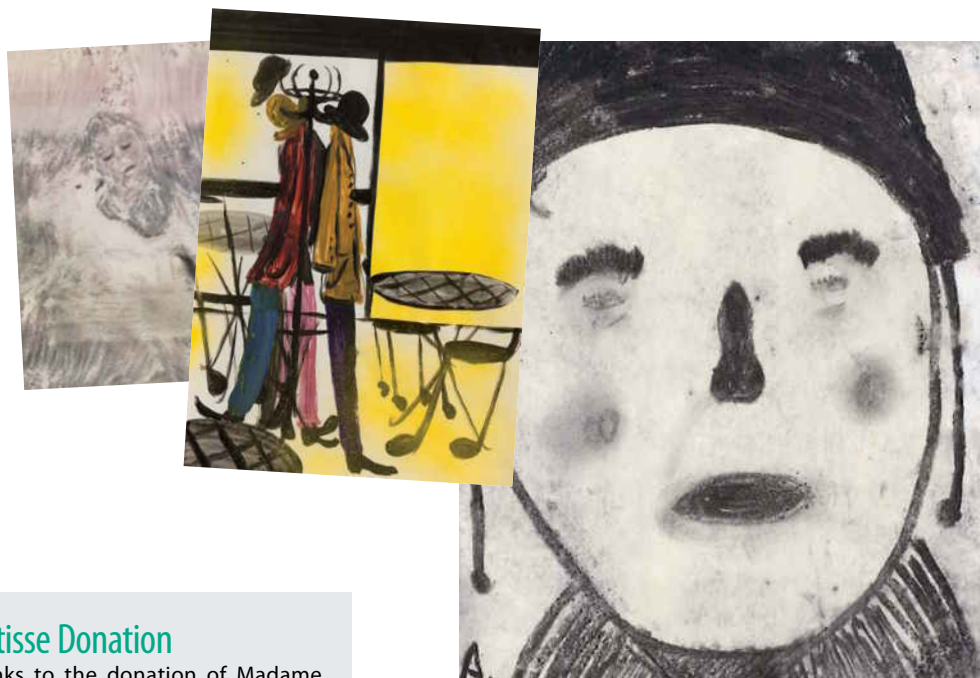


GUEST OF HONOUR: ROYAL MUSEUM FOR CENTRAL AFRICA / TERVUREN

DELEN

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NEWS IN BRIEF



Matisse Donation

Thanks to the donation of Madame Claude Duthuit, whose husband was none other than the grandson of Henri Matisse, two works by the painter have now joined the already well-stocked collection of the Musée National d'Art Moderne at the Centre Pompidou in Paris: "Marguerite au chat noir" and "La Jérusalem céleste".

Contemporary drawing prize HD

Martin Assig, Matt Bryans and Thomaz Kowalski have been selected for the Daniel & Florence Guerlain contemporary art foundation drawing prize, which will be awarded on 27 March at the Salon du Dessin in Paris. More than 1,200 drawings collected by the husband and wife collectors can currently be seen at the Centre Pompidou in Paris, to which they have been donated.



2 million...

The number of visitors who have already crisscrossed the 80 rooms of the Rijksmuseum since it opened in April 2013. It contains nearly 8,000 objects from 800 years of Dutch history.

No TEFAF in Beijing

Though planned for 2014, TEFAF will finally not be travelling to Beijing, as the organisers consider the operation premature given the uncertainties of the Chinese market. The Maastricht edition will be taking place as usual from 14 to 23 March.



TEFAF Maastricht 2012 - opening day. Photo Loraine Bodewes

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A Chinese collection unveiled

For the first time, starting on 13 February, the Musée des Arts Décoratifs in Paris is presenting the public with works not only from China (here a gui-shaped perfume burner from the Qian-long period), but also more broadly from the Middle and Far East. Patiently gathered together since the 19th century, mainly through donations from famous collectors, they symbolise the know-how and materials that have fascinated France and inspired its rebirth in the decorative arts from the era of the Universal Exhibitions to the present day.

Musée des Arts Décoratifs, Paris. Photo Jean Tholance.



€406 million for Drouot

The total result of Drouot's sales in 2013, marked by the dazzling bid of €4,647,000 for the procession of the Empress Wu Zetian, a Chinese painting from the Tang dynasty. 33 records were set this season, including 9 bids of over €1 million, despite the economic slowdown in France, as foreign buyers were as active in the saleroom as on DrouotLive.

Master Drawings in New York HD

From 25 January to 1 February, drawing enthusiasts are invited to the eighth edition of Master Drawings in New York, bringing together around thirty of the most important American and European galleries in the Upper East Side. Some hitherto unpublished drawings by Thomas Gainsborough will be in the lime-light, offered by the London gallery Lowell Libson.

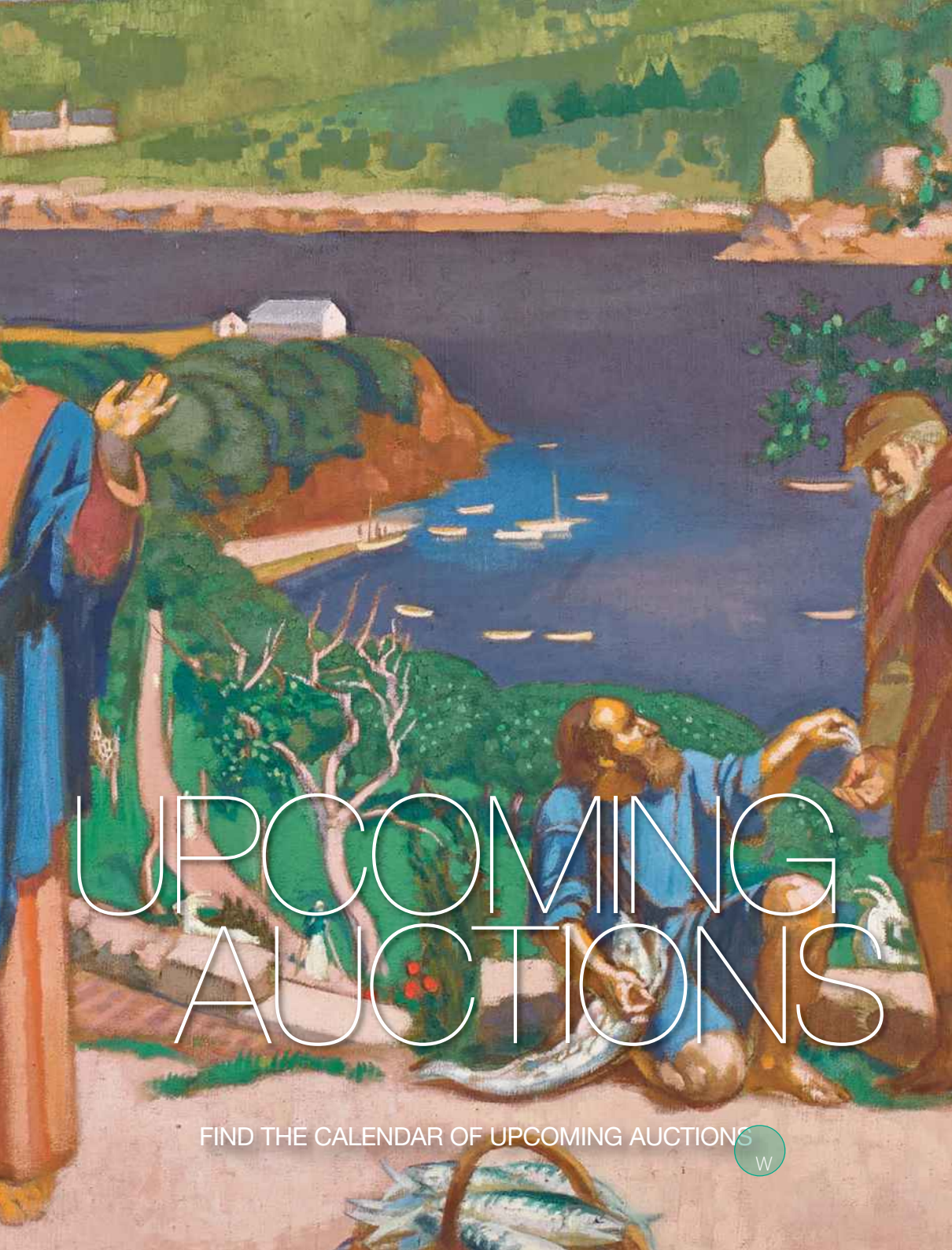


Reopening of the Musée Picasso

Get ready to experience the new-look Musée Picasso Paris, which will be opening next June. 5,000 works, 200,000 archive items and 150 works by other artists will be exhibited in 34 rooms with 3,800 m2 of exhibition space, in the entirely renovated Hôtel Salé.







UPCOMING AUCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS



France

Concept #1

15 JANUARY

Associating design with a taxidermy and rare butterfly collection is a decidedly unusual idea, which accounts for the title – "Concept #1" – of this first sale of the season in Marseille (Damien Leclere). Butterfly specialists and entomologists should know that the 5,000 specimens brought together in three especially-designed cabinets come from the former Adolphe Kovache collection. The name of this scientist is surely no stranger to budding chemists, as he devoted his thesis to the action of formic acid on triarylcarbinols. A native of Nancy, Kovache developed a passion for entomology at an early age. The collection he began in 1905 was long considered one of the most comprehensive (€20,000/25,000), and has the singular merit of having survived two world wars. This takes us smoothly to the sale's design section, which features

the great names in the specialty and thus devotes the lion's share to the Fifties. By Georges Jouve, we find a cylindrical ceramic vase (36 x 30 cm) from around 1955 (€12,000/15,000). A similar model was reproduced in book devoted to the artist by Jousse Entreprise in 2005. And the reconstruction years of course evoke the trio formed by Perriand, Corbusier and Jeanneret, whose talents were expressed in architecture and furniture alike. Here you could go for a free-form low table in metal and wood by Perriand, estimated at €8,000/12,000, or a "Tree Trunk" table in mango tree wood and metal by the other two, from a private house in Chandigarh, expected to make €60,000/80,000. In the end, it's only a short step from rare butterflies to the scents of India!

Stéphanie Perris-Delmas



HD

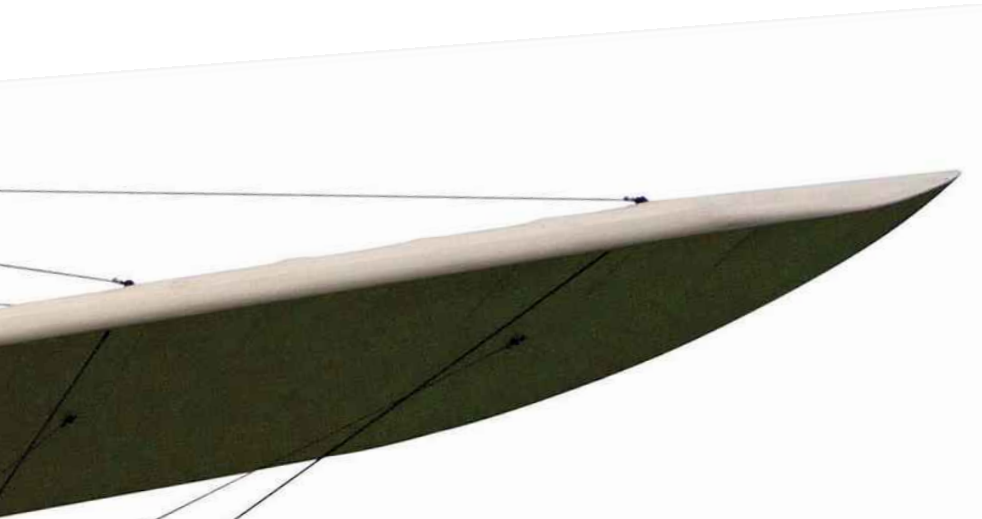
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Le Corbusier (1887-1965) & **Pierre Jeanneret** (1896-1967), low "Tree Trunk" table, c. 1954, mango tree wood, metal, depth of top: 10 cm, 47.5 x 89 cm. Estimate: €60,000/80,000. Above, specimens from a collection of 5,000 butterflies. Estimate : €20,000/25,000.



Aeroplane by Louis Bleriot, "Channel crossing" type XI 1909, reconstruction, wingspan: 8.67 m, l. 7.8 m, h. 2.5 m, weight: 233 kg. Estimate: €60,000/80,000.



The Channel plane

19 JANUARY

An event in the form of a retrospective based on a myth from the very beginning of aviation: Louis Blériot. This coming 19 January will be entirely devoted to aeronautics, with no fewer than 450 numbers dispersed in Paris by the Artcurial auction house. Tribute will be paid to the man who first crossed the English Channel on 25 July 1909 – in 37 minutes – with a reconstruction of the famous "Blériot XI". The copy of this legendary aeroplane (the original is now in the Musée des Arts et Métiers in Paris), made from parts of a damaged plane, equipped with the Anzani engine and the Blériot "cloche", looks set to take flight at between €60,000 and €80,000. Enthusiasts who don't have much space can fall back on one

of 80 other lots evoking the aviator's memory: small objects, models and posters. Posters are the stars of another collection, this time dedicated to Air France. From Lucien Boucher's planispheres to the evocative visuals of Brenet, Guiraud-Rivière, Savignac, Guerra, Gruau and Baille, these retrace the entire history of the company in images. A passion for planes is not the realm of specialists alone. While the latter will focus on some DF10-80 binoculars from the 1940s (€2,800/3,200), others can relive their childhood fantasies by going for some inspired designer furniture... and pretend to be a fighter pilot in an armchair made from a Mirage V ejector seat (€1,000/1,500). Thrills guaranteed! **Sophie Reyssat**

BEAUSSANT LEFÈVRE

Auctioneers



Maurice DENIS (1870-1943)
*Annonciation à Fiesole ou
Annonciation aux chaussons rouges*, 1898.
Oil on canvas, signed and dated. 78 x 117cm

DROUOT-RICHELIEU - ROOM 5
Wednesday 12th February 2014



Émile-Antoine BOURDELLE (1861-1929)
Bacchante, 1907.
Patinated plaster, signed and
dedicated to Louis Barthou. H. 78.5cm

From the Former Gabriel Thomas Collection and other sources

Musée Gantner Collection

Lachapelle-sous-Chaux - Territoire de Belfort
Sunday 19th January 2014 at Fontainebleau

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5 rue Royale - 77300 Fontainebleau - Authorisation n° 2002 135 - Authorised auctioneers: Jean-Pierre Osenat - Candice Osenat-Bouter

Paco Rabanne, opera version

22 JANUARY

As we all know, the heart of fashion beats in Paris, the uncontested Mecca of elegance – so it is quite natural that the City of Light should host major sales of haute couture and luxury ready-to-wear collections. The last to date at Drouot celebrated the ultra-chic wardrobe of former Yves Saint Laurent model Danielle Luquet de Saint-Germain (Gros & Delettrez), mainly devoted to the great couturiers of the second half of the 20th century: Saint-Laurent, of course, but also Montana, Alaïa and one Paco Rabanne, inventor of the famous metallic dress, and nicknamed the "metal worker" of haute couture. In 2012, the couturier was central to the collection of dresses and accessories of Grupo Acción Instrumental, a theatre and opera troupe founded in Buenos Aires in 1968 by Jorge Zulueta and Jacobo Romano. In "Fa Fa Fashion", a show paying tribute to the designer, the song "Paco Parade" set the tone: "If you need to be

on time, you can go to Dior, Givenchy! Chanel, Saint Laurent, Miyake! But if you need to be in advance, Paco Rabanne is the right place to be!" In this first sale staged by Artcurial, credited with an overall total of €139,553, a dress from the 1981 spring/summer collection sporting a multicoloured swan's feather skirt created a sensation (€10,000). On the strength of this success, this parisian auction house is offering a second sale at Drouot with 200 new models and accessories worn on stage by the famous Buenos Aires troupe since 1979: "sculpture dresses", which, according to the founders, "made it possible to take the dramatic expressiveness of the music to an even higher level." Yet again, a metal and swan's feather dress from the 1981 spring/summer collection looks set to steal the limelight (€2,000/3,000), together with an entirely transparent Cleopatra dress made of cylindrical metal tubes interspersed with bands of links and gold braid (€2,000/3,000), worthy of the most spectacular epic. After a jacket and shorts in orange PVC discs (€1,400/1,600) and a velvet dress in aluminium (€1,800/2,000), the fashion show will end with a wedding trouser suit (€1,500/2,000).

Stéphanie Perris-Delmas

HD



Paco Rabanne (1981
spring/summer collection),
dress made of rectangular
hammered aluminium plates
attached by small metal rings,
covered with emerald mohair
style cords, boa-look glossy
multicoloured swan's feathers.
Estimate: €2,000/3,000.



Man Ray (1890-1976),
"Elsa Schiaparelli in Elsa
Schiaparelli, autumn 1931",
gelatin silver print mounted on
cardboard, signed, 29 x 18 cm.
Estimate: €10,000/12,000.

*Man Ray
Paris*

Schiap stirring up fashion

The iconoclastic, extravagant Elsa Schiaparelli was what we would call a character. Some 180 pieces from her private collection – clothing, furnishings and graphic works – are being put up for sale at Christie's in Paris on 23 January by her granddaughter, the actress Marisa Berenson: an event for fashion and art lovers alike. When she arrived in Paris in 1922, the Italian designer began fraternising with the city's artistic avant-garde, drawing her anti-conformist inspiration from the Dadaists and Surrealists. The Roaring Twenties were right up the street of a "Schiap" who was afraid of nothing. Her watchword was "Shocking", a term that set the tone – in this case, pink. The couturière's favourite colour was embodied in a 1950 silk evening dress with matching embroidered jacket, which you can slip on for around €9,000. Elsa Schiaparelli created the archetypal active woman dressed in gaudy knitted sweaters, and invented sportswear before joining the big players and moving from city outfits to evening gowns. She created a buzz before her time with explosive innovations, often as eye-opening in their choice of materials – plastic, metal or porcelain – as in their wacky forms. Her clothes really put women in the limelight. To produce them, she called on the top names, including the embroiderer

23 JANUARY

Lesage, with whom she collaborated in 1938 for the "Circus" collection with its equestrian motif – an inspiration pursued in 1940 with a waistcoat embroidered in bucking broncos (€10,000/12,000). In 1939, the "Astrology" collection created a sensation. Between their gold embroidered branches, the diamante glass centres of its stars still glitter dazzlingly on their violet silk shirt – if you fancy shelling out between €25,000 and €30,000. Schiaparelli's eclectic taste can also be seen in her furnishings: for instance, a set of three Chinese-style tapestries after François Boucher, woven by Aubusson under Louis XVI (€20,000/30,000), which she loved as much as a floor lamp with a woman's head by her friend Alberto Giacometti (€60,000/80,000). This model was initially created in 1935-1937 for Jean-Michel Frank, another loyal friend to the couturière, and the interior designer for her salons, which opened at 21 Place Vendôme in 1935.

Sophie Reyssat



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Lamp by Jean-Boris Lacroix

27 JANUARY

A lamp can be static, placed in a corner. But it can sometimes be given life by the talent of a sculptor like Alberto Giacometti, or by the lavishness of the materials, as with the pieces created by Ruhlmann, Dupré-Lafon and Boris Lacroix at the beginning of his career. Born in 1902 in Paris, he entered the milieu of the decorative arts via the studio of Paul Dumas. He completed his training as a draughtsman for the couturière Madeleine Vionnet. Lacroix absorbed her taste for simplicity and noble materials. She put him in charge of the interior design for her various residences between 1925 and 1930, and he called on celebrated designers like Jean-Michel Frank, Pierre Chareau and Jean Dunand, while creating several pieces of furniture himself. He had a feeling for strict volumes and spea-

king lines that highlighted the function of the item. Hence his growing interest in lights – one that he pursued throughout his career. Now on offer at the "Young collectors" sale of the Paris auction house Pierre Cornette de Saint Cyr, this lamp provides several options for lighting with its deflectors and mobile arms. The user can thus choose the density of light, depending on the task in hand. Boris Lacroix excelled in lights where the form matched the function, with wide or narrow lampshades, in light materials for increased mobility, placed on a desk or in a corner of the room. Light fascinated him so much that he wrote several articles on the subject in "Art et décoration". With Mouille and Guariche, he was one of the most innovative light designer artists.

Anne Foster



Jean-Boris Lacroix (1902-1984), lamp
in brass and metal sheet lacquered
green, red and yellow, produced by
Mathieu, c. 1955, H. 170 cm. Estimate:
€8,000/12,000.

Video art special

29 JANUARY

After the success of the street art sale in October, Drouot confirms the decidedly contemporary feel of its programme by proposing for the first time an event entirely dedicated to video art (Mica auction house). Some years ago, this medium could be considered as an emerging art in the contemporary creation scene. Arising at the beginning of the Sixties from the anti-establishment turn taken by body art and land art, according to Michel Nuridsany, it then won over institutions and collectors like the Kramlichs, Jensolen, Lemaître and Pinault, who built up reference collections. Despite this recognition, this art of the transient and the fragmentary, defined by the writer as a "virtual poem", is struggling to establish itself in the world of the art market, which remains instinctively attached to the materiality of a work. When compared with the multi-million bids that go to "classic" contemporary pieces, the videos of Nam June Paik, Matthew Barney, Bruce Nauman, Bill Viola or Gillian Wearing, while considered classics of their kind, cannot truly compete: \$646,896, a record price, was registered in 2007 in Hong Kong for "Wright Brothers" by Nam June Paik, and \$700 686 for "Eternal return" by Bill Viola in 2006 in London (source artnet). This Paris sale is thus intended

as a tribute to video art. "This is a real challenge," says expert Arnaud Brument, "halfway between an exhibition and an auction, where the aim is to put the spotlight on the particular issues of video art economics." To do this, the Mica auction house, as well as a round table staged on 13 January, is bringing together around a hundred iconic lots whose estimates remain attractive enough to entice new collectors (from €1 to 10,000). The star piece is a 1998 video installation by Tony Oursler, entitled "Hole" (€60,000). In 2005, the Jeu de Paume in Paris had devoted an ambitious retrospective to the American artist. Noteworthy are works by the Scottish-born Charles Sandinson, to whom we owe "The River" at the Quai Branly in Paris ("Live" from 2003, estimated at €12,000/14,000), and "You and Me" by Jean-Luc Vilmouth and "Gare à tes miches" from 2004 by Samuel Rousseau (€5,000/6,000 each). Nam June Paik will paradoxically be represented by the only painting in the sale with "TV Buddha", an oil on canvas equipped with a monitor produced in 1984. For those who want to dip a toe in the specialty, "54" by Pipilotti Rist, a CD-ROM in credit card format containing excerpts of videos by the artist, is on offer at €400/500, and the video by Mircea Cantor "Coll.Bootleg #7" in a box designed by the graphic artists Antoine & Manuel at €600/700. Since there's an area in contemporary creation that is still affordable, why not make the most of it!

Stéphanie Perris Delmas



Jean-Jacques Lebel, "Les Avatars de Vénus", 2007
DVD 40", unique box painted by the artist containing
2 DVDs for double projection, Numbered edition 3/10,
signed. Estimate: €800/1,000.



29 JANUARY  

Olympic torch

In 2013 alone, two copies of the 1968 Grenoble Winter Games Olympic Torch went up for sale out of the thirty-three made for the occasion: one was knocked down for €180,000 at Clermont-Ferrand (Ivoire Clermont) in March; the other for €210,664 in Paris (Beaussant-Lefèvre) the previous month – on almost the exact anniversary of the event. Now, at its first sale after the holidays, dedicated to orders of chivalry, decorations and mementos, the same Paris auction house is offering another specimen of the 10th Winter Olympics, which saw Jean-Claude Killy and the American skater Peggy Fleming carry off gold medals.

The official torch of the Grenoble Games and that of the Helsinki Games (22 copies) are the rarest. On 29 January, it will be on sale for an estimated €30,000/40,000. Another noteworthy sporting memento is a gold medal from the 14th Olympics of 1948 in London, expected to fetch between €3,500 and €4,500.

Stéphanie Perris-Delmas

31 JANUARY  

It's open season!

The hunting season will be in full swing in Paris on 31 January at De Maigret. The art of hunting with dogs can be studied in books, but is practised with guns – such as a pair of 12.70 calibre Arrietas, firing off their four pairs of barrels at around €3,000. Trophies and stuffed animals will evoke hunting successes alongside graphic works by Condamy, Baron Karl Reille and Xavier de Poret. The stags painted by Georges Frédéric Rotig (€2,500/3,500) have little inkling that the dogs in a lithograph by Paul Jouve (€1,000/1,200) will soon be upon them...

Sophie Reyssat

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WELCOME AND INFORMATION: LOBBY AT L'HÔTEL DROUOT, FROM MONDAY TO FRIDAY

A pre-taste of the sale season...



On that date, the Paris auction house Beussant-Lefèvre is dispersing the paintings from the former collection of the financier Gabriel Thomas, a great lover of art, especially works by Maurice Denis. So it comes as no surprise to see in the sale pictures by the Nabi theorist, including a 1919 "Résurrection de Lazare" (€80,000/120,000). In "Christ aux enfants" painted three years later, Maurice Denis features himself with his close circle: his two sons and his friend the painter Albert Clouard (€60,000/100,000). Another important picture in the sale is "L'Annonciation à Fiesole", also known as "Annonciations aux chaussons rouges" from 1898, which has a study on the back for the painting "Jésus chez Marthe et Marie", now in the Hermitage (€180,000/220,000).

Stéphanie Perris-Delmas

12 FEBRUARY

The long, curly hair and proud bearing are those of Vercingetorix (80-46 BC). This gold stater in the likeness of the Gaulish chieftain (€20 000/25,000) will be part of the numismatics sale staged at Drouot by the Fraysse auction house. Alongside him will be some of the greatest Roman emperors like a bust of Hadrian wearing a laurel wreath, drapes and a breastplate on an aureus struck in Rome in 117-118 AD, expected to make €15,000/20,000, and Augustus, portrayed bareheaded on an aureus from 35-28 BC, estimated at €12,000/15,000.

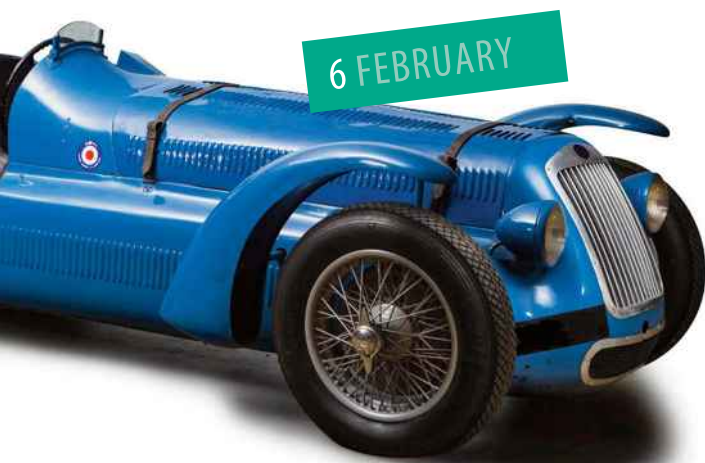
Caroline Legrand





This splendid Ferrari 166MM Barchetta, with a body by Oblin, is sure to create a sensation at Artcurial's Motorcar sale, staged at the same time as the Rétromobile 2014 fair. This beautiful Italian model in her dark grey livery with red highlights has the great merit of still possessing her original chassis, running gear, engine and body, made in 1954 by the Belgian coachbuilder Oblin. Taking on this fast little number will cost you a cool €3 M...

S. P-D.



A serious competitor to the Ferrari at Artcurial, this 1947 Delage 3-litre Barchetta will be raring to go at the Bonhams Paris sale, also staged to coincide with the Rétromobile fair. Estimated at €1.1/1.7 M, it illustrates the refinement of French post-war automobiles. Another serious contender for a top place is a 1955 Austin-Healey 100S, which once belonged to the American driver Robert (Bob) Fergus. This has an estimate of €580,000/760,000.

S. P-D

24 FEBRUARY

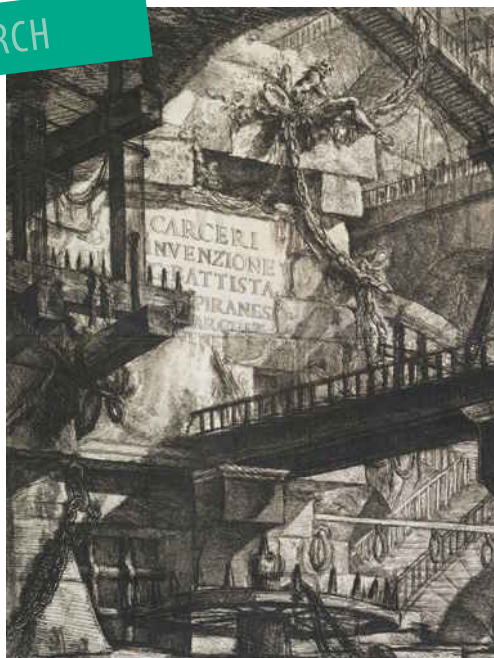


Estimated at €500,000/1M, this painting by Mikhael Larionov, the star piece in a Lyon sale (De Baecque auction house), comes from the collection of the painter's second wife, Alexandra Tomilina-Larionov. She was not only the artist's model, but also an ardent promoter of his work after his death in 1964. When the Musée des Beaux-Arts in Lyon devoted an exhibition to him three years after he died, she lent it this picture, "Rue à Moscou". Its broad strokes and straight lines date it to between 1907 and 1909 (thus before he fled to France in 1915): a period when he was influenced by Impressionism and Fauvism. At the end of this retrospective, the work was sold to an art lover, and has not left the Lyon collection since.

Stéphanie Perris-Delmas

6 MARCH

A high point of the next season, this sale is sure to delight lovers of fine books and architecture alike, as the selection coming up for auction (Alde auction house) brings together what expert Bernard Meaudre calls "the most important texts in the history of Western architecture, from Vitruvius to Ledoux". He says that "a collection of this calibre has not been seen at auction since the dispersion of Fernand Pouillon's library in 1986". It includes "De re aedificatoria" by Alberti, dating from 1485, the first book on architecture ever printed (€40,000/60,000), the "Recueil des plans, élévations et vues du château de Petit Bourg", from 1730 by Chaufourier (€120,000/160,000) and this remarkable collection of 828 etchings by Piranesi, published in Rome, gathered together in the 18th century by the French patron of the arts, Charles-Nicolas Duclos-Dufrenoy (€600,000/800,000). S. P-D





15 MARCH

Mike Brant, Mylène Farmer, Johnny Hallyday, Michel Polnareff, Jacques Brel and Serge Gainsbourg will be top of the bill at this sale paying tribute to the last fifty years of French chanson, to be held at Drouot (Coutau-Bégarie auction house). The memory of the stars is evoked through an exceptional collection of Gold, Platinum and Diamond discs, together with manuscripts, photos, stage costumes and other personal objects. Estimates range from €50 for a poster of the Olympia to €5,000 for a stage outfit belonging to Claude François or Mylène Farmer. C.L.

12 MARCH

This Paris sale staged at Drouot by the Claude Renard auction house will be offering some first-rate pieces, like this bronze: one of a pair representing the second Baptistery doors made in Florence by Lorenzo Ghiberti in 1401. Produced by Barbedienne, they were presented at the first Great Exhibition in London in 1851, still famous for the "Crystal Palace" – the huge glass building designed by Joseph Paxton. Estimated here at €50,000/80,000, these two doors subsequently joined the collections of Prince Anatole Demidov. Also worth noting: a silver-gilt ewer from around 1890 by the English master goldsmith Elkington (€15,000/25,000) and a group in silver after Alfred-Desiré Lanson, cast by Pierre-Louis Froment-Meurice (€12,000/18,000). S.P-D



To celebrate National Women's Day, the Paris auction house Delvaux has brought together works by iconic women creators of the 20th century, like the famous 1971 "Homme" chair (€20,000/30,000) by Ruth Francken (1924-2006). This all- female programme will be offering design (with Charlotte Perriand once more), but also sculpture (Chana Orloff, Jeanne Richier) and objets d'art (Line Vautrin). S. P-D



8 MARCH

11 AND 12 MARCH



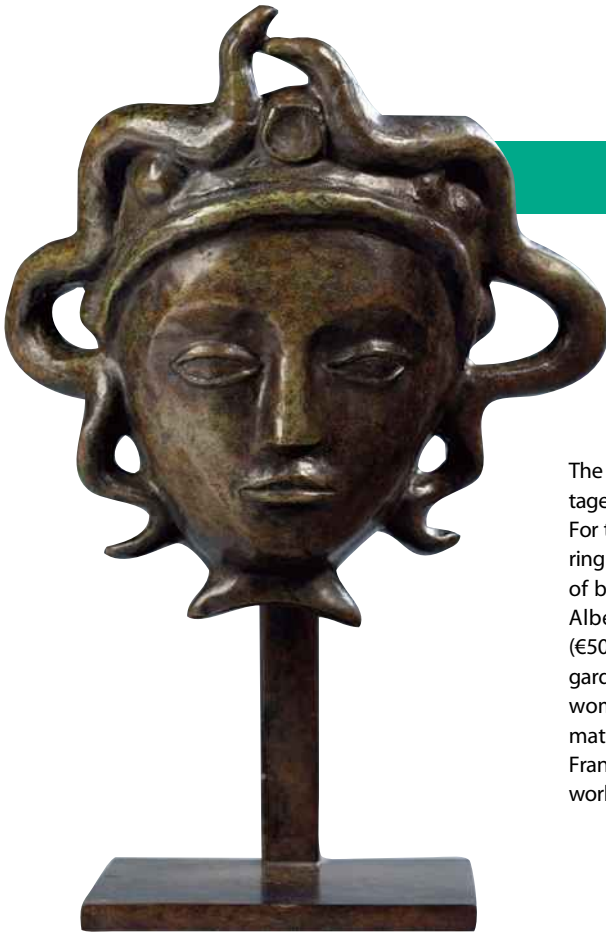
After the Félix Marcilhac library at Drouot in December 2012, the expert and art historian is parting from his private collection in Paris through Artcurial and Sotheby's. A famous figure to art lovers and the auction world, Félix Marcilhac has written numerous reference books, including on Lalique, Majorelle, Dominique and Jouve. During his long career he collected many iconic Art Nouveau and Art Deco pieces, like this cubic armchair by Marcel Coard, a unique piece from around 1920 (€200,000/250,000). The sale already promises to be one of the highlights of the Paris season. C. L

28 MARCH

With its perfect stylisation and geometry, this funerary mask in grey-green hardstone from the city of Teotihuacan in Mexico Valley (classic period, 450-650 AD) will be the star piece of a sale dedicated to Pre-Columbian art being staged at Drouot by the Paris auction house Binoche & Giquello. You should expect to pay €300,000/350,000 for it. Also worth noting: €120,000/150,000 for an urn from the Maya culture of Guatemala (Ancient Classic period, 250-600 AD) and €90,000/100,000 for a jade standing figure from the Olmec Culture (1,000-500 BC). C.L.



MARCH



The Paris auction house Europ Auction is taking advantage of the winter season to stage a sale at Courchevel. For this event high up in the mountains, they are offering a substantial programme that includes a selection of bronzes by Botero – "Leda and the Swan" – and Alberto Giacometti, including this Medusa's Head (€50,000), which comes from the Château de Beauregard in the Ain region. The theme of the antique-style woman's head, which appears in various media and materials, was highly successful with the clientèle of Frank and Chanaux, for whom the Giacometti brothers worked. S.P-D

In the world



LONDON HD

The Aurora Collection

The art market will see an exciting start to 2014 with the sale of seventy extremely rare gold Roman coins at Baldwin's on 8 January, expected to make over \$1,000,000. The cleverly named Aurora collection, referring to both the Roman Goddess of Dawn and the Latin word for gold (aurum), includes a gold aureus from 200-202 AD which pictures the two sons of Emperor Septimius Severus, Geta and Caracalla (\$50,000). Pictured on either side of the coin, this coin perfectly sums up the brothers' rivalrous relationship. After their father's death, they both fought to become sole ruler of the Empire, until Caracalla killed his younger brother as well as his wife and children in an attempt to destroy all memory of him. Following this story, a coin from 215 AD picturing the then new Emperor Caracalla, in military uniform, will also be going under the hammer, estimated at \$40,000. Who would have thought such small items could reveal so much about the political state of an Empire formed hundreds and hundreds of years ago?

BRUSSELS

African and Oceanic sale

A new year and new premises for Lempertz auction house (rue du Grand Cerf, Brussels) – and what better way to celebrate both than a sale dedicated to African and Oceanic Art! The highlight for the Oceanic section of this sale (28 January) looks set to be a painted figure made for the malagan ceremony of New Ireland in Papua New Guinea. Figures and masks are traditionally made for this burial ceremony in order to honour and assist the dead as they pass into the spirit world; the figure here is expected to sell for between €30,000 and €50,000. The African part of the sale includes a Bangwa Janus helmet mask from Cameroon (€8,000-12,000), a 19th century headdress from Nigeria (€6,000-8,000) and, most importantly, a crouching Bangwa figure that once belonged to the Polish-British realist painter Josef Herman.





COLOGNE

By Wilhelm Schmurr

Van Ham will be hosting a Decorative Art sale on 29 and 30 January, the first of a busy calendar for 2014. Pieces going under the hammer will come in the form of jewellery, watches, Old Masters, 19th century paintings and European Applied Arts. A piece that should attract attention in the jewellery section is a striking brooch made from coral, carved to resemble Medusa, the monster in Greek mythology with snakes for hair (€1,000-1,200). As for the paintings, "Lady Wearing a Costume," an oil on canvas by German painter Wilhelm Schmurr, should fetch around €1,000.

NEW YORK HD

20th Century Illustration

Following the success of their first sale of 20th Century Illustration Art, New York auction house Swann Galleries will be kick-starting the year with a second sale dedicated to this speciality (23 January). The auction will feature works by many famous names such as children's book illustrator Ludwig Bemelmans, creator of the Madeline picture books (Father and Daughter, \$600-900), and American cartoonist Charles Schulz, best known for the comic strip Peanuts. Someone whose name is not immediately recognisable, however, is Theodor Geisel, the creator of the sale's main feature (shown in HD). Better known as the world-famous children's book writer and illustrator Dr. Seuss, Geisel worked with Holly Sugar for several decades, creating original pieces such as this drawing in gouache and collage on orange paper, with an estimate of \$30,000 to \$45,000.

Natalie Russell

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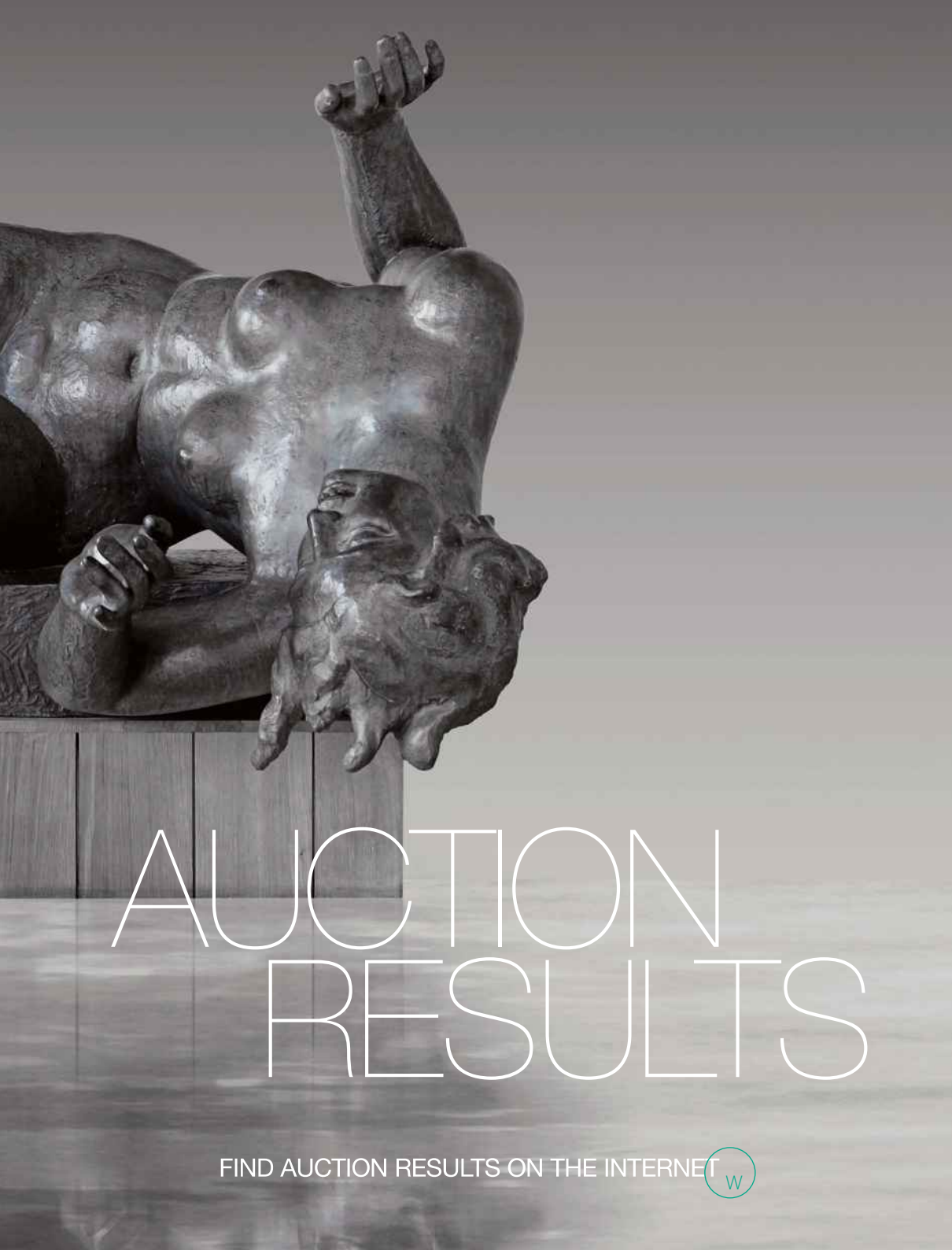
François Garnier, Museum-Quality Still Life with Fruit, c. 1640 | Starting price 30,000 €

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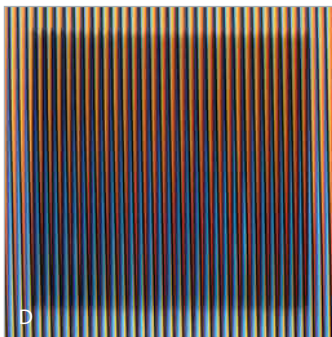
A



B



C



D

A €5,040

René Lalique France, Myosotis perfume bottle, blown and sculpted satin white glass, signed on the spray cap, h. 23 cm.

Troyes, 23 November 2013. Boisseau-Pomez SVV.

B €34,800

Rembrandt (1606-1669), collection of 85 original prints, Paris, around 1810-1815, folio.

Chartres, 30 November 2013.

Galerie de Chartres SVV.

C €48,000

Aristide Maillol (1861-1944), Notebook n° 11 of drawings, studies, sketches and drafts, graphite, 20,5 x 13 cm.

Nice, 28 November 2013. Mes Palloc, Courchet et Fède SVV.

D €51,542

Carlos Cruz-Diez, "Physiochromie 1391", 2004, 50 x 50 cm.

Paris, Drouot, 29 November 2013, Lombrail-Teuquum SVV.

E €75,000

Chinese bamboo grouse from the Qianlong era
Paris, 6 December 2013, Audap-Mirabaud SVV.

HD



E

Ferdinand Georg Waldmüller
(1793-1865), "Le Vieux violoniste
(Der alte Geiger)", gouache,
watercolor on paper, signed,
dated 1828, 32,5 x 26,7 cm.
Paris, Drouot, 4 December 2013,
Ferri SVV. Pre-emption of the
Louvre museum.



€75,790

On 4 December the Musée du Louvre treated itself to this gouache and watercolour on paper by the Austrian painter Ferdinand Georg Waldmüller for €75,790. With this purchase, the museum continued its policy of adding to its collections of 19th century German and Scandinavian schools. Already in 2004 at Drouot, it had acquired two landscapes by Waldmüller – bucolic views of the Vienna Prater gardens, knocked down for €351,000 (Frayssé & Associés). Five years later, in collaboration with the Belvedere Museum in Vienna, it devoted a retrospective to the Viennese artist bringing together some forty works. The Paris public was able to appreciate the work of one of the pioneers of open-air painting in the Biedermeier period. The painter studied at the Fine Arts school of Vienna and made several trips

throughout Europe. When he returned to his native city, he led a brilliant career as not only a portraitist, but also a landscape artist: two genres he excelled in, as seen to full effect in this enchanting genre picture. It illustrates his love of detail and concern for realism in a scene bathed in a subtle light, whose harmony celebrates the joys of the Viennese aristocracy at the time... Dating from 1828, this picture shows a violinist playing to a woman and her children. In the background, a broad landscape opens out the composition. It is somewhat reminiscent of another gouache of 1828, sold in London in 2005 for £108,000 (Christie's): "The Class Prize", which lies in first place in the artist's graphic works. This gouache, meanwhile, now occupies third place.

Stéphanie Perris-Delmas



A €75,500

Southern Germany, second half of the 15th century. Saint George of Lydda and The Charity of Saint Martin, two sculpted wood and polychrome altarpiece panels in high relief, 66.5 x 69 cm et 64 x 74 cm.

Louviers, 1 December 2013.

Jean Emmanuel Prunier SVV.

B €78,000

Claude-Joseph Vernet (1714-1789), "Soldats et paysans sur un rocher", canvas, 36 x 50 cm. Marseille, 15 December 2013. Marseille Enchères Provence SVV.



C €62,500

Collection of Saint Alexander Nevsky, gold cross and silver plaque by Julius Keibel with Saint Petersburg hallmark, before 1899.

Paris, Drouot, 28 November 2013, Bailly-Pommery & Voutier Associés.

D €87,500

Märklin III, otherwise known as "Kaiser" with mechanical locomotive and two carriages, painted sheet steel, l. 44 cm (detail).

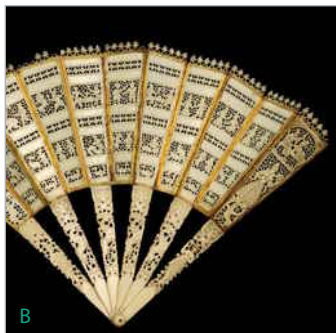
Paris, Drouot, 27 November 2013, Kahn - Dumoussiet SVV.

HD







**A €99,200**

Ile-de-France, end of 13th century or start of 14th century, sculpted limestone sculpture in the round of an angel musician, h. 76.5 cm.

Rouen, 1 December 2013. Bernard d'Anjou SVV.

B €62,000

Iberian work, start of the 17th century, two-sided ivory fan, concertina-like folding, h. 25.5 cm.

Paris, Drouot, 20 November 2013, Aponem Deburaux SVV.

**C €46,800**

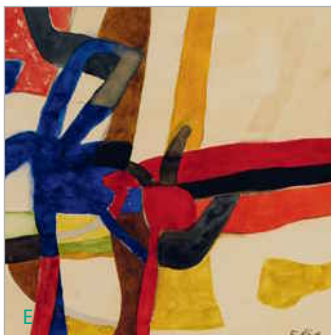
Georges-Lucien Guyot (1885-1973), "Lionne", bronze sculpture with brown patina, signed "Guyot et Susse Frères", Paris, 29 x 54 cm.

Saint-Étienne, 21 November 2013. Hôtel des ventes du Marais SVV.

**D €75,070**

Silver oil pot in Louis XVI style, marked "Boin Taburet orfèvre Paris", maker's mark H Frères & Cie, French hallmark, around 1899-1900, h. 60 cm, diam. 55 cm, weight: 20.2kg.

Enghien, 1 December 2013. Goxe, Belaisch, Hôtel des ventes d'Enghien SVV.

**E €31,600**

Maurice Estève (1904-2001), "Étude pour une affiche d'exposition", watercolour, signed, titled and dated 1955 on the back, 39 x 54 cm.

Roubaix, 9 December 2013. May & Associés SVV.

HD

Expected to make about €45,000, this angel from a regional collection caused a lively bidding battle between the room and several telephones. Its appealing style is a fine illustration of the humanistic movement that began to appear in the late 13th century sculpture of the Paris region, and reached its peak in the burgeoning art of the court. The statue features generous drapery and elegant, sinuous lines. Trumpet in hand, this figure is similar to the famous Angels of Poissy, now shared between the collections of the Louvre and Poissy museums. It differs from them only in details of the clothing, such as the braid around the neckline and the thickness of the belt. Doubling its estimates, this angel finally flew away with a fervent collector, who intends it for the Musée de Montpellier. **Chantal Humbert**

€100,000 - 200,000



A



B



C

A €118,678

Juda Abravanel, also known as Léon l'Hébreu (around 1460– around 1521), "Dialogi di amore", Venice, in casa de Figuioli di Aldo, 1541, duodecimo format, red Morocco leather book cover decorated richly with gilding.

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

B €110,000

Zao Wou-ki (1920-2013), "Towers of the Notre-Dame", drawing in ink with ink wash from 1952-1954, 31 x 24 cm.

Paris, Drouot, 29 November 2013, Ader SVV.

C €198,000

Attributed to Jacques Le Moyne de Morgues (1533-1588), "Outina, chef timucua", ink and watercolour drawing on poplar or primed linden panel, 58.5 x 42.5 cm.

Toulouse, 3 December 2013. Marc Labarbe SVV.

D €125,159

Jean Fouquet (1899-1984), around 1925-1926, platinum clip that can be made into a pendant, onyx, emeralds and antique diamonds, with a matching necklace.

Paris, Drouot, 4 December 2013, Beaussant - Lefèvre SVV.

E €116,034

Jean Souverbie (1891-1981), "Nu à la corbeille de fruits", oil on canvas, 100 x 65 cm.

Paris, Drouot, 27 November 2013, Millon & Associés SVV.

HD

D

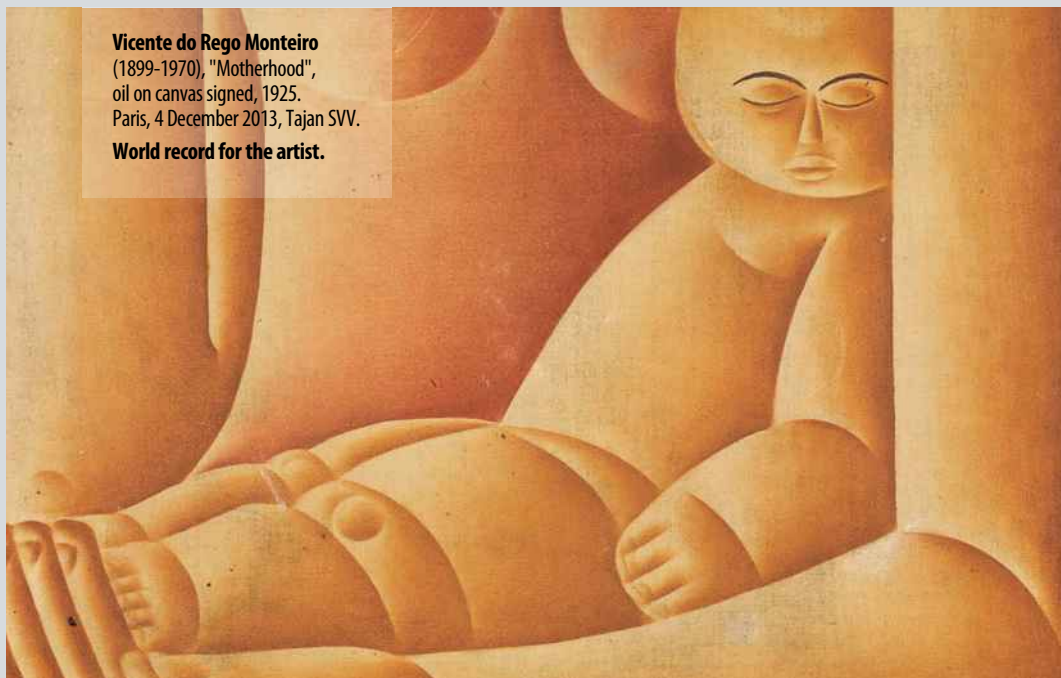
Jean Fouquet liked to say that "a piece of jewellery should be composed of elements that can be read from a distance." This clip doubling as a pendant illustrates this maxim to a T, as witness a bid of €125,159 after an estimate of €30,000. Its fine design and the materials employed were also rubber-stamped by a choice pedigree in the realm of Art Deco: the collection of Armand-Albert Rateau. And yet one might have thought the latter's refined historicism directly opposed to Fouquet's radical modernity. It all goes to show that the distance between the upholders of a certain tradition and the partisans of the Union des Artistes Modernes (of which Fouquet was a founder member) was not as great as all that. It is true that this clip was produced in 1925-1926, before the UAM was created.



E

Southern

Vicente do Rego Monteiro
(1899-1970), "Motherhood",
oil on canvas signed, 1925.
Paris, 4 December 2013, Tajan SVV.
World record for the artist.



€138,106

It took until now for a work by Vicente do Rego Monteiro to cross the symbolic threshold of €100,000. This finally happened with this *Motherhood*, knocked down for €138,106, ten times its original estimate. It naturally means a new world record for the artist, the previous one, \$74,500 (€60,565), having been set on 28 May 2010 at Sotheby's New York with an oil on silk mounted on panel (20.7 x 17.9 cm) from 1928, depicting a face. This picture has never been to auction before, as the seller acquired it directly from its creator. The Brazilian artist made a number of journeys over the years between his own country and Europe, so many of his works ended up on this side of the Atlantic. Between 1911 and 1914, he attended the academies of Colarossi, Julian and La Grande Chau-

mière, took part in the 1913 Salon des Indépendants and met the great artists of the time, before returning to his native city, Recife, where he became a pioneer in Indian subjects. Returning to Paris in the early Twenties, he designed costumes for the ballet and contributed to Léonce Rosenberg's gallery, "L'Effort Moderne". Rego Monteiro was a painter, draughtsman, sculptor, poet and publisher all at once. In 1946, he founded the La Presse à Bras, a company dedicated to the publication of Brazilian and French poetry. His painting was a synthesis between Cubism and Purism, sometimes crossed with Futurism, reflecting his South American sensibility. Some works, like the *Motherhood* here, achieve a sculptural monumentality.

Sylvain Alliod

**A €120,000**

Iran, Mazandaran, mid 15th century. Collection of nineteen plaques on the behalf of Ismaili sultan Jalal al-Din Iskandar, steel inlaid with gold, 8 of which are 11.5 cm x 60 to 71 cm.

Paris, Drouot, 28 November 2013, Boisgirard - Antonini SVV.

B €162,500

Jean-Joseph de Saint-Germain, attributed to, cartel "to the Chinese" from the time of Louis XV, accompanied by its bracket, hallmarked with a crowned "C" (1745-1749).

Paris, 9 December 2013, Marc-Arthur Kohn SVV.

**B****C****C €125,000**

Gold medal, weight 359.2g - diam. 8.5 cm reproduction of the monument erected in tribute to Nicolas I in 1859.

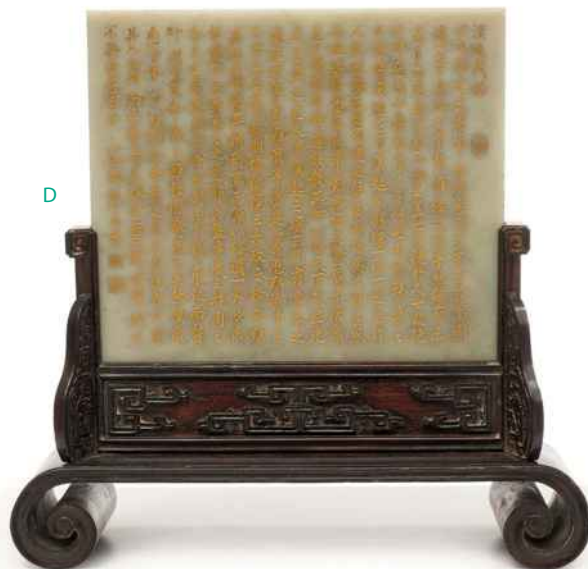
Paris, Drouot, 27 November 2013, Le Brech & Associés SVV.

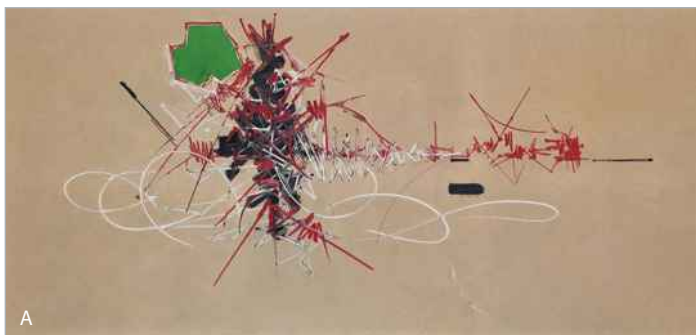
D €130,654

White nephrite apocryphal screen, engraved and gilt with the poem "Han guang wu lun" (article on Guang Wu des Han), 1757, sculpted zitan (wood) base.

Paris, Drouot, 29 November 2013, Piasa SVV.

HD

**D**



A

HD



B



C



D

A €168,750

Georges Mathieu (1921-2012), "Séthon", 1967, oil on canvas, 97 x 195 cm.

Paris, Drouot, 29 November 2013, Kapandji - Morhange SVV.

B €115,000

François Pascal Simon, baron Gérard (1770-1837), "Chevaux effrayés par les vagues", original canvas, 32.5 x 40.5 cm.

Paris, Drouot, 12 December 2013, Pescheteau-Badin SVV.

C €192,000

Nicolo or Nicolas Gagliano I, Violin made in Naples in collaboration with his son Joseph, with the Gagliano label, around 1750/1760, 352 mm.

Vichy, 3, 4 & 5 December 2013. Vichy Enchères SVV.

**D €123,600**

Van Cleef et Arpels, clip in the shape of a ballerina, embellished with rubies, pink cut diamonds, diamond, yellow gold, h. 6.7 cm, 21.75 g.

Montauroux, 24 November 2013. Pays de Fayence Enchères Estimations SVV.

E €192,000

Gérard Schneider (1896-1986), "Painting 402", oil on canvas signed and dated III 49, signed also on the back Schneider Paris Haut 6 rue Armand Moisant, 131 x 196 cm.

Deuil-la-Barre-Montmorency, 3 December 2013, Hôtel des ventes de la Vallée-de-Montmorency SVV.

F €121,133

Pieter Bruegel II studio (around 1564-1637/1638), "L'Adoration des mages", canvas, 113 x 129.5 cm.

Paris, Drouot, 18 November 2013, Massol SVV.

G €124,60

Marcel Coard (1889 - 1975), Pedestal table in original shagreen, ivory, bronze and blackened pearwood, stamp "M.C.COARD" and silhouette of a "parrot", dated 1927, 77 x 65 x 52 cm.

Paris, Drouot, 2 December 2013, Millon & Associés SVV.

H €108,990

René Char (1907-1988), "Artine", Paris, surrealist editions, with José Corti publication house, 1930, numbered copy never seen before on the Japanese market, frontispiece on leather from Salvador Dalí.

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



A €111,906

Sayed Haider Raza (born in 1922), "Prakriti", 2001, acrylic on canvas, 100 x 200 cm.
Paris, 21 November 2013, Crédit Municipal de Paris.

B €112,500

Skeleton clock, chiselled and gilded bronze, white marble and black marble, signed "Bourret à Paris", around 1796-1803, 54.5 x 29.5 x 15 cm.
Nice, 10 November 2013, Hôtel des ventes de Nice Riviera SVV.

C €144,000

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

Nice, 10 December 2013. Mes Palloc, Courchet, Fède SVV.

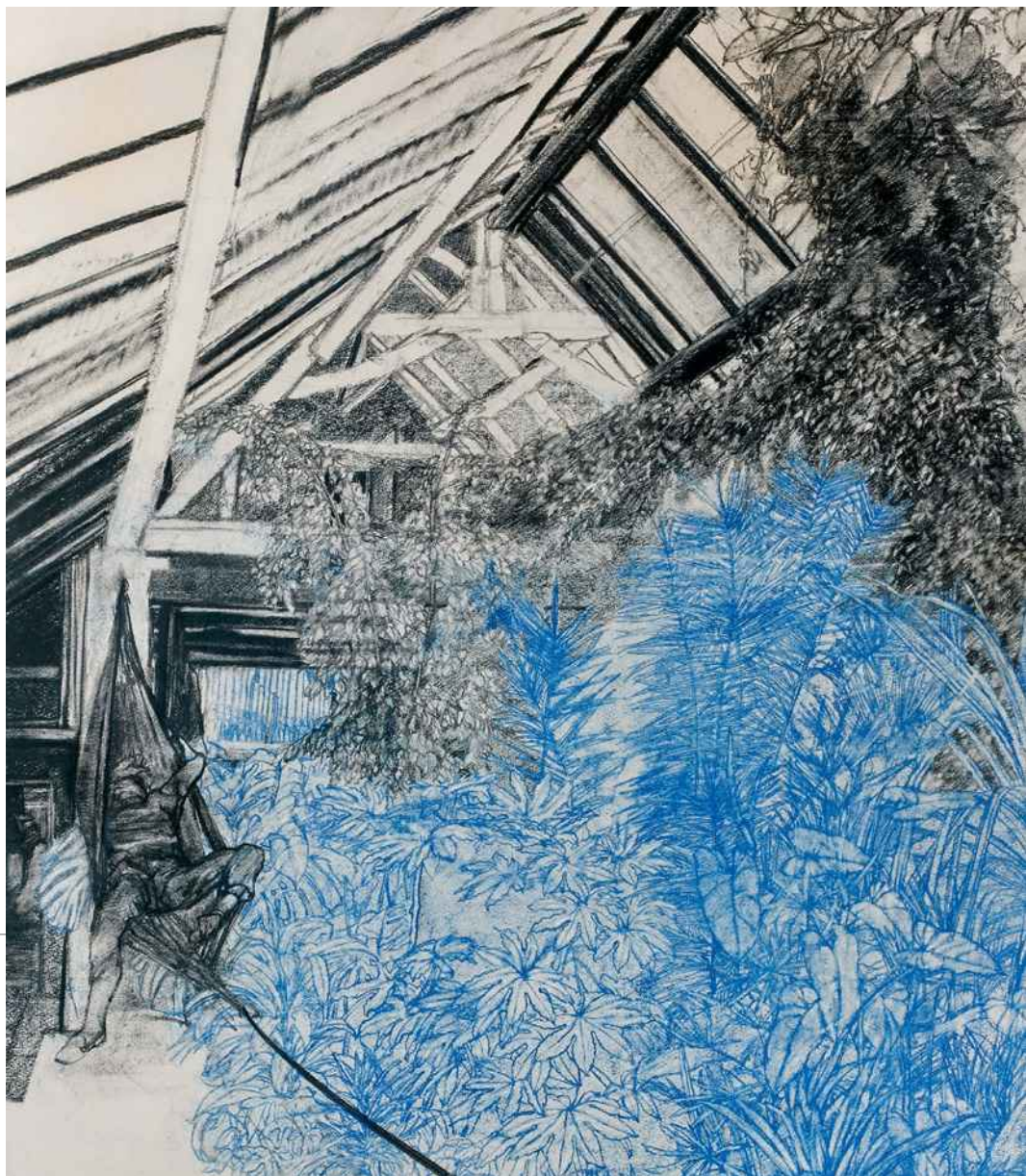
D €156,250

Sam Szafran (born in 1934), "Atelier aux feuillages bleus, Jean Paget dans le hamac à la Besnadière", 1970, pastel and charcoal on paper, 120 x 80 cm.
Paris Drouot, 6 December 2013, Binoche & Giquello SVV.



HD

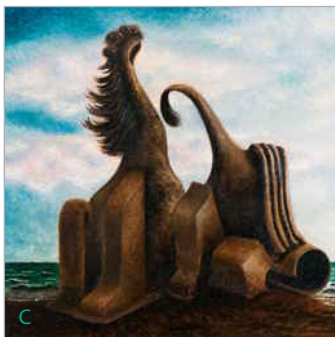
Sam Szafran achieved yet another success on 6 December at Drouot (Binoche & Giquello), when four of his works made a total of €452,500. The prize, at €156,250, went to this 1970 pastel and charcoal on paper, "Atelier aux feuillages bleus, Jean Paget dans le hamac à la Besnadière" (120 x 80 cm). At €150,000, one of his vertiginous staircases, a charcoal (76 x 58 cm) from c. 1981 captured in Rue de Seine, doubled its forecasts. €106,250 went to a 1987 watercolour, "Lilette parmi les philodendrons" (120 x 72 cm), and €40,000 to a pastel and watercolour on silk of 2008, "Les Toits de Malakoff" (36 x 85 cm).



€200,000 - 500,000



A



C

A €210,685

André Gide (1869-1951), "Voyage au Congo, suivi du Retour du Tchad", Paris, Gallimard, 1928, with 3 volumes containing 204 photographs taken by Marc Allégret, 64 illustrating the book. Paris, Drouot, 28 & 29 November 2013, Pierre Bergé & Associés SVV.

B €275,000

Josef Sima (1891-1971), "Terre lumière", 1967, oil on canvas, 130 x 195 cm. Paris, Drouot, 11 December 2013, Ader SVV.

C €276,000

Alberto Savinio (1891-1952), "End of a night of love", canvas, around 1930, 45.5 x 54.5 cm. Brest, 14 December 2013. Thierry - Lannon & Associés SVV.



B

D €300,000

Chine, Qianlong era (1736-1795), porcelaine bowl decorated with enamels called "cai yang cai", mark of Qianlong in blue Chinese script under glaze on the bottom of the base, h. 5.5 cm, diam. 9.8 cm. Paris, Drouot, 29 November 2013, Doutrebente SVV.

HD

D

Whenever the Son of Heaven is involved, bidders are decidedly fired with enthusiasm for the arts of the kiln. The long reign of the Qianlong emperor was marked by an abundant output of porcelain, inspired as much by ancient models as by recently developed styles, as the Qings encouraged the rebirth of the Jingdezhen potteries under the Kangxi emperor. In 1674, while the partisans of the Ming dynasty were continuing to hold out beyond Chang Jiang (the Yangtze River), this centre, which employed thousands of workers, was reduced to ashes. The Kangxi emperor – an enlightened enthusiast who was also interested in the economic spin-offs of this activity and its lucrative customs duties – sent a potter, Zang Yingxuan, to work on reviving a high quality type of porcelain between 1683 and 1688. The Qianlong emperor, meanwhile, called upon the top artists for the decorations. This small bowl, which bears his mark in zhuan shu in underglaze blue, perfectly illustrates this both artistic and technical mastery.

Sylvain Alliod





A €274,418

Charlotte Perriand (1903-1999), "en forme" sideboard, 1958, wood and black lacquered composite, production by André Chetaille, Steph Simon edition, 87 x 230 x 48 cm.

Paris, 26 November 2013, Hôtel Marcel-Dassault. Artcurial - Briest - Poulain - F. Tajan SVV.

B €412,500

19th century or earlier, Tanimbar Islands, Moluccas archipelago, Indonesia, hard wood with eroded patina, H. 64 cm.

Paris, Drouot, 6 December 2013, Binoche & Giquello SVV.



C €258,300

China, 18th century, fang ding vase in sculpted rhinoceros horn, 15.5 x 11.5 cm, 262g.

Cannes, Friday 6 December 2013.

Cannes, Azur Enchères Cannes SVV. Mr François Issaly and Julien Pichon.

D €443,534

Egypt, Hawara, under Trajan's reign (around 98-117), portrait of Faiyum, wax-painting on wooden panel, gold leaf, linen, red pigment and gilded stucco.

Paris, Drouot, 26 November 2013, Pierre Bergé & Associés SVV.

HD

D



At €443,534, the estimate was respected for this Fayum portrait dating from Trajan's reign. It comes from Hawara, an archaeological site lying on the edge of Fayum, south of Crocodilopolis. This is famous for the remains of the pyramid of Amenemhat III (1843/1842-1797 BC), its funerary temple (the labyrinth described by Strabo and Herodotus) and the necropolis brought to light in 1888 by the Egyptologist William Matthew Flinders Petrie, where he discovered over 146 portraits from the Roman period: the celebrated Fayum portraits. This one, apart from its fine artistic qualities and state of preservation, is also remarkable as it is still set in the wooden board of the sarcophagus that contained the mummy of the deceased. Fayum and Antinoopolis, the regions where the largest number of mummies with portraits were found, lie in the most Hellenised parts of Egypt. According to Roman belief, the function of these works was to perpetuate the memory of important people.

Sylvain Alliod



Francesco Fracanzano (1612-1657),
"Le Reniement de saint Pierre", canvas,
 145.5 x 200 cm.

Paris, Drouot, 2 December 2013.

Rieunier et Associés SVV.

World record for the artist.

€483,288

To win this "Peter's Denial of Christ" painted by Francesco Fracanzano, it meant pushing bids a long way beyond the low estimate (€40,000). Finally knocked down for €483,288, it set a new world record for the artist. The painting thus dethrones a "Portrait of Dionysius Cato" (98.5 x 80.6 cm), sold for \$601,000 (€410,121) on 25 January 2008 at Sotheby's New York. This picture had already been through the auction room, but attributed to Bartolomeo Manfredi (1582-1622). On 13 March 1914, it was sold at Drouot, at the sale of Madame Roblot's collection, for F6,300, (around €20,800 at today's value) to one Madame Blanchon. Some of the paintings in this collection came from the gallery of the Marquis de Salamanca. Together with Giovanni Do and Bartolomeo Passante, Francesco Fracanzano is considered one of the finest exponents of the naturalistic vein

inspired by Caravaggio, of which José Ribera was the most famous interpreter in Naples. Ribera worked with Fracanzano until 1630, and instilled in him the culture of Caravaggism. At this period, Ribera was moving away from his initial tenebrism and lightening his palette, increasingly inspired by the schools of Bologna and Venice. Faithful to Ribera's technique, Fracanzano also intensified the naturalism of his compositions, which Arnaud Brejon de Lavergnée described as "the art of representing the tangible reality of objects and beings, so that the viewer apprehends them clearly." This painting can be dated to around 1635. Its protagonists have highly individualised faces that express powerful emotions, lit by dramatically contrasting light. For here, Christ's prediction comes to pass that "Before the cock crow, thou shalt deny me thrice"...
 Sylvain Alliod



A



B



C



D

A €375,000

Pierre Bonnard (1867-1947), "Le Ballet", around 1896, oil on canvas, 28 x 36 cm. Pre-emption of the Musée d'Orsay.

Paris, Drouot, 11 December 2013, Bailly-Pommery & Voutier Associés SVV.

B €273,163

Artois, Picardy or Ile de France, last third of the 13th century, sculpted oak smiling angel in the round with traces of polychrome and gilding, H. 109 cm.

Paris, Drouot, 4 December 2013, Piasa SVV.

C €309,800

Félix Vallotton (1865-1925), "Gabrielle Vallotton agenouillée devant une glace sur le divan de l'atelier de la rue des Belles-feuilles", 1905, oil on canvas, 55.5 x 46.5 cm.

Paris, Drouot, 9 December 2013, Auction Art Rémy Le Fur & Associés SVV.

D €206,250

China, Yongzheng era (1723-1735), rinsing brush porcelain pot decorated with "Tsi" shading under translucent monochrome celadon. Seal script mark of the emperor in cobalt blue on the underside of the base. H. 6 cm, diam. 6 cm.

Paris, Drouot 13 December 2013, F.L. Auction SVV.

HD

This atypical oil on carton by Pierre Bonnard aroused keen interest. Not only did a bidding battle take it up to €375,000, triple its estimate, but no sooner had it been knocked down than it was pre-empted by the Musée d'Orsay. It could be one of the series of "Vues typiques et aspects caractéristiques de la vie de Paris" executed in 1895-1896. It sports a choice pedigree, having belonged to the collection of Thadée Natanson, editor of the famous "Revue blanche", which he founded with his brothers Alfred and Alexandre. Thadée had an equally famous wife, Misia. The couple formed a friendship with Bonnard in 1894, the year he created a poster for the journal. Thadée liked the Nabis, considering them counterparts of the Symbolist poets. He supported them by buying their works, and above all, from 1894 onwards, by accompanying each delivery of the journal with a print. On 13 June 1908, Thadée sold some paintings from his collection at Drouot. This "Ballet" was bought for FF1,550 (around €5,900 today). It was sold again on 22 June 1922 in the Jules Chavasse sale, where it obtained FF4,500 (around €4,950 today). The painting shows the artist's liking for atypical compositions, betraying the influence of the Japanese art he discovered through two exhibitions in Paris: the first in 1888 at Samuel Bing's, the other two years later at the Ecole Nationale des Beaux-Arts. He was even nicknamed the "Nabi très japonard"!

Sylvain Alliod



HD

A



B



D



C

© Succession Picasso 2013

A €200,000

Blaise Cendrars, "La Prose du Transsibérien", Les Hommes Nouveaux editions, Paris, 1913, illustrations by Sonia Delaunay (1885-1979).

Cannes, 8 December 2013. Cannes Enchères SVV.

B €223,056

Tibet, 16th century, statuette of Karmapa, gilt copper and silver, H.29 cm.

Paris, Drouot, 16 December 2013, Tessier Sarrou & Associés SVV.

C €315,000

Pablo Picasso (1881-1973), "Fruit bowl", gouache on paper, 1946, 50 x 64 cm.

Paris, 10 December 2013, Marc-Arthur Kohn SVV.



D €206,250

Demeter Chiparus, "Two Russian dancers", chryselephantine in bronze with original patina enhanced with colours, and ivory. Etling edition cast iron, original red onyx and Portor marble base, h. 57 cm. Paris, Drouot, 6 December 2013, Pescheteau-Badin SVV.

E €218,654

Tournai, start of the 16th century, wool and silk Indian wall woven after sketches by Juan Cevadero, mentioned in Séville in 1514. Paris, 10 December 2013, Tajan SVV.

F €223,056

19th century Chinese perfume burner in gilt bronze and cloisonné enamels, H. 100 cm. Paris, Drouot, 13 December 2013, Auction Art Rémy Le Fur & Associés SVV.

G €496,218

Rodin (1840-1917), "The Prodigal Son", large model, artist's proof in bronze with brown/black patina and shades of green, cast in 1942 by Alexis Rudier foundry, h. 139 cm. Paris, Drouot, 26 November 2013, Piasa SVV.

H €276,000

Delahaye 135 MS, once belonged to Willy Rozier (1901-1983), actor, director and producer. Montastruc, 1 December 2013, Montastruc la Conseillère. FEE - Stanislas Machoir SVV.



> €500,000



A €1,055,114

Erik Bulatov (born in 1933), "Freedom II", 1991, oil and pencil on canvas, 155 x 295 cm.

French record for the artist.

Paris, 2 December 2013, Artcurial - Briest - Poulain - F. Tajan SVV, Sotheby's SVV.

B €6,481,500

Amedeo Modigliani (1884 - 1920), "Portrait de Roger Dutilleul", signed Modigliani, oil on canvas, painted in 1919, 100.4 x 64.7 cm.

Paris, 4 December 2013, Sotheby's SVV.

C €1,105,500

Félix Vallotton (1865-1925), "Les Genêts en fleurs, Avallon", signed and dated 'F.VALLOTTON.23', oil on canvas, 72.8 x 54 cm.

Paris, 3 December 2013, Christie's France SVV.



HD

D €607,208

Lidded sugar bowl in Vincennes, bone china, h. 15 cm, 8 cm, diam. 16.6 cm.

Paris, Drouot, 6 December 2013, Beaussant - Lefèvre SVV.

The "arts of the fire" are aptly named, especially when they enflame such ardent desires as this delicate lidded sugar bowl did – all the way up to €607,208, after an already substantial high estimate of €60,000. This piece evinces refinement down to the last detail: on the underside of the lid the painter has placed a ladybird, two minuscule insects and a leaf to hide imperfections in the firing. A masterpiece of miniature painting, it is embellished with chinoiserie inspired by the engravings of John Ingram, Gabriel Huquier and Pierre Alexandre Aveline after compositions by François Boucher. As for the birds, they were taken from plates in the "Livre des différentes espèces d'Oiseau de la Chine tirés du Cabinet du Roy" engraved by Huquier after drawings by Jean-Baptiste Oudry. So many illustrious names united in a tiny technical tour de force certainly account for such a huge bid!



€6,177,266 Aristide Maillol (1861 - 1944),
 "The River", 1938-1943, lead.
 Paris, 2 & 3 December 2013, Artcurial - Briest -
 Poulain - F. Tajan SVV. Sotheby's SVV.



€14,720,885

In Paris on 2 and 3 December, sales devoted to modern and Impressionist art totalled €14,720,885 with the Artcurial-Briest-Poulain-F. Tajan auction house. The nine (out of ten) lots sold from the Dina Vierny collection, in collaboration with Sotheby's, alone garnered €9,326,800, and two world records were set for Aristide Maillol, including an absolute record at €6,177,266 for the lead sculpture "La Rivière". The previous record, \$3,085,750 (€4.4 at today's value) went back to 9 November 2000 at Sotheby's New York, with one of six post-1952 proofs of "L'Air, 1937" (l. 238.8 cm). Another bid of over a million rang out during the Monday evening: €1,831,890 for an 1876 oil on canvas by Gustave Caillebotte, "Le Pont de l'Europe" (73 x 60 cm). The estimate for this picture, a preparatory version of the painting now in the Musée du Petit Palais in Geneva, had been changed before the sale to €1.8/2.2 M, as the somewhat sketchy character of some parts had curbed the interest of enthusiasts. Eighteen six-figure bids were made, including six for the Dina Vierny collection. With other provenances, a shimmering €621,394 went to a Pointillist oil on canvas by Paul Signac from June 1902,

"Auxerre, le canal" (46 x 55 cm). €299,202, very close to the high estimate, went to a 1912 oil on canvas by Albert Gleizes, "Moissonneurs ou Dépiquage des moissons, variante" (149 x 89 cm), one of three preparatory studies for the monumental painting (353 x 269 cm) formerly in the New York collection of Salomon R. Guggenheim, and now in the National Museum of Western Art in Tokyo. Artcurial's contemporary programme – spread out over two days, like the modern section – totalled €9,520,659. Here, the stars were yet again works from the Dina Vierny collection: a painting by Erik Bulatov knocked down for €1,055,114, and a work on Isorel by Ilya Kabakov, sold for €241,500. The Claude and Micheline Renard collection was dominated by the €361,162 that went to James Rosenquist's diptych from 1991, "Pearls before swine, flowers before flames" (200 x 300 cm), acrylic on canvas mounted on panels, with a dedication by the painter to the husband and wife collectors. As we know, Claude Renard created Renault's corporate contemporary art collection, and the couple's collection had been dispersed by the same auction house in December 2005 for a total of €3,620,000.

Sylvain Alliod

**A €562,500**

Étienne Dinet (1861-1929), "L'Ecrivain public", oil on canvas, 81 x 100 cm.

Paris, Drouot, 9 December 2013, Gros & Delettrez SVV.

**D €3,569,500**

Joan Mitchell (1925 - 1992), "The Great Valley XIII", signed, oil on canvas, executed in 1983. 279.4 x 200 cm.

Paris, 3 & 4 December 2013, Sotheby's SVV.

**B €720,351**

René Magritte (1898-1967), "Variation de la Victoire", 1965, gouache on paper, 24 x 19 cm.

Paris, 12 December 2013, Pierre Bergé & Associés SVV.

C €607,208

Jean Fautrier (1898-1964), "Les Grands arbres", oil on paper glued on canvas, 1958, 114 x 146 cm.

Versailles, 15 December 2013, Versailles Enchères SVV.

D

On 3 and 4 December in Paris, sales at Sotheby's devoted to contemporary art totalled €24.5 M, doubling the low estimate. Five bids of over a million and 32 six-figure bids were posted. A world record went at €2,561,500 to a 1960 oil on canvas by Simon Hantaï with a predominantly golden colour, "m.a.5 (Mariale)" (233 x 212 cm), fought over by no fewer than seven international bidders. It belongs to the first historic series of "Mariales", consisting of no more than eight works. This one was up for sale for the first time, and boasted a highly-sought-after provenance: the collection of Claude Berri. Another record, French this time, went at €2,561,500 to Zao Wou-Ki's rage-filled oil on canvas from 1964, "1.12.64" (130 x 89 cm). However, the highest bid, €3,569,500, went to an American artist who decided to live in France: Joan Mitchell, the creator in 1983 of an oil on canvas positively fizzing with colours, "La Grande vallée XIII" (279.4 x 200 cm): one of the finest in a cycle of 20 paintings. This was the highest price achieved for this series since 2008.

Sylvain Alliod

HD





The original edition of Perrault's famous "Contes" confirmed its status of extreme rarity with the €962,500 garnered by this copy, after a high estimate of €500,000. This is the highest price ever obtained for a printed French book. There are only four extant copies of the original edition. One of them, lacking one page and with a modern binding, is now in the Bibliothèque Nationale; a second with a contemporary binding belongs to the Sorbonne library; a third, with a double binding by Trautz-Bauzonnet, has been through the hands of several booklovers from the Comte de Fresne to Clayeux; the last, in a contemporary binding, belonged to Adolphe Gaiffe, and featured in the sale of a small part of his library held from 18 to 20 April 1904. This is the one here, which has now posted a world record for a printed French book.

Sylvain Alliod

A €962,500

Charles Perrault (1628-1703), "Histoire ou contes du temps passé. Avec des moralitez", Paris, Claude Barbin, 1697, In-duodecimo, book cover in brown calfskin, title section in Morocco leather.

Paris, 9 December, Binoche et Giquello SVV, Wemaëre, De Beaupuis, Denesle SVV.

B €797,706

Chu Teh-Chun, "Joie", canvas signed, titled and dated 1984-1986.

Doullens, 15 December 2013, Denis Herbet SVV.

C €1,650,000

Van Cleef & Arpels, platinum ring set with a 17.08 ct. sapphire and diamonds, 1929, in its box.

Paris, 17 December 2013, Damien Leclerc SVV.

D €1,050,000

Rembrandt Bugatti (1884-1916), *Éléphant blanc d'Asie*, "il y arrivera", around 1907, large model, bronze, numbered 4, signed "R. Bugatti", founder's seal A. A. Hébrard, lost-wax casting, 42.5 x 77 x 22.5 cm not including the base.

Deauville, 8 December 2013. Tradart Deauville SVV.

HD



HD



A €522,258

Three imperial gently smoky crystal rock seals, China, Qing dynasty, Qianlong period, 48.9, 42.4 et 45.8 mm. Paris, 9 December 2013, Tajan SVV.

B €522,258

Light jade celadon vase with lid from the Qianlong era, H. 22cm. Paris, 10 December 2013, Artcurial SVV.



C €517,500

Carved pale celadon and russet jade boulder, Qing dynasty, Qianlong period (1736-1795), H. 29cm. Paris, 12 December 2013, Sotheby's SVV.

D €505,500

Bronze Guanyin, China, Ming dynasty, 15th-17th century, H. 23.8 cm. Paris, 10 December 2013, Christie's SVV.

E €768,304

China, first half of the 15th century, Hsuande period (1425 - 1435), Bronze bulbous vase with gilding and cloisonné enamels on a blue background decorated with polychrome, H. 23.8 cm.

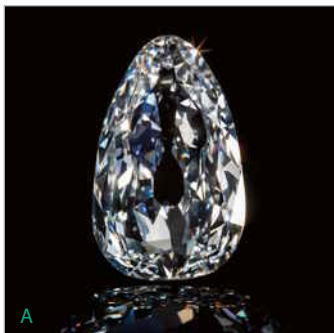
Paris, Drouot, 17 December 2013, Thierry de Maigret SVV.





RESULTS

In the world



A



B



C

HD



Tintin Buck Danny The Satellite Thieves - HUBINON King Ottokar's Sceptre - Hergé © Moulinart

D

A \$2,629,000

A modified pear brilliant-cut diamond, not mounted (type Iia), weighing 17.82 carats.

New York, 9 December 2013, Bonhams.

B \$10,917,000

A rectangular-cut D colour Internally Flawless Golconda diamond of 52.58 carats, \$207,600 per carat.

New York, 10 December 2013, Christie's.

C \$195,750

Myochin school iron articulated snake, Meiji period/late 19th century, Japan, mark for Muneyoshi. Lambertville NJ, 6 December 2013, Rago Arts & Auction Center.

D €243,492

Hergé, board for « King Ottokar's Sceptre », Signed in India ink, 1939.

Brussels, 8 December 2013, Millon & Associés.

E \$5,06M

Claude Lorrain (1600-1682), "A Mediterranean port at sunrise with the Embarkation of Saint Paula for Jerusalem", oil on canvas, 100.9 x 135.2cm.

London, 3 December 2013, Christie's.





A

A 1,31 M\$

Nikolai Konstantinovich Roerich (Russian, 1874-1947), 'Kanchenjunga,' tempera on canvas, 61 x 153 cm.
London, 27 November 2013, Bonhams.

B CHF 150,000

Henri Laurens (1885-1954), "The Fruit Bowl", 1922, painted fired clay, 35.5 x 33 cm.
Lausanne, 3 December 2013, Dogny Enchères.



B

C £170,000

A Louis XVI ormolu-mounted tulipwood, amaranth, ebony and sycamore parquetry commode, by Roger Van Der Cruse, called Lacroix, Circa 1780-90.
London, 5 December 2013, Christie's.

HD



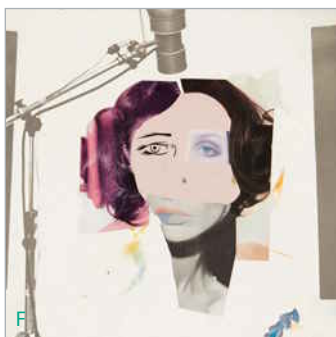
C

**D €931,000**

Karl Schmidt-Rottluff (1884-1976), "Kantine", oil on painting, 59 x 72 cm.
Stuttgart, 4 December 2013, Nagel Auction.

**E €215,000**

Simon Hantai (1922-2008), "Study", 1970, oil on canvas, signed and dated, 122 x 113.5 cm.
Brussels, 1 December 2013, Cornette de Saint Cyr & Associés SVV.

**F £314,500**

Richard Hamilton, "Fashion-Plate (Cosmetic Study IX)", 1969, lithograph with collage, acrylic, pastel and cosmetics on Fabriano paper, 74.5 x 60 cm.
London, 12 December 2013, Philipps.

G CHF 528,750

François-Xavier Lalanne (1976), "Wool sheep", chocolate, 90 x 110 x 42 cm.
Crissier-Lausanne, 30 November 2013, Galartis SA.

G

On 30 November, this well-stocked sale in Lausanne (Galartis) was remarkable above all for its modern and contemporary art works. A flock of sheep – in fact, a sheep and three ottomans – by François-Xavier Lalanne (1977) were herded off for the fine sum of CHF1.38 M, while a similar, brown sheep from the previous year went for CHF528,750 – over three times its high estimate. Made in 1976, the animal had been bought by a Swiss collector directly from the sculptor in the late Seventies. The Sheep of François-Xavier Lalanne (1927-2008) thus remain a highly-rated investment, as witness this model in chocolate brown wool (90 x 110 x 42 cm). **Xavier Narbaitz**





A £9,6 M

Giovanni Antonio Canal, called Canaletto (1697-1768), "Venice, a view of Piazza San Marco", a pair, both oil on canvas, 46.5 x 71 cm.
London, 4 December 2013, Sotheby's.

B 2,21 M£

Lucas Cranach the Elder (1472-1553), "Venus with Cupid stealing honey" dated 1537, oil on panel, 51.1 x 36.2 cm.
London, 4 December 2013, Bonhams.

C \$541,260

Vincent van Gogh, "The Plain of the Crau", May 1888, Reed Pen and Graphite on Paper, signed lower left "Vincent", 29.21 x 46.99 cm.
Internet, 29 November 2013, Auctionata.



D £506,500

A Louis XV enamelled gold snuffbox, by Louis Charonnat (fl. 1748-1780), Paris, 1767/1768.
London, 26 and 27 November 2013, Christie's.

HD



D

£17,106,500 Jean-Honoré Fragonard
(French, 1732-1806), "Portrait of
François-Henri, 5th duc d'Harcourt",
oil on canvas, 81 x 65 cm. London,
5 December 2013, Bonhams.



£17.1 M

"There is nothing like them in 18th century painting," wrote Pierre Rosenberg about Fragonard's "fantasy portraits" – figures halfway between "expression heads" and real portraits. They are all about the same size (81 x 65 cm) and all executed with unrivalled brilliance. We know of around twenty. Most are in museums, and only three are still in private hands – hence the interest aroused by the one here, the "Portrait of the Fifth Duc d'Harcourt". This was sold in London on 5 December at the record price of £17.1 M (Bonhams): a figure worth comparing with the £340,000 fetched by the same painting in 1971. This was the jewel of the huge collections gathered together by Dr. Rau, a philanthropist who decided that his art works should be dispersed on behalf of UNICEF. While none of the other pieces came near the price of the Fragonard, there was still a noteworthy "Crucifixion" by the 15th century German school, which

fetched £ 1.08 M, and dating from a little later, two small round enamel paintings on silver (Diam. 5.7 cm) – "Christ in majesty" and "Pietà" (French objects from the former Spitzer collection) – sold for £37,500. But we return to the paintings with, in chronological order, a "Portrait of Sir Henry Vane" by Michiel Jansz van Mierevelt (£104,500), an amusing "Trompe l'œil d'un plateau de table avec différents objets" by Louis Léopold Boilly (£110,500), a "Grand noyer à l'Hermitage" by Camille Pissarro (1875, £314,500) and a "Paysage du Nivernais" by Henri Joseph Harpignies (1899, £35,000). The catalogue was a pleasing mix of objects and paintings, irrespective of genre and period, as they must have appeared in Dr. Rau's home. But appealing though many of them were, they paled beside the splendour of the Fragonard. And there can only be rejoicing that it brought so much money to such a worthy cause...

Xavier Narbaïts

Tribal Art, a selective market

TRENDS

Tribal art, whose very designation is a subject for debate, include works from very different civilisations. The four corners of the earth are represented in this category, with Baule masks, Inuit walrus ivory carvings, necklaces from the Fiji Islands, and so on. The heterogeneity of the pieces covered by this market and the rarity of certain types of objects mean that great caution is needed when analysing its results. Nevertheless, there has been a steady fall in the sector's activity during the period in question, with only the odd outstanding sale going against the grain. This was the case in June 2006 when the famous Pierre and Claude Vérité collection was dispersed at Drouot. The sale posted a result of €44 M: the largest amount ever achieved in this specialty, with more than eight lots

In Paris, the market is raging. In the top ten bids, Tribal Art is by no means bottom of the list. From nail fetishes to simple ethnographic curiosity, we focus on a few distant beauties.

passing the million mark. 2012 was not a good year for the sector, registering a decline in activity of 24% in France and 8% in the rest of the world, despite a noticeable increase in the number of sales. Unsold rates were high – more than 40% –, emphasising the disparity of items on offer, and the considerable selectiveness of collectors.

François Marical

€5,904,180 Gabon. Mask ngil Fang,
wood and kaolin, H. 48 cm. Claude Vérité
collection. Paris, Drouot, 17 June 2006,
Enchères Rive Gauche SVV.



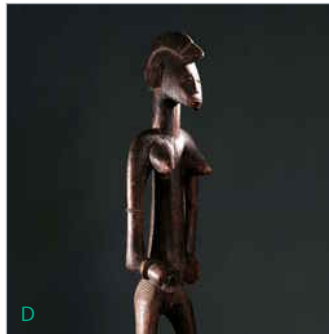
AFRICA



A



B



D



C



E

A €64,440

Mali, Dogon, scepter or long staff, hard wood, thick, coarse patina, H. 63cm.

Paris, Drouot, 5 December 2008, Piasa SVV.

B €1,445,600

Angola, Tshokwe, 19th century. King playing the sanza, brown wood with glossy patina, traces of hair, one foot of the chair missing, H. 37 cm. Jacques Kerchache collection.

Paris, Drouot, 13 June 2010, Pierre Bergé & Associés SVV.

C €22,500

Igala/ Idoma Masque okua (Nigeria), half hard wood painted black and kaolin, H. 22 cm.

Paris, Drouot, 18 November 2013, Enchères Rive Gauche SVV.

D €37,200

Dèblé Sénoufo statue, female figure, wood with brown patina, red and white polychrome, start of the 20th century, H. 95 cm.

Louviers, 2 December 2012, Jean Emmanuel Prunier SVV.

E €620,020

Democratic Republic of the Congo. Hembra statue, H. 63cm. Jacques Kerchache collection.

Paris, Drouot-Montaigne, 13 June 2010, Pierre Bergé & Associés SVV.

F €1,304,516

Baule mask (nda), Ivory coast. Wood with brown and black patina, H. 28cm. Claude Verité collection.

Paris, Drouot, 17 June 2006, Enchères Rive Gauche SVV.



AN EXPERT'S VIEW

Alain de Monbrison
Specialist in African, American
and Oceanic tribal art

“ Tribal art represents a small market of passionate fans. Today, collectors fall into two categories: those who specialise in a civilisation or geographical territory, and new collectors who fill their homes with an assortment of high quality objects, mingling tribal arts with modern paintings, 20th century furniture, Asian sculptures, and so on. We tend to think that France only began taking an interest in the ethnic arts after the Musée Dapper opened in 1986, and the Quai Branly in 2006. It is true that these institutions made them popular with the general public, but the enthusiasm was nothing new! This is because there has been a highly active market since 1918-1920, particularly for very beautiful objects. It is also worth noting that at every major sale, whether at Drouot, Christie's or Sotheby's, the room is always packed! What's new, since 2000, is the steady rise of the average price. All things considered, it's a fairly logical development when we know that there are very few exceptional pieces in circulation. But it is possible that the best is yet to come for the market, because the wealthiest people in the countries concerned have not yet entered the scene! ”

Interview by Dimitri Joannidès



A €3,781,256

Statue of a tshokwe hunter, hard wood. Angola, H. 49cm. Claude Verité collection.
Paris, Drouot, 17 June 2006, Enchères Rive Gauche SVV.

B \$1,805,000

Kongo-Yombe nail power figure, Democratic Republic of the Congo, H. 66 cm. Allan Stone collection.
New York, 15 November 2013, Sotheby's SVV.

C €617,140

Gabon, Punu, Mukuye mask, Half hard wood, pigments, H. 26 cm.
Paris, Drouot-Montaigne, 10 June 2004, Calmels - Cohen SVV.



D €43,400

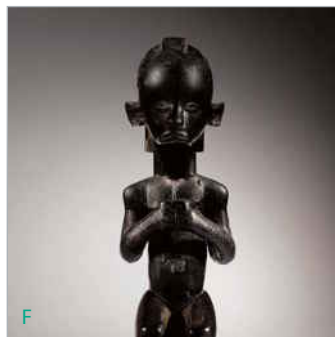
Byeri statuette, Gabon style, wood with brown patina, H. 38 cm.
Paris, Drouot, 3 May 2012, Fraysse & Associés SVV.

E €1,356,000

Luba shankandi headrest, attributed to the master of cascade hairstyling, Kinkondja workshop, Democratic Republic of the Congo, wood, H. 17.3 cm, L. 15.3cm. Studer-Koch collection.
Paris, 6 June 2005, Sotheby's SVV.

F €1,441,500

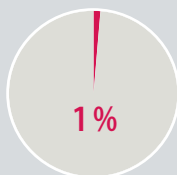
Reliquary Fang figure, Gabon, base of Kichizô Inagaki, 57 cm. Ancienne collection Georges de Miré
Paris, 11 December 2013 Sotheby's SVV.



IN FIGURES

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

+

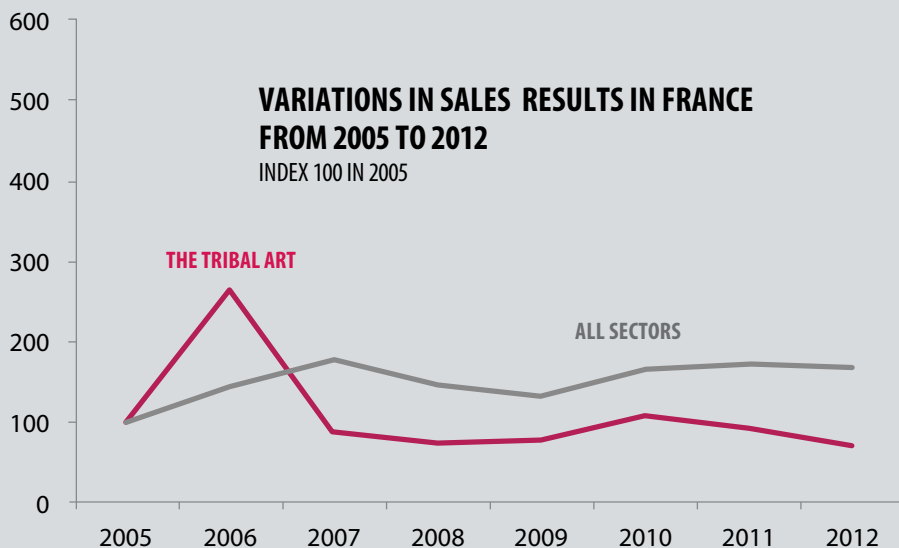
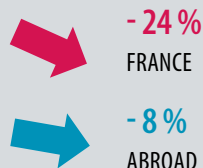


BREAKDOWN OF RESULTS

SHARE OF RESULTS OF ETHNIC ART SALES IN THE FRENCH MARKET IN 2012

VARIATIONS

2011 - 2012

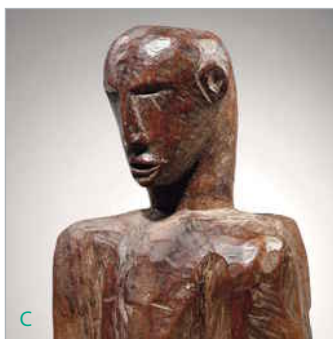


2011 - 2012	UNSOLD RATE	AVERAGE LOT PRICE	NUMBER OF SALES
FRANCE	- 11 % 2012 RATE = 41 %	- 72 %	- 2 %
ABROAD	+ 10 % 2012 RATE = 41 %	- 12 %	+ 24 %
ALL SECTORS FRANCE + ABROAD	+ 8 % 2012 RATE = 29 %	+ 4 %	- 2 %

OCEANIA



HD



A €51,040

Maori Tiki, New Zealand.

Paris, Drouot, 8 June 2005, Calmels - Cohen SVV.

B €714,820

Solomon Islands, Santa Ana region, reliquary fish, black wood, red and black polychrome, shellfish, L. 196 cm. Claude Vérité collection.

Paris, Drouot, 17 June 2006, Enchères Rive Gauche SVV.

C €433,500

Sculpture of temple, wood, Viwa Island, Fiji.

Paris, 10 December 2013, Christie's SVV.

E €27,280

Marquesas Islands, first half of the 20th century, Fan, tahi'i, wooden handle and pandanus sheets, H. handle: 11 cm, H. wickerwork: 30 cm.

Paris, Drouot, 8 June 2012, Audap - Mirabaud SVV.

INTERVIEW

Pierre Moos

A board member of the Société des Amis du Musée du Quai Branly, in 2007 Pierre Moos also took over as head of international tribal art fair "Parcours des Mondes", to which he gave a new lease of life. His enthusiasm is also embodied in print, as he founded the quarterly review "Tribal Art" in 1994.

How do you see the market?

It has made progress, in both quantitative and qualitative terms. A selection has come about over time, simply because tribal art pieces are no longer produced today. There is thus rarity, and a constant increase in the number of collectors – or more precisely, people who are interested. The market is perpetually changing, and I must say that this somewhat bothers the real collectors, who cannot keep up with the prices of major pieces, acquired by people who often collect in different fields.

What lies behind the enthusiasm for certain ethnic groups?

Sales have pulled the market upwards, which is a good thing. In addition –and this is an established fact– there are fashions. Provenance has also become a crucial factor, because fine pieces are now thin on the ground. The ones that have passed through the hands of major collectors cannot be fakes. For my part, some of the objects I own belonged to Paul Guillaume, who collected or bought items during the Twenties and Thirties.

It would seem that the euphoria of the last decade has especially benefited Oceanic art ...

In an ethnic art sale, out of two hundred objects, barely twenty-five will be from Oceania. As the percentage is so low, demand is even higher.

Interview by Marie. C. Aubert



Photo Pierre Chancel

1955

Sale of André Derain's Benin bronzes and Senufo masks under the hammer of Maurice Rheims.

1966

Helena Rubinstein collection: \$472,595 (€2.6 M at today's value) - 21-29 April 1966, New York, Sotheby's.

1990

Harry A. Franklin collection: \$7.13 M (€8 M at today's value) - 21 April 1990, New York, Sotheby's.

1994

Gaston de Havenon collection: FF10.4 M (€1.8 M at today's value) - 21 June 1994, Paris, Drouot, Etude de Quay.

1996

Pierre Guerre collection: FF12 M (€2 M at today's value) - 20 June 1996, Paris, Drouot-Montaigne, Etude Loudmer.

2001

Hubert Goldet collection: FF88.4 M (€15.6 M at today's value) - 30 June, 1 July 2001, Paris, Maison de la Chimie, Etude de Ricqlès.

René Gaffé collection: FF27.7 M (€4.5 M at today's value) - 8 November 2001, Paris, Avenue Matignon, Etudes Artus, Chambre-Calmels-Cohen.

2003

André Breton collection (primitive arts): €5 M - 17 April 2003, Paris, Drouot, Calmels-Cohen auction house.

2005

Béla Hein collection: €5.6 M - 6 June 2005, Paris, Drouot, Fraysse & Associés auction house.

2006

Pierre and Claude Vérité collection: €44 M, Paris, Drouot, 17 June 2006. Enchères Rive Gauche auction house.

2010

Jacques and Anne Kerchache collection: €7.5 M€ - 12 and 13 June 2010, Paris, Drouot, Pierre Bergé & Associés auction house.



A €18,750

Solomon archipelago, Santa Cruz Islands, feather money or "Tevau", tens of thousands of red feathers of the small honey eating bird the "Myzomela Cardinalis" fixed together with plant sap, Diam. 36 cm.

Paris, Drouot, 2 April 2012, Pierre Bergé & Associés SVV.



B €117,724

Gulf of Papua, New Guinea, Elema mask, bulrush, tapa, plant fibre, pigments, H. 122 cm.

Paris, 8 September 2011, Enchères Rive Gauche SVV.

C €2,505,500

Papua New Guinea, lower Sepik River region, 1600-1890. Ceremonial biwat roof figure, wood, H. 106 cm.

Paris, 19 June 2013, Christie's SVV.

HD

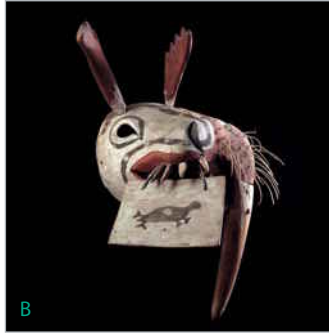


AMERICA



A €100,000

Yup'ik or Athabaskan anthropomorphic mask, Anvik region, Yukon River, Alaska, second half of the 19th century, wood with traces of blue-green and red polychromy. H. 53, L. 31 cm. Paris, 6 December 2013, Doutrebente SVV.



B €599,270

Alaska, Anvik region, Yukon river. Yup'ik mask, wood, polychrome, plant fibre, H. 58cm, L. 38 cm. Robert Lebel collection. Paris, Drouot, 4 December 2006, Calmels - Cohen SVV.



C €125,000

Mother Crow mask, dating from around 1860-1870, belonging to the third Mesa. Paris, Drouot, 9 December 2013, Eve SVV.



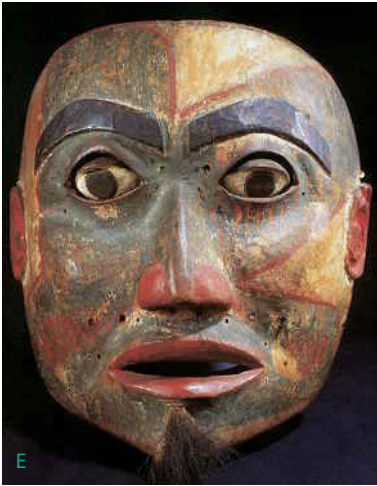
D €60,170

United States, Arizona, Hopi. Kachina doll made from wood polychrome and feathers, h. 28cm. André Breton collection. Paris, Drouot, 17 April 2003, Calmels - Cohen SVV.

E €288,272

Haisla mask, Kwakiutl. Vancouver Island, British Columbia, 19th century. Polychrome cedarwood, leather and bearskin. Paris, Drouot, 17 April, 2003, Calmels - Cohen SVV.

HD



Paris, the nerve centre of Tribal Art, ahead of Brussels and New York

Where does this lucrative French passion come from? A colonial past, obviously, and a troop of artists, who, from Vlaminck to Braque and Picasso, were pioneers in this "other" art from 1905 onwards. But this should not make us forget the work of people who tirelessly cleared a path in the market, like Paul Guillaume, Pierre Loeb, Charles Ratton and Julius Carlebach. And finally, as we know, it was Paris that was the setting in March 1955 when the Benin bronzes and Senufo masks of the Derain collection achieved a triumph beneath the hammer of Maurice Rheims. Since then, there has been unflinching interest in the ethnic arts. In the 2000s alone, the avalanche of collections is proof enough of this fervour, including those of André Breton, Hubert Goldet, Olga Carré and Béla Hein. There is no need for a Prévert-style inventory to see that key names and solid provenances are crucial in determining the price. In this respect, it is noteworthy that not all ethnic groups have the same kudos. From the white masks of the Ogooué to the crests of the Bambara, the statuary of black Africa offers a wide variety of sculptural styles, which are appreciated in varying degrees. Then there is the famous "patina of use" conferring extra value on objects that have "danced". At this kind of level, you don't want to get it wrong. Pieces "gathered" in situ, and which come from the collections of former colonial administrators, for example, provide solid guarantees. It is essential to reassure art lovers of the authenticity of the items they lust after – as most "antiques" are scarcely more than a hundred years old. "Major objects with a pedigree are highly sought-after by a relatively young international clientele, aged between forty-five and fifty-five, and by artists as well. We know how much the sculptor Arman liked African ethnic arts, for example," says the dealer Daniel Hourdé, who regularly gets his supplies from American collectors. Where institutional investors are concerned, for the last thirty or so years, American, New Zealand and Australian museums have also adopted a voluntarist policy of adding to their collections. Among the countries of origin of these highly coveted objects, only Nigeria devoted a substantial budget to buying back its pieces in the Seventies and Eighties...

Dimitri Joannides

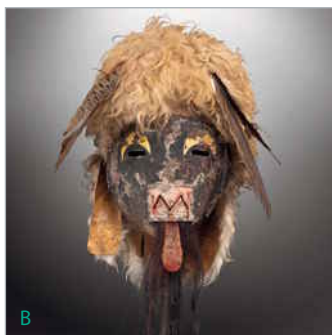


A €27,500

United States, Hopi tribe. Kachina doll, cottonwood and black, yellow, green and ochre pigments, feathers on the headdress, H. 20.5 cm.
Paris, Drouot, 2 April 2012, Pierre Bergé & Associés SVV.

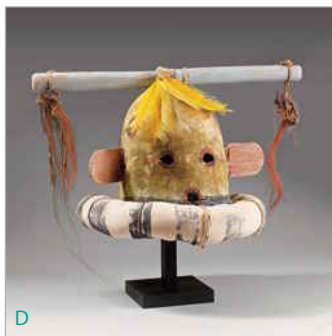
B €43,990

United States, Arizona, Hopi tribe. Chakwaina half-helmet mask, around 1870-1880, H. 54 cm.
Paris, Drouot, 12 April 2013, Néret-Minet, Tessier & Sarrou.



C €40,894

Hopi, Arizona, United States, around 1940.
Sai-astasana mask, leather, wood, reused fur, feather, natural wool, cotton, pigment, H. 28 cm, L. 70cm.
Paris, Drouot, 25 March 2013, Eve SVV.



D €37,500

Hakto Kachina mask, Hopi Arizona, end of the 19th century - start of the 20th century.
Paris, Drouot, 9 December 2013, Eve SVV.

E €198,270

Arizona, around 1880, Hopi tribe.
Angwusnasomtaqa or Tumas Crow Mother Helmet mask, leather, ravens wings, wood, Amazon feathers, eagle down.
Paris, Drouot, 12 April 2013, Néret-Minet - Tessier & Sarrou SVV.





Art Nouveau gold, enamel, 'plique
à jour' enamel, opal, emerald, pearl
and diamond pendant,
signed L. Gautrait (1865-1937).
Paris, circa 1900.
Epoque Fine Jewels.



MAGAZINE



BRAFA 2014

As an international art fair, BRAFA cultivates its fundamentally European character with numerous exhibitors from Belgium (38%), Switzerland (80 dealers) and France (46 dealers), joined by various American and Japanese galleries. Each fair provides an opportunity to discover new galleries, which this year include James Bauerle Kunsthandel from Copenhagen, Carpenters Workshop Gallery from London, Cité de la Céramique (Sèvres) and Yann Ferrandin from Paris, not to mention Kovacek Spiegelgasse from Vienna and Costermans from Brussels, celebrating its 175th anniversary during the fair. Some exhibitors, also present at other major events in the market will be coming to cut their teeth. All in all, the menu offers a broad panorama including tribal arts, antique jewellery, Old Masters and modern paintings, sculpture and photography: enough to satisfy and no doubt surprise a clientele of informed art lovers and collectors. While the tendency is to stabilise various specialities, there is a notable focus on Old Master paintings (a field for which Belgium is traditionally

famous), 18th century furniture and design. With the latter, the selection can be described as natural, as demand has become more pronounced. Another Belgian speciality, tribal arts, which had already made a strong impression last year, will gain this year from the presence of the guest of honour: the Royal Museum for Central Africa (RMCA). On this occasion, the museum in Tervuren is presenting some of its "singular collections", many of which have helped to establish the museum's reputation. The selection contains both well-known masterpieces and works less familiar to the public. As we know, the museum has extremely well-stocked reserves. For example, we can admire a Mbala mask

BRAFA '14, Tour & Taxis, avenue du Port 86C, 1000 Brussels, Belgium, tel.: +32 (0)2 513 48 31 - 25 January to 2 February, every day from 11 am to 7 pm; late night opening on 30 January till 10 pm. www.brafa.be

Nkisi statue, Songye, wood,
copper, iron, molten glass, fur,
woven raffia, Democratic Republic
of the Congo, H. 67 cm.
Claes Gallery.



HD

>





from the Congo, and a Nkisi nkondi, or power figure, from Maloango. On 1 December, the museum, whose building dates from 1910, closed for in-depth renovation work lasting three years. Its great challenge is to make the RMCA a world-class, dynamic and attractive museum focused on the Africa of today. The 2014 fair has treated itself to a new design and a wide range of digital tools, an enriched website (its more intuitive use already provides more content), and extended smartphone applications, now available to Android system users. News disseminated through the site, Facebook and Twitter adds to the range of tools available to visitors. BRAFA 2014 also provides a free daily conference cycle to all visitors, featuring speakers with international profiles. Julien Volper, a Ph. D. in art history and assistant curator at the ethnography section of the Royal Museum for Central Africa in Tervuren, will be presenting "What a mask can tell us: an iconographic approach to a masterpiece of Luba art now in the RMCA", and Fritz Koreny, lecturer at the Vienna University Institute of Art and former curator of German and Dutch drawings in the Albertina Collection, will be looking at "New perspectives on the paintings and drawings of Hieronymus Bosch". Research serving art and the art market...

By Marie C. Aubert

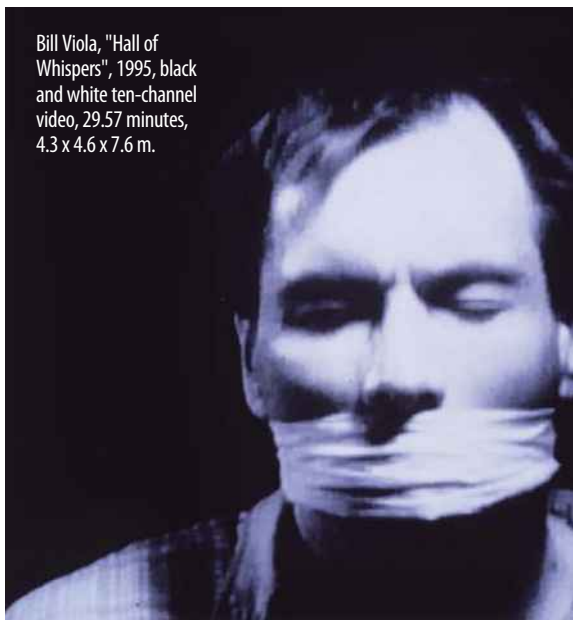
Jan Brueghel II (Antwerp, 1601-1678),
"Large coastal landscape with a port and
fishmongers in the foreground", oil on panel,
45 x 66 cm, circa 1630. Foundation Fine Art SVB.

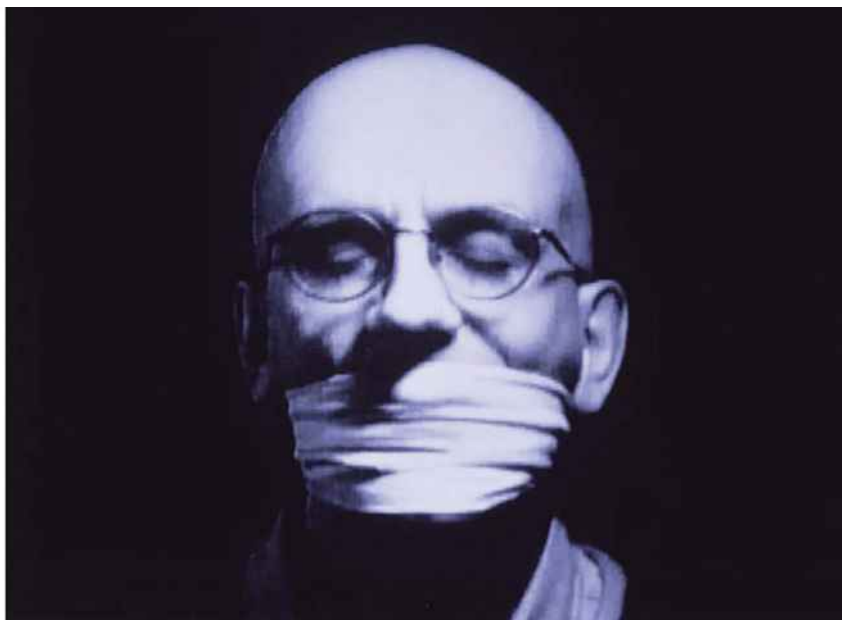
MEETING

A triple tour

Judiciously opening at the same time as the FIAC, the Pinault collection has moved unexpectedly into the austere and venerable Conciergerie in Paris. The exhibition "À triple tour" brings together a whole host of artists around the theme of confinement, interpreted in various ways, in this former palace of the kings of France which once did dismal office as a prison, notably for Marie-Antoinette. "I have always wanted to make the works in the collection move around a lot, so that I can share my discoveries and my passion for art with as many people as possible," says François Pinault in the exhibition catalogue. Some artists are well-known, like Bertille Bak, Damien Hirst, Alina Szapocznikow and Tetsumi Kudo; others not so much. It is impossible to emerge unscathed from the exhibition when faced with works like six-minute video of Maria Marshall filming the innocent smile of a child, or that of a lunatic wearing a strait-jacket inside a padded cell... We talk to exhibition curator Caroline Bourgeois, former co-director of the Jennifer Flay gallery, and a close collaborator of François Pinault.

Bill Viola, "Hall of Whispers", 1995, black and white ten-channel video, 29.57 minutes, 4.3 x 4.6 x 7.6 m.





What lay behind the choice of this place, which is unusual for a contemporary art collection?

The project was the brainchild of Philippe Bélaval, the Chairman of the Centre des Monuments Nationaux, who had discussed it with Jean-Jacques Aillagon after the exhibition staged at the Palazzo Grassi in Venice. He thought it would be interesting to programme a contemporary art exhibition that would give fresh energy to the Conciergerie and attract visitors with a different profile. The theme of confinement was chosen in resonance with this place and its long history. I imagine that regular contemporary art visitors have not been here for a long time. With the stage designers, Caroline Barat and Thomas Dubuisson, we worked on giving the venue a specific presence, to avoid to great a distortion with the works presented.

Is a place like this suitable for works that are often monumental?

Yes and no. You have to remember that there are pillars every five metres, which we have had to incorporate. It's a magnificent place, but quite difficult to stage-manage in terms of a fluid circuit.

What was your approach to the theme?

It soon became obvious that the circuit should open with Michelangelo Pistoletto's 1973 "La Gabbia" ("The Cage"). The first work you see in an exhibition is crucial, because it provides the key to what follows. Here we are enclosed in a cage, but we can see the way out, and we realise we are not alone (thanks to the mirrors – Ed.) There were two major aspects to be covered: confinement in relation to the development of any society, where we are witnesses. And individual confinement, which may be psychiatric or medicinal, linked with old age or the body. Obviously, the ghost of Foucault walks among us...

Which works are completely new?

No works have been seen before in France. The ones exhibited in Venice – the show was based on the exhibition devoted to videos, "Voice of Images", at the Palazzo Grassi (2012-2013) – are those of Javier

Tellez and Bill Viola. They represent the two themes: society and the individual. And Mohamed Bourouiss was also exhibited for a month in a small cinema set up for the purpose. The Pistoletto and the Kunath had featured in "The World belongs to you" at the Palazzo Grassi in 2011-2012. So less than 10% of the works have already been unveiled; I felt they should be included in the circuit because they made sense.

The videos are an important element in the exhibition.

The time spent in front of the videos may seem longer with regard to other types of works, but the exhibition nonetheless contains all kinds of media, like graphic works, installations and sculptures, as well as videos. There are five of these in all (out of 42 works – Ed.). There is a balanced range of media. The work of Jennifer Allora and Guillermo Calzadilla, inspired by newspapers and screen-printed onto linen, makes reference to the game of war, and leaves its message in suspense. The installation by Sun Yuan and Peng Yu, Chinese artists who have exhibited at the Moscow Biennial and Saatchi's in London, show uniformed men of power in wheelchairs, totally deprived of freedom. First they evoke fear, then a certain humour emerges from their number. The exhibition highlights the critical work of Llyn Foulkes, a somewhat neglected American artist who has been rediscovered today, and to whom a room was devoted at the Punta della Dogana in Venice. Australian-born Kristian Burford has produced an installation: a hotel room where an HIV-positive man questions his responsibility. In addition, three meditative sound works by Chen Zhen, a Chinese artist who came to France as an exile and sadly died young, reflect the Daoist philosophy – renouncing desire, what is visible and consumption in order to develop a better knowledge of the world.

Are there any main themes among the 2,500 works in the Pinault collection?

There is no particular guiding theme. We are also at a time when it is difficult to choose one direction due to

Justin Matherly,
"Untitled, 2011", concrete
and ambulatory equipment,
210.8 x 76.2 x 99.1 cm.



Raphaëlle Ricol,
"Malgré la différence", 2009,
acrylic on canvas, 97 x 130 cm.





the many forms of expression today. François Pinault is highly involved personally, so it also depends a great deal on what we discover. I hope that this exhibition will be able to transmit his keen interest in the younger generations and lesser-known artists, in contrast to what is generally thought.

Does François Pinault make decisions quickly?

Yes, he does. My role is often to go and look at works beforehand, and when I find something remarkable, he'll come and see it. Sometimes I have to convince him, and say what I feel is relevant or not, in relation to the collection. I have worked with him for six years, and I am very familiar with the works. I don't work in view of purchases; I'm more of a curator.

Does this desire of the past few years to show the collection through exhibitions reflect a particular policy?

The exhibition "Passage du Temps" at the Tripostal in Lille in 2007, which showed part of the collection, set the tone: cities and museums then saw that they could mount a large scale exhibition by approaching a single person. That's how projects come about. The fact that the collection has been presented on several occasions, between the Punta della Dogana and the travelling exhibitions, means that paradoxically it is more and more in demand. After that, it's a matter of choosing the right works for the venues. The next exhibition will be in the summer at the Forum Grimaldi in Monaco, this time with Martin Bethenod as curator. And no doubt there'll other projects as well...

Interview by Alexandre Crochet

"À triple tour. Collection Pinault", La Conciergerie, 2, bvd du Palais, Paris 75001, www.conciergerie.monuments-nationaux.fr - Until 6 January 2014. Catalogue with contributions by Marie Darrieussecq, Thierry Grillet and Caroline Bourgeois, and an interview with François Pinault. Editions du Patrimoine/Centre des Monuments Nationaux, 231 pp.

www.monuments-nationaux.fr

Poliakoff, The Dream of Shapes

Serge Poliakoff (1900-1969) made an instantly identifiable "visual poetry" of his painting. No Paris exhibitions have been devoted to this major artist of the Second Paris School since 1970.

The major retrospective at the Musée d'Art Moderne de la Ville de Paris, which brings together a hundred and fifty works from between 1946 and 1969, follows his career chronologically in a staging that truly reflects the essence of his style. It has the merit of clarifying the formal unity of the paintings within a visual exploration that reveals the artist's multiple pictorial solutions. Poliakoff emigrated to Paris in 1923. Primed for abstraction through his meeting with Kandinsky in 1936, then with the Delaunays, and by his admiration for Freundlich, he established himself on the abstract art scene after the First World War. Promoted by Denise René from 1947, he received the Kandinsky prize the same year. His first critical acclaim, penned by Charles Estienne in 1946, called his paintings "as pleasingly colourful as a carpet from Bukhara or Samarkand". The "temporary language" of the line restrains the muted colours laid

on in monochrome. Interlocking coloured planes soon emerged, giving rise to a structure that underwent variations in form and colour. He then needed to develop a material and a colour: a colour based on pure pigments, like his beloved Russian icons and Italian primitives. He decided to make and grind his own colours, which he superimposed in layers until he obtained a surface illuminated from within. In the Fifties, his compositions renewed themselves through overlapping semi-circles, trapeziums, triangles and irregular quadrilaterals constituting coloured forms, which were ordered in mosaic form around a central nucleus. A rhythm became established, while the background, modulated in a single shade, introduced a mysterious effect of depth. This subtle play with materials and colours in a non-illusory space revealed transparencies that gave a sense of mobility to some of the paintings he produced between 1959 and 1963. Their "Impressionistic" style evoked the Monet of the "Nymphéas", especially since the structure became less orthogonal. His "cosmic forms" achieved perfect equilibrium, emanating an intense spirituality. His language achieved the



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Serge Poliakoff,
"Jaune et noir", 1952, oil on canvas,
130 x 97 cm. Centre Pompidou,
Musée National d'Art Moderne-
Centre de Création Industrielle.

Serge Poliakoff, "Composition au fond bleu", 1954, oil on canvas, 97 x 130 cm.
Musée des Beaux-arts de Nantes.





marvels of a constantly-reinvented geometry, corresponding to the golden section in painting that was identical yet different: "One painting, three paintings, a thousand paintings – it's all the same," as the artist said. The energetic quality of the pure pigments gave rise to binary compositions with reds, oranges and glowing yellows, laid on in successive layers then sanded down, colour on colour, until he sensitively captured the light arising from the tactile quality of the material and the unusual mix of colours. "A true painter must try to reach the point where art, science and chemistry all come together, as in Giotto's work." Convinced of the sculptural, sensorial evidence of chromaticism, Poliakoff demonstrated this by irregularly juxtaposing thirteen small pictures painted in tempera on paper soaked in oil. This monumental polyptych is a reconstructed version, which was exhibited in Cannes, at the Cavallero gallery and at the Kunstmuseum of Saint-Gall in 1966. Poliakoff's technique is that of an icon painter. He presents us with an interior reality, whose powerful effect on the senses and imagination can be absorbed by each viewer in silence. One of the qualities of his painting is that it encourages meditation. The room plunged in relative darkness is one of the highlights of the exhibition, which continues with the often simplified binary forms of the last years. Each one engenders a colour that stands out against a background painted in flat tints. The tangible visibility of light is achieved. Poliakoff has exploited all the possibilities of the material/colour to serve his poetic world in a polychromy of sound. The final room contains archives, photographs and gouaches, together with paintings from the beginning of his career, and designs for textiles commissioned by Jean Bauret. A pertinent evocation of the life and destiny of the painter Poliakoff, which, to quote Charles Estienne, "seems self-evident".

Lydia Harambourg

Musée d'Art Moderne de la Ville de Paris, 11 Avenue du Président-Wilson, Paris XVI, tel.: 01 53 67 40 00
Until 23 February 2014. Catalogue: Paris Musées.

www.mam.paris.fr



Frida Kahlo and Diego Rivera

Coyoacán, in southern Mexico, 1953. The husband and wife artists receive us in the "Blue House", where Frida Kahlo was born and spent her entire life.

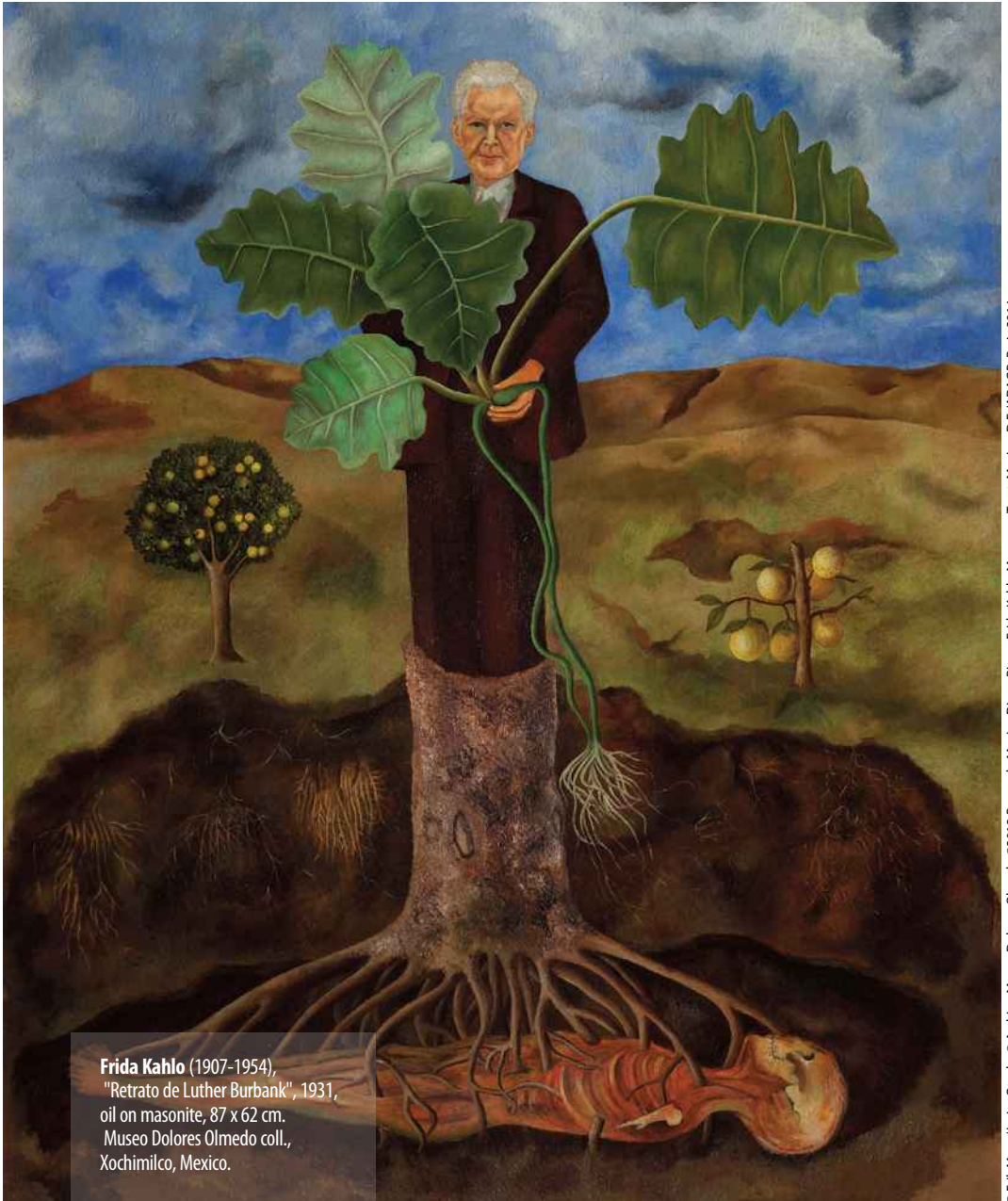
You form a legendary couple, and are the glory of 20th century Mexican art. What relationship do you have with Europe?

Frida Kahlo: The pseudo-intellectuals of Paris are so depraved that I would rather sell tortillas at Toluca market than have to mix with them. The only good thing about crossing the Atlantic was being able to see for myself that they were the sole cause of Hitler and Mussolini coming to power. And I know what I'm talking about because I went to France in March 1939 for an exhibition a gallery had devoted to me.

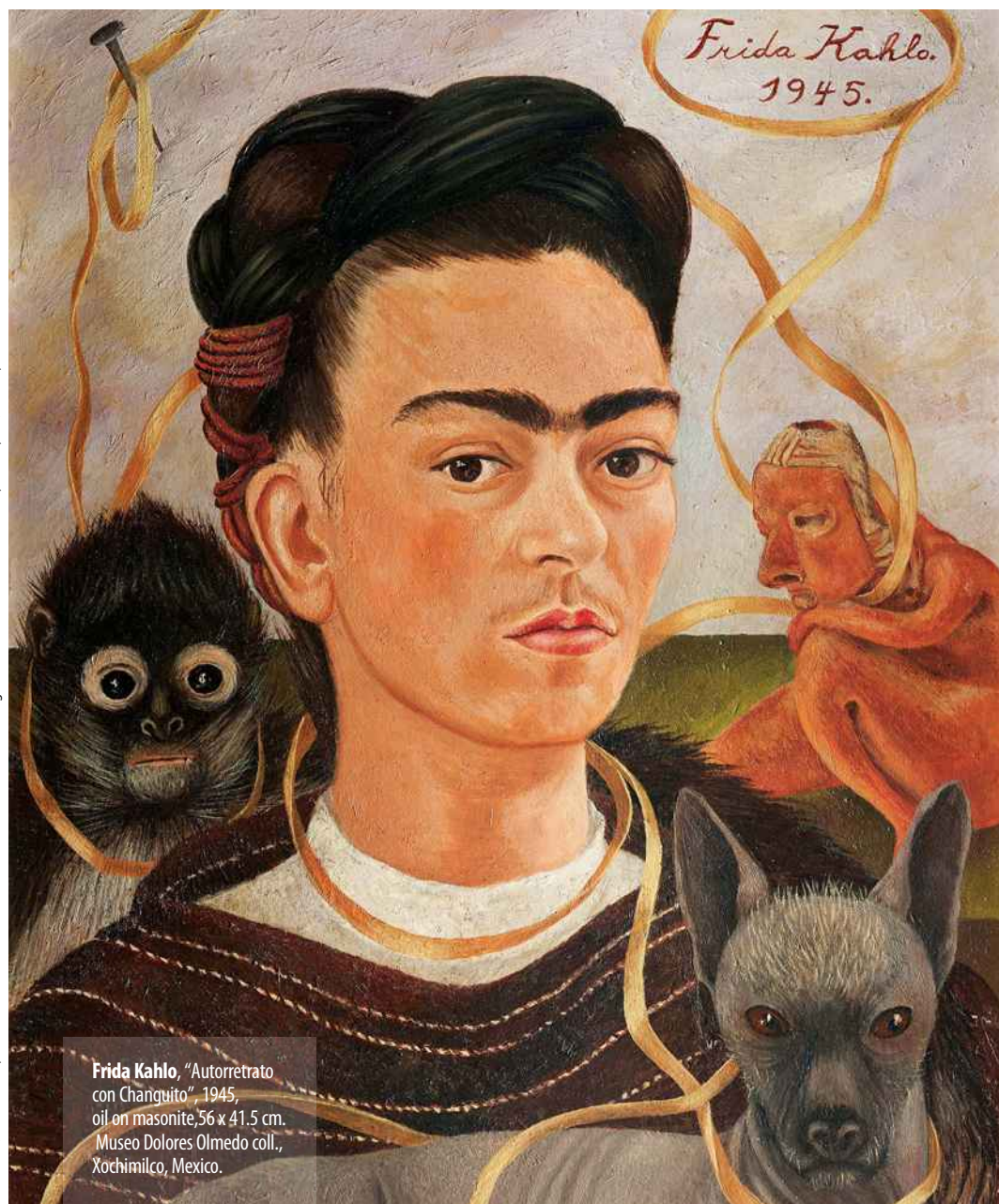
Diego Rivera: I can't let you say that. I lived and worked for nearly fifteen years alongside Picasso, Modigliani and the Montparnasse painters before returning to Mexico after the civil war. I left them in 1921, and at the time, they were all still fired by the most heartfelt revolutionary spirit. It has been said that revolutions don't need art, but that art needs revolution. That's not true: yes, revolutions need revolutionary art. But art is not for today's revolutionaries what it was for the Romantics in the past. It is not a liquor to make you drunk; it's the food that provides strength for the struggle.

Frida Kahlo: But Diego, for the few seriously committed avant-gardistes there are, how many profiteers and vultures are there? (*Getting worked up*) I'm really sickened by all those rotten people in Europe and those f***** democracies that aren't worth a cent! (*Pointing at us*) Apart from the Soviet Union, no governments in the Old World supported the Spanish Republicans. For that reason alone I'm proud to be a Communist.

"Frida Kahlo/Diego Rivera: l'art en fusion", Musée de l'Orangerie, Jardin des Tuileries, Paris 75001, Until 13 January 2014. www.musee-orsay.fr



Frida Kahlo (1907-1954),
"Retrato de Luther Burbank", 1931,
oil on masonite, 87 x 62 cm.
Museo Dolores Olmedo coll.,
Xochimilco, Mexico.



Frida Kahlo, "Autorretrato con Changuito", 1945, oil on masonite, 56 x 41.5 cm. Museo Dolores Olmedo coll., Xochimilco, Mexico.

So are your lives as artists inseparable from your political convictions?

D. R.: Frida joined the Party in 1928. Incidentally that was also the year when we fell in deeply in love. Only with me, my relations with the Party involved, shall we say (*seeking the right words*)... a lot of conflict. They threw me out in 1929. And yet

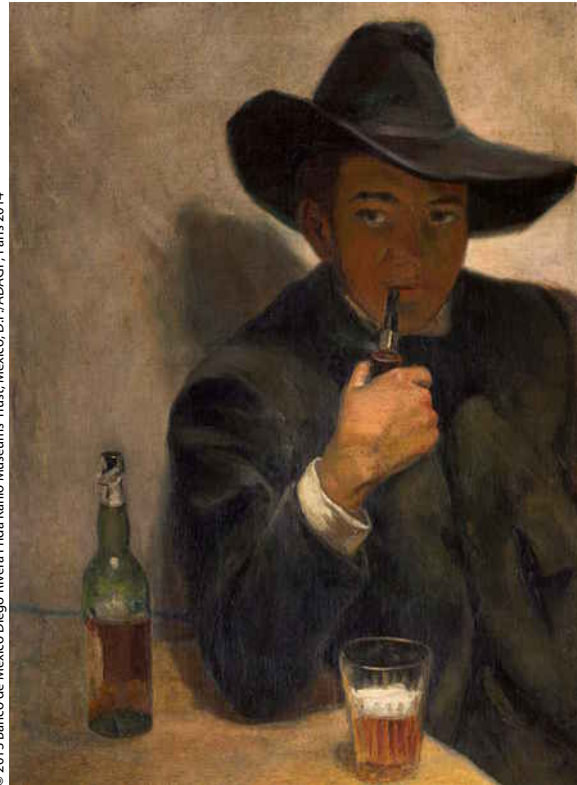
I was the one who took in Trotsky when he sought refuge in Mexico, and I was also the one who helped Eisenstein for his film "Que Viva Mexico"! before Stalin called him back to Moscow! (*Laughs*) And I won't even go into the episode of "Man at the Crossroads", the fresco Rockefeller commissioned from me in New York, in which I included Lenin... Well, you can believe me or not, but the Americans destroyed it!

Let's go back to your "love at first sight". How did that come about?

F. K.: That year, I was 22 and Diego 43. But in fact, I was 15 when I saw him for the first time. I was studying medicine and he came to paint a mural in our school. I watched him doing it - already with a certain admiration.

D. R.: Frida has had two big accidents in her life. The first was the tramway crash (which broke her legs and vertebrae in 1925 - Ed.), and the second was meeting me. I was far the worst of the two! (*Taking Frida's hand*) And as we decidedly don't do as everyone else does, we got married twice. In the end, being divorced for a year only helped to bind us together for life. Beyond adversity and despite her illness.

F. K.: (Interrupting him) I'm not ill, I'm broken. But I'm happy to be alive for as long as I can paint. And then little by little, I'll succeed in overcoming my problems, and survive - that's how it is. (*Looking Diego in the eyes*) I love you more than my own life, you know that. And even if you don't love me in the same way, you love me all the same, don't you? If that wasn't the case, I would always hope for the contrary, and that would be enough for me. Love me a little; I adore you...



Diego Rivera (1886-1957), "Autorretrato con Chambergro", 1907, oil on canvas, 85 x 62.2 cm. Museo Dolores Olmedo coll., Xochimilco, Mexico.

© Erik Meza/Javier Otaola, © Archivo Museo Dolores Olmedo
© 2013 Banco de Mexico Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./ADAGP, Paris 2014

Despite your committed anti-capitalism, you have liked working in the US, haven't you?

D. R.: Yes, because I like the friendliness of the Americans, and the people of San Francisco in particular. I was very happy in the US, and honestly, all I want to do is go back and paint there.

F. K.: (Sarcastically) Don't forget, the most important thing in Gringolandia (the USA - Ed.) is to have ambition and be "somebody". Frankly, I don't in the least want to be "anyone". But you know, nothing is absolute – everything changes, everything shifts, everything is regenerated, everything flies away and disappears. As a result, while I'm the friend of those who love me as I am, I have to accept Diego's choices. So let's laugh about it, because there's nothing as precious as mockery!

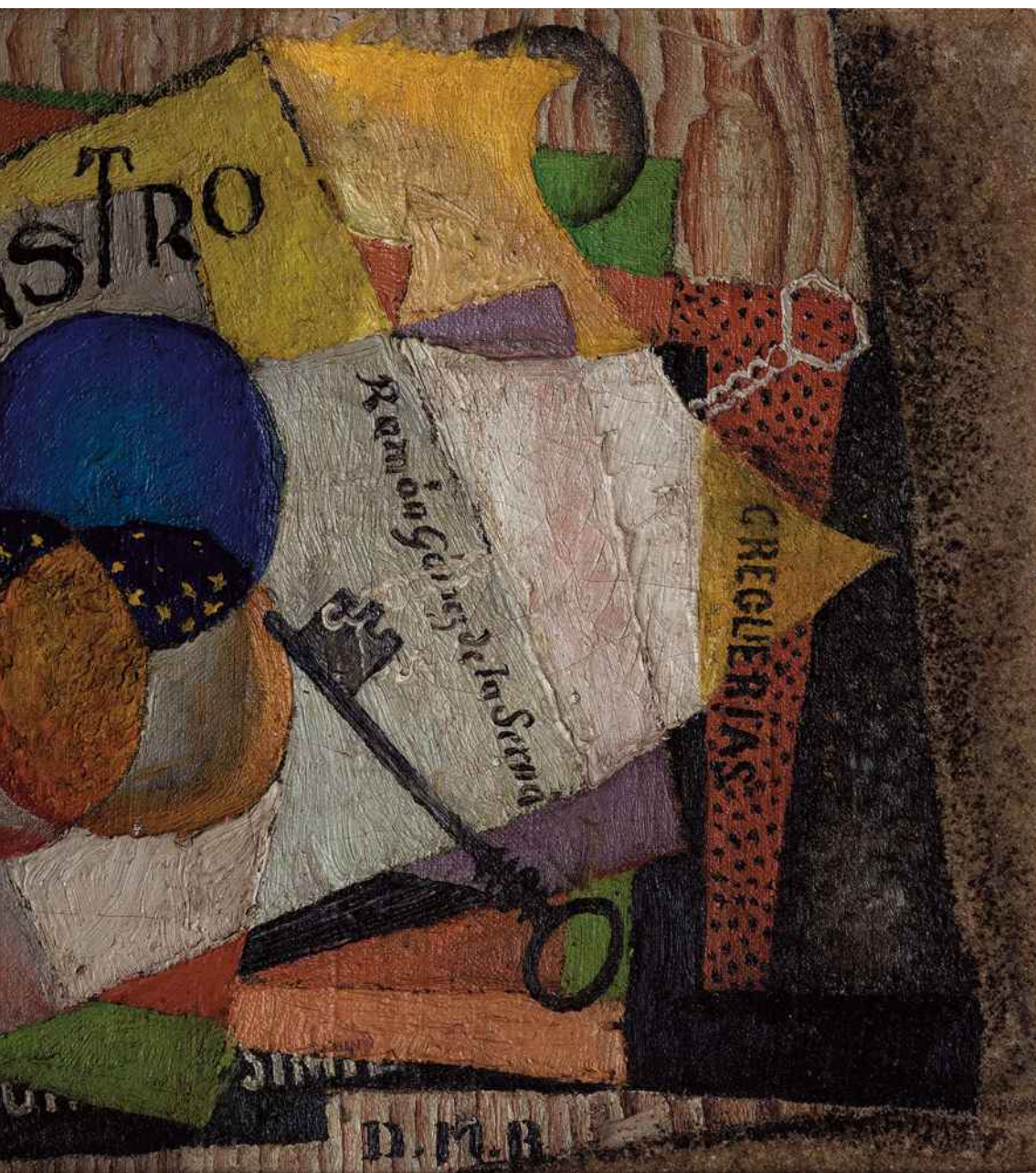
Finally, which part of you is the most revolutionary?

D. R.: My life as an artist, of course! As the official painter of the post-revolutionary government, my goal was clearly to bring art within everyone's reach. If it has no social purpose, art – mural painting even more so! – has absolutely no point.

F. K.: For my part, one thing is certain: my painting is not revolutionary. Some have said that I'm a Surrealist, but I've never been that! I've never painted dreams or nightmares; I paint my own reality. If I paint self-portraits, it's not just because I am often alone, but also because I'm the subject I know best. Nonetheless, I don't exclude painting comrade Stalin's portrait. But no matter what the subject is, the thing to say to yourself is that pain, pleasure and death are all processes in life, so the revolutionary struggle is a process that opens a gateway to intelligence. I'd rather have a body unable to move than a heart unable to love. **Dimitri Joannidès**



Diego Rivera, "El Rastro", 1915,
oil on canvas, 27.5 x 38.6 cm.
Museo Dolores Olmedo coll.,
Xochimilco, Mexico.



© Erik Meza/Javier Otaola. © Archivo Museo Dolores Olmedo ©2013 Banco de Mexico Diego Rivera Frida Kahlo Museums Trust, Mexico, D.F./ADAGP, Paris 2014



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Secrets of ivory

The Lega peoples live on the south-east border of the tropical forests of Central Africa, in the Democratic Republic of the Congo. Isolated in a mountainous region covered in dense forest, they were largely ignored by the colonial administration, but since the Congo became independent in 1960, they have suffered enormously in the tumultuous and still on-going history of civil wars. And yet, as their superb artefacts suggest, the Legas' life is imbued with a profound wisdom and a heightened sense of community and the individual. Art plays a fundamental role here: objects are, separately or together, symbols of success, gauges

of continuity, tools of apprenticeship and commemorations of the dead. These elegant, refined works are inseparable from the practices of the initiatory Bwami society. Used during rituals that mingle music, dance and proverbs, they transmit values to men and women that are essential to their way of living.

The Bwami society: initiation, a guiding force in life

The secret Bwami society is the path by which Lega men and women endeavour to attain moral excellence, beauty, wisdom and prestige. This great institution is not centralised, but has a strict hierarchy. Structured into five levels – or echelons – for men and three for women, Bwami is an association of volunteers open to all members of the community that accompanies and guides people throughout their lives. Most men and women enter it as novices, but may attain the "kindi", the highest grade. Rising

"Secrets d'ivoire, l'art des Lega d'Afrique centrale",
until 26 January 2014 - Catalogue, 208 pp.,
Musée du Quai Branly/Actes Sud co-publication, 2013.

Price: €38.

www.quaibranly.fr

W



Bust, wood, pigments,
Lega people, Democratic
Republic of the Congo,
31.5 x 14.5 x 13 cm.

up through the ranks depends on personality, support from the family and participation in initiation rites. The financial obligations are considerable: each cycle of initiation begins and ends with the collection and distribution of food and goods. The secondary roles in Bwami involve political, social, artistic and religious functions, and serve as entertainment for the entire Lega community. All Bwami teaching is based on a system of opposites: "bunene" (virtue) versus "bwanya" (non-virtue); harmony versus disaster. The levels in the hierarchy offer the initiates challenges and opportunities, both positive and negative, which they have to meet, and from which they draw lessons in life. This apprenticeship,

which lasts for an entire lifetime, requires years of study with venerated masters of the society. It also involves successfully participating in a series of initiatory rites mingling music, dance, mime, proverbial wisdom, visual arts and stage arts. Initiates who perform these ritual combinations correctly see Bwami truths revealed to them and their successes honoured.

The public face of Bwami

The Bwami community can easily recognise Bwami members through public insignia and distinctive objects associated with the various levels and echelons. Some insignia like headgear, necklaces and belts are worn every day by the initiates whatever the level; other emblems that are designed for initiation rites, like baskets and stools, are carried by the Bwami member's wife to warn people along the road that the Bwami couple must not be disturbed. Like initiatory objects, the insignia worn is interpreted as to its symbolic teaching on truth and moral goodness. Unlike the identifying signs that publicly proclaim the status of members, initiation rites are not public. Only the Bwami initiates know certain aspects of them, like the choice of objects displayed, their ritual arrangement, their handling and their interpretation.

The power of the object

While all things possess an undefined power ("magala"), the Lega people consider that all objects with a function and role in relation to Bwami are part of the "masengo" – the "heavy things". The decision to remove an object from the "magala" – the universe with diffuse power – and bring it into the dense Bwami universe sets it apart and gives it its special meaning. An illustration of the object's intrinsic power can be found in the belief that a small fragment of a "heavy object" has the ability to heal or punish. When no other remedy has relieved a patient, the high-ranking Bwami dignitaries remove small fragments from an initiatory object, either by

Anthropomorphic figurine, ivory, Lega people, Democratic Republic of the Congo, 14 x 4.9 x 4 cm.



rubbing it with abrasive leaves used as sandpaper and collecting the dust, or by scraping it and making small cuts in it. Then the particles removed in this way are mixed with water and the patient drinks the mixture. Traces of this practice can be seen on numerous Lega objets d'art

The mystery and beauty of human Lega figurines

During the first initiation rites, at induction into the brotherhood, masters draw largely on proverbs to create their metaphors. They add playlets, music and a few simple objects, generally natural ones like birds' beaks, animal claws or pieces of wood, which may have been joined together in different ways. These found objects are used at all levels of Bwami, while the meticulously carved figures and masks are reserved for the highest levels. Only the highest-ranking Bwami members may own these. As with all Lega art, these works only work in an initiatory context. Their meanings are generally associated with proverbs. They represent positive and negative behavioural models, and are only seen in initiation rites. These figurines can have many meanings, expressed through proverbs or single-use names. Non-initiates or lower-ranking Bwami members do not see these objects and know nothing about them. If removed from their Bwami context, these human figurines lose their true meaning. The last stage of initiation, for Bwami members and Western art lovers alike, is to look, appreciate and see beyond the formal appearance. A Lega man who wants to achieve the "lutumbo iwa kindi" level, the very summit of Bwami, undergoes a rite during which he is led by the master before several works of art. No words are exchanged. The knowledge acquired during a lifetime of learning, the study of objects and their ritualised structure are all keys that give access to new lessons in life and new truths.

Elisabeth Cameron

Exhibition curator and lecturer in art history and visual culture at the University of California, Santa Cruz, in collaboration with Gassia Armenian, assistant in the Conservation and Research Department at the Fowler Museum (UCLA).

Spoon, ivory, Lega people,
Democratic Republic of the
Congo, 17.9 x 3.8 x 1.6 cm.



GAZETTE DROUOT
DROUOT