# LAGAZETTE DROUOT INTERNATIONAL



NUMBER 37
JUNE 2014

# Catherine USSON

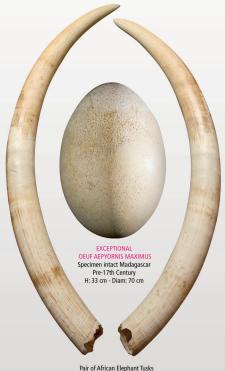
Exceptional pair of African Elephant Tusks Length of outer curve: 234 cm - Diam : 52.5 cm - W: 50 kg Length of outer curve: 234 cm - Diam : 52.5 cm - W: 48 kg



Pair of African Elephant Tusks Length of outer curve: 227 cm - Diam : 46 cm - W: 36 Kg Length of outer curve: 220 cm - Diam : 38 cm - W: 29.6 Kg

#### Thursday 26 June in TOULOUSE

11am: Jewellery - Fashion Accessories
2.30pm: Exceptional OEuf d'Aepyornis Maximus
& 12 African Elephant Tusks
Silverware
Paintings & Decorative Arts
of the 19th & 20th centuries



Pair of African Elephant Tusks Length of outer curve: 210 cm - Diam: 14 cm - W: 35 Kg Length of outer curve: 200 cm - Diam: 13.5 cm - W: 33.5 Kg



Pair of African Elephant Tusks Length of outer curve: 200 cm - Diam: 41 cm - W: 25.6 Kg Length of outer curve: 220 cm - Diam: 38 cm - W: 29.6 Kg



Pair of African Elephant Tusks Length of outer curve: 167 cm - D: 47.5 cm - W: 20 Kg Length of outer curve: 182 cm - D: 47 cm - W: 25 Kg

Telephone throughout the viewing on + 33 (0)5 34 44 55 85

Catalogue can be viewed online at www.auction.fr & www.chausson-encheres.com

**Drouot** LI∨E 

§



# HÔTEL DES VENTES DU MARAIS

Agnès Carlier and Dominique Imbert, Qualified auctioneers

#### **THURSDAY 19 JUNE AT 2PM**



#### FROM VARIOUS ESTATES AND OTHER SOURCES

Collection of weight-driven clocks Old Master Paintings Paintings of 19th and 20th centuries Sculptures Asian Art Art Nouveau - Art Deco - Design Objets d'art Furniture 18th and 19th centuries

#### China - Qianlong Era (1736-1795)

Rare vase in the "tianqiuping" form, in porcelain, coloured with blue and copper-red, with decoration showing a dragon emerging from clouds and chasing after the sacred pearl. On the base, six cha-Shu. (Two imperfections from firing



An underglaze-blue and copper-red "tianqiuping" with dragon design. Qianlong mark. H. 49.5 cm.

#### Estimate on demand

The vase can be seen upon appointment at the expert's:

PUBLIC VIEWING: WEDNESDAY 18 JUNE 2PM TO 6PM AND THURSDAY 19 JUNE 9AM TO 11AM

HÔTEL DES VENTES DU MARAIS - 62, rue Henri et Bernard Muller - BP 20547 - 42007 Saint-Étienne Cedex 1 Tel.: +33 (0)4 77 32 53 12 - Fax: +33 (0)4 77 37 54 93 - scp.carlierimbert@wanadoo.fr - www.ivoire-france.fr - www.interencheres.com/42002

#### ART MARKET - MAGAZINE



# 26 UPCOMING

China dominates this June, which is a particularly rich month, with paintings by Zao Wou-ki and Chu Teh-chun. a Qianlong seal and an imperial robe. . . A programme completed by 20th century decorative arts and 18th century French furniture!





Pierre Soulages, master of abstraction, now has a temple in his honour. The Musée Soulages opened its doors on 31 May. Rodez pays homage to its child through a place reminiscent of him, evoking his work, his techniques and much more. Guided visit.



# 73 RESULTS

Archaeology on the Paris scene has seen remarkable bids, a bust of Hadrian selling for over €1M, as has work by legendary figures of design, with a new world record reached for Jean Prouvé



# 100 FICTION

To coincide with the exhibition at London's National Gallery dedicated to two masters of Impressionism, Degas and Cassatt, La Gazette has dreamed up an interview between these two artists...





# 90 MEETING

The president of the Musée d'Orsay and Musée de l'Orangerie in Paris, Guy Cogeval tells his story and his track record. The Parisian museum, temple of the 19th century, was frequented by 3.6 million visitors. . .



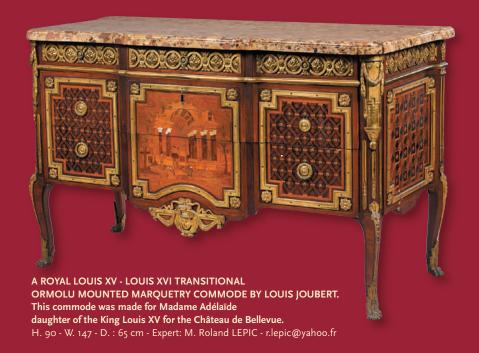
A remarkable gift for Versailles: Louis XV's Choisy commode. On 20 February, a piece of royal furniture — and an impressive one at that — took up residence in the Mesdames apartments.



#### J.J. MATHIAS BARON RIBEYRE & ASSOCIÉS E. FARRANDO

Paris - Drouot Richelieu - Rooms 10 & 16 FRIDAY 27th JUNE AT 2 P.M.

#### EXCEPTIONAL COLLECTION OF 18th CENTURY FRENCH FURNITURE AND PAINTINGS



Public exhibition: Thursday 26th June, 11 a.m.-6 p.m. and Friday 27th June, 11 a.m.-12 noon CATALOGUE VISIBLE ON: www.jj-mathias.fr www.baronribeyre.com www.svvfarrando.com CONTACT FOR THE AUCTION SALE: CHARLES DE BOURNAZEL - bournazel@jj-mathias.fr - +33 (0)1 47 70 00 36

#### i.i. Mathias

. Commissaire-Priseur Iudiciaire. S.V.V. – EURL agrément n°2004-496 5, rue de Provence 75009 PARIS Tel.: +33 ()01 47 70 00 36 Fax: +33 (0)1 47 70 22 42 E-mail: etude@jj-mathias.fr

#### BARON RIBEYRE & Associés

Florence BARON REVERDITO, Dominique RIBEYRE, Pauline RIBEYRE Commissaire-Priseur Judiciaire. Commissaires-Priseurs Judiciaires. S.V.V. Agrément n° 2001-19 5, rue de Provence 75009 Paris Tel.: +33 (0)1 42 46 00 77 - Fax: +33 (0)1 45 23 22 92

E-mail: baronribeyre@noos.fr

S.V.V. Agrément n°2002-074 5, rue de Provence 75009 PARIS Tel.: +33 (0)1 42 46 79 01 Fax: +33 (0)1 42 46 79 48 E-mail: svvfarrando@gmail.com

E. FARRANDO

# **PAINTINGS**

Saturday 21 June 2014



CHU TEH-CHUN. 1966. 65 x 54 cm



5, rue Vincent Courdouan 13006 Marseille Tel.: +33 (0)4 91 50 00 00 contact@leclere-mdv.com

# EDITORIAL



Stéphanie Perris-Delmas EDITORIAI MANAGER

You really can't miss China this June, in both Paris and many other regions of France. The scenario is relatively simple; the mechanism runs faultlessly. The appetite of Chinese buyers and the often stratospheric prices that ensue encourages the emergence of first-class pieces from private collections – which Asian customers adore, as we know, because they are historical and thus authentic. So we shall be keeping a close watch on various sales, which include an imperial seal belonging to the celebrated Qianlong emperor, an underglaze blue and red ceramic vase, and paintings by the Chinese masters of abstraction Zao Wou-ki and Chu Teh-chun. As the seasons go by, France, already an important destination for luxury and culture, is increasingly a place for Asian buyers to link up with their history.

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## **Poly Auction Hong Kong 2014 Autumn Auctions**

# 3-7 October Grand Hyatt Hong Kong

Fine Modern Chinese Paintings and Calligraphy · Classical Chinese Paintings and Calligraphy Chinese Contemporary Ink Paintings · Chinese & Asian Modern and Contemporary Art Chinese Ceramics and Works of Art · Jewels and Watches · Chinese and Western Wine



SANYU (CHANG YU, 1901-1966)

CHU T

Prunus Branches in a Green Landscape

50 x 61 cm. (19 3/4 x 24 in.)

33 x 24.



**CHU TEH-CHUN** (ZHU DEQUN, 1920-2014) *Red Composition* 33 x 24.5 cm. (13 x 9 3/4 in.)

Poly Auction Hong Kong is now accepting consignments for the forthcoming Autumn Auctions in October 2014. Should you be interested in consigning to us or require a valuation of your collection, please contact:

#### Zeng Jinwu

jwzeng@polyauction.com.hk +33 6 17 80 53 35

#### Keong Ruoh Ling

rlkeong@polyauction.com.hk +852 2303 9881



#### FINE PEARLS & JEWELLERY

#### Thursday 26 June 2014 at 2pm - Neuilly-sur-Seine



Jewellery pieces by RENE BOIVIN including "Indien" bracelet in gold, ruby cabochons and diamonds - circa 1960



Jewellery pieces by SUZANNE BELPERRON including a "Tonneau" clip in chalcedony, diamonds and black enamel, a "Casque" ring in blonde agate...



Collection of 25 fine pearl necklaces Certified LFG



Viewings upon appointment: from Monday 16 June to t uesday 24 June 2014 - +33 (0)1 41 92 06 47 public viewings: wednesday 25 June from 11am to 6pm & t hursday 26 June from 10am to 12pm

Catalogue visible online www.aguttes.com - sale live on www.drouotlive.com

**Drouot**LIVE

Aguttes neuiLLy

Sas Agrément n°2002-209. Qualified auctioneers: Claude Aguttes, Diâne de Karajan, Séverine Luneau, Sophie Perrine, Louis-Maxence Palisson

JeweLL er y speCiAList

Assisted by

Aguttes Lvon BrotteAuX

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Claire Barrier + 33 (0)1 41 92 06 47 barrier@aguttes.com 13 bis, Place Jules Ferry 69006 Lyon

Tel: + 33 (0)4 37 24 24 24 Fax: + 33 (0)4 37 24 24 25

# Garden Faity Cheverny

# From the Rateau estate 26th sale on 13, 15 & 16 June 2014









# <u>ROUILLAC</u>

Auctioneers
Experts certified by the Court of Appeal



# NEWS IN BRIEF



### Digitised Cluny III

More than a thousand years after the founding of the Cluny order, the architectural jewels of the European monastic order have been reborn under the mouse of engineers and historians. A constantly-evolving online encyclopaedia, enriched with 3D reconstructions and digitised information on heritage, the Clunypedia portal launched in 2013 aims to bring together all the information about the sites, including texts, plans, drawings, photographs and audio and video documents.

www.clunypedia.com Crédit photo Clunypedia.



JEWELLERY - SILVERWARE - DRAWINGS & PRINTS - ASIAN ART
OLD MASTER PAINTINGS - MODERN PAINTINGS
OBJETS D'ART - FURNITURE - TAPESTRIES & CARPETS



#### BEAUTIFUL CLASSICAL SALE

Saturday 14 June at 2.30pm | Hôtel des ventes de Nation





- 1. FRENCH School circa 1820 Charles X, sketch for a portrait
- 2. PAUL COLIN (1882-1985) "JOSEPHINE BAKER" from "Le tumulte noir", 1927 In-folio, 43 stencils
- 3. Jewellery and Watches BACCARAT - BULGAR! - CARTIER CHANEL - CHAUMET - CHOPARD DE BEERS - DUPONT - FRED LINE VAUTRIN - LOUIS VUITTON MONT BLANC - VACHERON CONSTANTIN
- 4. ZAO WOU-KI (1920-2013) Aquatint, 1986

## BID ONLINE WITH: Drouot LIVE





#### **PUBLIC VIEWINGS**

Wednesday 11 June 10.30am to 6pm

Thursday 12 June 10.30am to 8pm

Friday 13 June 10.30am to 5pm

Saturday 14 June 10.30am to 12pm

#### CATALOGUE AND PHOTOS:

www.estim-nation.fr

#### SALE EXPERTS

Old Drawings: Cabinet de Bayser Prints: S. Collignon Old Master Painting Cabinet Turquin Books: J. Benelli

#### ADDRESS

Hôtel des ventes de Nation 6, rue des Colonnes du Trône 75012 Paris Tel. +33 (0)1 43 47 18 18

contact@estim-nation.fr

#### OFFICE FOR FREE VALUATIONS

Open Tuesday to Saturda 10am to 12pm and 2pm t 6pm

#### ACCESS

Metro - RER Nation
(M) 1 2 6 9 (RER) (A)

Bus 26, 56, 57, 86

Public parking 50m away

# VERSAILLES ENCHERES PERRIN • ROYERE • LAJEUNESSE

Authorisation code n°2002-120

3, impasse des Chevau-Légers, 78000 Versailles – Tel: +33 (0)1 39 50 69 82 and +33 (0)1 39 50 75 04 – Fax: +33 (0)1 39 49 04 17 E-mail: contact@versaillesencheres.com - Internet: www.versaillesencheres.auction.fr

#### **VERSAILLES** HÔTEL DES CHEVAU-LÉGERS

SUNDAY 6 JULY 2014 at 2.30pm

# ABSTRACT AND CONTEMPORARY



#### Martial RAYSSE.

"VERTE", 1963.
Oil, collage, xerography, glasses and puff on canvas, signed, titled and dated on the back of the canvas.
32 x 22.5 cm

#### SALE IN PREPARATION - CLOSING CATALOGUE FOR FRIDAY 6 JUNE

For all information or to include works in this sale, please contact Olivier Perrin or Gilles Frassi on +33 (0)1 39 50 69 82



#### Bonnard joins Le Cannet

In December 2013, "Le Ballet" by Pierre Bonnard was pre-empted at Drouot by the Musée d'Orsay in Paris for €375,000. It is now the turn of "L'Amandier" to join the Musée Bonnard in the Alpes-Maritimes in Le Cannet, the town where the painter lived. The Fondation Meyer, devoted to cultural and artistic development, donated it to the museum after buying it at auction in London in February this year for €355,812. The almond tree now blooms on walls devoted to the garden, one of the artist's favourite subjects.

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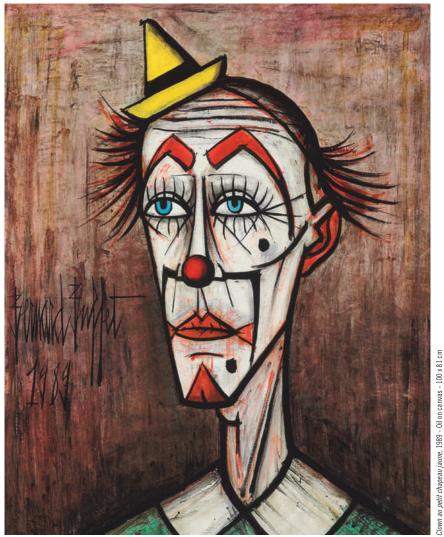
#### Noah's Ark myth

The decoding of a 4,000-year-old Mesopotamian tablet sheds new light on one of mankind's most ancient myths, whose posterity can currently be seen on the big screen in Darren Aronofsky's modern epic. A researcher at the British Museum, Dr. Irving Finkel, started his investigations with the cuneiform text detailing the construction of a round ark designed to save pairs of each species from the waters. His book "The Ark before Noah: decoding the story of the flood" recounts his discoveries.



# BERNARD BUFFET

FROM 12<sup>TH</sup> TO 26<sup>TH</sup> JUNE 2014



#### OPERA GALLERY

Place Longemalle 10-12, 1204 Genève. T +41 (0)22 318 5770. geneve@operagallery.com







## Christophe JORON-DEREM

#### WEDNESDAY 11 JUNE AT 2.30PM - HOTEL DROUOT - ROOM 15 ASIAN ART: CHINA, JAPAN, CAMBODIA, BURMA, VIETNAM, KOREA, INDONESIA... COLLECTION OF BROTHER ALAIN RIOU AND OTHERS



TABLE CABINET, in iron with black patina, incrusted with nunome-zogan and gold hirazogan. Komai seal mark. Japan, Meiji period (1868-1912). H. 15.5 cm



BOULDER, CELADON JADE WITH RUSSET VEINS, Di San Ba Na Ba Xi Luo Han, China, 19th century. H. 16 cm



LIDDED BOX in the form of a lantern, gilt copper, silver, ivory, mother-of-pearl, coral & jade. In the Shibayama style. Japan, Meiji period, 19th century. H. 20.5 cm



TRAVEL CHEST of exceptional size. In lacquered black wood. Japan, Edo period, end of 18th century-19th century. H. 70, L. 162, P. 66 cm



CABINET IN ROSEWOOD, China, 19th century. H. 113, L. 113, D. 42 cm



PAIR OF LARGE TRAVEL CHESTS,



PAIR OF LARGE Chinese vases in famille verte porcelain, Kangxi period (1662-1722). H. 32 cm

#### **Drouot**

18th century. H. 211, L.105.5 cm

WOOD, with polychrome mother-of-pearl

decoration. China, Kangxi period, start of

CATALOGUE ONLINE: WWW.JORON-DEREM.FR

Correspondant in Region Centre Mr Philippe SMITS-LEFRANC +33(0)6 07 32 31 86



#### Auctioneer

Christophe Joron-Derem Authorisation code: n°2002-401 46, rue Sainte-Anne - 75002 Paris Tel.: +33(0)1 40 20 02 82 Fax: +33(0)1 40 20 01 48 contact@joron-derem.fr

#### Public viewings at Hôtel Drouot Room 15 9, rue Drouot

75009 Paris Tuesday 10 June 11am-6pm Wednesday 11 June 11am-

12nmTel.: +33(0)1 48 00 20 15

Cabinet ANSAS - PAPILLON d'ALTON Pierre Ansas, Anne Papillon d'Alton Nicolas Vital and Weï 9. Boulevard Montmartre - 75002 Paris

Tel.: +33 (0)1 42 60 88 25 Mobile: +33 (0)6 25 84 56 34 Email: ansaspasia@hotmail.com



#### New discovery in Egypt

A Swiss archaeology mission from the University of Basel has recently unearthed around fifty mummies buried in the Valley of the Kings, near Luxor, at the apogee of Egyptian civilisation. Although pillaged, the collective burial place dating from the 14th century BC is of major interest: some thirty "princes" and "princesses" belonging to the family of the 18th dynasty pharaohs Thutmose IV and Amenhotep III have already been identified.



#### Courbet, the Alps and a museum

Mountain lovers will now be able to admire the massifs of the Dents du Midi and the Gramont in a museum. Painted by Gustave Courbet at the end of his life from his house in Tour-de-Peliz, this magnificent panorama of the Alps has now entered Geneva's Musée d'Art et d'Histoire through a donation. It can be seen from 5 September in the exhibition "Gustave Courbet, the Swiss years" at the neighbouring Musée Rath.



#### **Pre-emption**

The Musée du Louvre recently added 23 Mesopotamian tablets dating from the Third Dynasty of Ur to its Oriental Antiquities department. They came from the collection of General Allotte de La Fuÿe, and were acquired at a Paris sale (Artcurial auction house) on 12 May. The most expensive fetched €23,400. The Paris museum already has a number of tablets from Drehem, which came from the same provenance.

www.fondationbodmer.ch

collaboration with the Fondation Gandur pour l'Art.

A "Château" to go...



Private sale

The "Château d'Estoua" in typical Louis XVI style, has been dismantled stone by stone, each individually numbered by an architect.

This Château is now ready to take on a new lease of life, endowing a new owner's estate with aristocratic grandeur



40 m, 135 ft length, 15 m, 50 ft depth, 14 m, 46 ft height ground surface 500 Sqm Exceptional "pierre de Cireuille" - 700 m3, wght: 800 tonnes

The "Château Bordelais" built start of 20th century by celebrated architect **René Sergent**, very influenced by classical French art of the 18th century, also the mind behind the "Savoy" and "Claridge's" hotels in London, as well as the Rolls Royce headquarters and a number of residences for financial and industrial personnalities (Camondo, Gould, Seligmann, Duveen, Vanderbilt).

The Château can be sold and taken away as it is there and then, or delivered, reconstructed and fitted out entirely by our architects, decorators and gardeners.

CACIC'ART, supplier of art - neretminet@gmail.com

# DAMIEN LIBERT



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# UPCOMING ALCTIONS

FIND THE CALENDAR OF UPCOMING AUCTIONS



# Two Chinese artists in Paris

Zao Wou-ki and Chu Teh-chun both chose France to live out their pictorial adventures, which set them on the road to abstraction, half-way between Western and Chinese traditions. Since their deaths, the works of these two giants have become increasingly present in the art market. In June alone, France is offering a choice selection of their works, the best of which are as follows.



## 4 JUNE O

Zao Wou-ki (1921-2013),
"Untitled", 1984, ink on paper,
mounted, signed and dated
on the bottom right,
103 x 103 cm.
Estimate: €170,000/190,000.
Paris, 4 June,
Aguttes auction house.



### 3 JUNE O

**Zao Wou-ki** (1921-2013), "05.06.99", oil on canvas, 1999, 162 x 130. Estimate: €1-1.5M. Paris, 3 June, Artcurial auction house.







## 4 JUNE 🕞

Chu Teh-chun (1920-2014), "Composition à fond rouge", 1979, oil on canvas, signed on the bottom right, countersigned and dated on the back, 130 x 97 cm. Estimate: €950,000/1M.
Paris, 4 June, Aguttes auction house.



Chu Teh-chun (1920-2014), "Composition", oil on canvas, signed and dated "66" on the bottom right, 65 x 54 cm. Estimate: €200,000/250,000. Private collection, South of France, directly from the artist's family. Marseille, 21 June, Damien Leclere auction house.





# 25 JUNE 🕞

**Zao Wou-ki** (1921-2013), "25.08.74", oil on canvas, 60 x 81 cm. Origine: Galerie de France. Estimate: €500,000/700,000. Paris, 25 June, Piasa auction house.

# Asian sales

Further sessions of sales dedicated to Asia, particularly China. France is still a prime marketplace for objects from the Middle Kingdom.





### **Dragon-decorated cabinet**

With a wide variety of objects and attractive estimates, Azur Cannes Enchères is offering a selection of 300 pieces at this spring sale featuring the arts of Asia. An occasion for enthusiasts to garner numerous scholars' objects from the Qing dynasty in jade or porcelain, like a small screen from the end of the 19th century by Wang Binrong (€1,500/2,000). The star of the show is sure to be this dragon-decorated cabinet in leather lacquer, expected to make between €30,000 and €40,000. In April this year, a similar but less-well preserved model was sold in Paris for €37,560 (Thierry de Maigret).





#### Perfume-burner in cloisonné enamel

The Aguttes auction house is staging a sale on this date dedicated to Asian art, mostly from China. Nearly 300 lots will be on offer at Drouot, including drinking cups in rhinoceros horn (between €15,000 and €50,000), a collection of Blancs de Chine, mainly Guanyins (€20,000/25,000), and this large perfume-burner in cloisonné enamel. This comes from the former collection of a Compiègne dealer from the Humeau family. Dating from the Qianlong period (1736-1795), it is largely taken up by an elephant motif found on the handles, feet and the knob on the upper section. Two similar models came on the market in the last few years, but neither possessed this patina. In Paris, the memorable sale of the Juan Jose Amezaga collection put the spotlight on these cloisonné objects. The perfume burner here, estimated at €400,000/500,000, is sure to be just as successful.

# 10 JUNE HD

#### **Buddhist lexicons**

There are 350-odd lots in this Paris sale (Taian auction house), an event offering Chinese art lovers a variety of objects and materials ranging from terra cotta (a pair of Tang Minggi, or burial goods: €8,000/12,000) to ivory (a carved elephant's tusk: €12,000/18,000), not to mention lacguer and wood. Here, two booklets of concise Buddhist lexicons dating from the Qianlong period are estimated at €15,000/25,000. They are covered in midnight blue silk, and enclosed in a silk case with a flower pattern on a yellow background. The red stamp found on both booklets indicates that they were read by the Emperor Qianlong himself. They consist of an imperial edition from the Studio of Antique Charm, Qianlong's residence as a prince before he became Emperor.



## 10 JUNE HD

#### **Collection of Baron Antoine Allard**

At its Paris sale, Sotheby's is dispersing the collection of Baron Antoine Allard (1907-1981), which he partly built up during his travels in China, particularly during 1961 in the company of Queen Élisabeth of Belgium. (She later became the President of the Belgian branch of Oxfam, founded by Baron Allard on the model of the international British organisation created to combat poverty.) This spinach-green jade sounding stone is one of the key pieces of the sale (€180,000 – 220,000). It dates from the 29th year of Qianlong's reign: 1764. In line with his policy in favour of antique works, the emperor commissioned several sets of sounding stones for court ceremonies - in the Middle Kingdom, this instrument was considered one of the most ancient. This one here is decorated with two gold-highlighted five-clawed dragons (the imperial emblem par excellence), pursuing the sacred pearl. A similar sounding stone from the Paul von Hintze collection was sold in Paris in 2012 for €505,000 (Christie's).



# Luohan at prayer

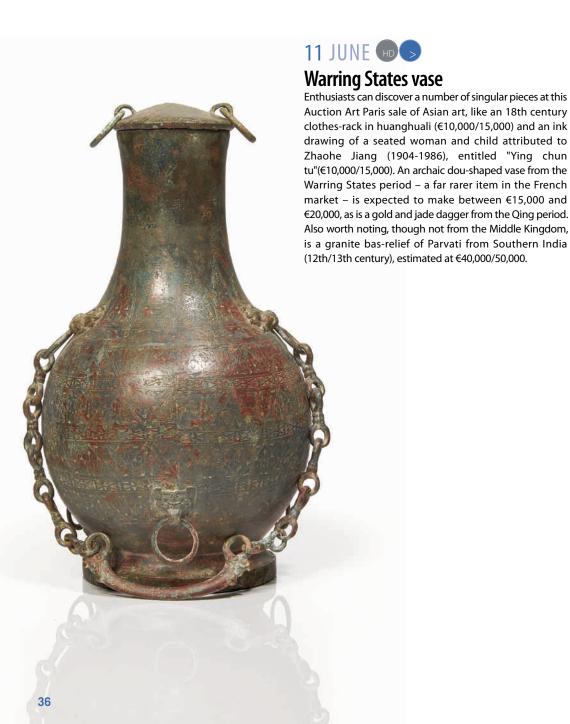
This Paris sale, staged at Drouot by the Joron-Derem auction house, is offering a number of fine pieces including this 19th century jade rock, which features a seated Luohan meditating (€20,000/25,000). It has an inscription on the left part. Also noteworthy is a late 16th/early 17th century Tibetan bronze of the divinity Parnashavari, which comes from the former collection of Jean-Claude Moreau Gobard (€12,000/15,000). In a more monumental style, we find a four-panelled screen decorated with steatite panels (€40,000/60,000). One of them bears a cyclical date: Bing Yin (1806).

## 11 JUNE HD

### Dr Bussière's collection

At its traditional sale dedicated to Asian art, Christie's is dispersing the collection of Dr Jean-Auguste Bussière, who lived for 41 years in China, where he knew several important figures. In his house in Beijing, the doctor, a lover of Chinese antiques, collected scholar's objects, textiles, fans and paintings. Key pieces in this collection include an ink drawing on paper by Qi Baishi (€30,000/40,000) and a blacked-lacquered wooden Qin from the late Ming dynasty (€20,000/30,000€). This Paris sale also provides a chance to buy a Guanyin bodhisattva in wood from the Song dynasty. Wearing an elegantly pleated dhoti, she is expected to fetch between €70,000 and €90,000.









16 JUNE Imperial seal

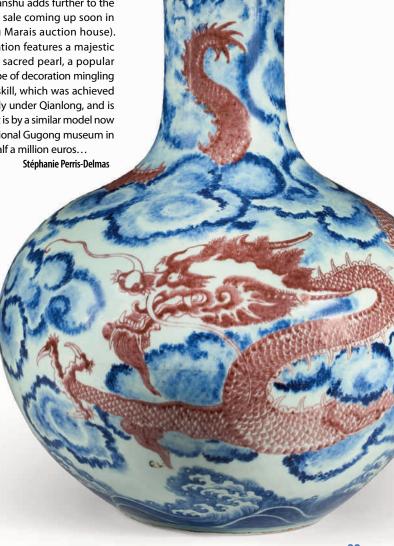
There are certain objects that do not go unnoticed, whose value is inversely proportional to their size. For instance, this small seal measuring only 10 centimetres – which nonetheless makes it one of the largest of its kind – is expected to make €1M: a more than reasonable estimate judging by the sum obtained by a similar seal of the Kangxi emperor, knocked down for €5.4 M in Toulouse in 2008. As we know, in the Middle Kingdom, the seal symbolised imperial quintessence and absolute authority – in short, a concentrate of pure power, which buyers, especially those from Asia, long to possess at any price! Here we can admire the exquisite carving of dragons among the waves: a theme often found in Chinese mythology, as the beast was the emblem of the emperor par excellence, and the number nine the symbol of power and virility. The inscription in zhuanshu (所實惟賢 - Suo Bao Wei Xian), is listed in the imperial seals of the Qing dynasty.. The Qianlong emperor seems to have liked it, as he had it carved on several seals, using them to stamp paintings and calligraphies. The star of a

sale coming up shortly at Drouot (Tessier & Sarrou auction house), this steatite seal has belonged since the early 20th century to the family of a diplomat posted to China, and was probably a gift from the imperial family. The same collection also contains a gilt bronze and cloisonné enamel perfume burner from the Qianlong period (€10,000/12,000), together with a clair-de-lune glazed porcelain vase from the Kangxi period (€6.000/8.000). The sale, with items from other provenances as well, also features a gilt bronze Tibetan statue Buddha Sakyamuni (16th–17th century, €30,000/40,000) and a bust of Uma in the Baphuon style (11th century, €60,000), whose generous forms are sure to appeal to enthusiasts. But we hope for the sake of the sale that they will not be swayed by the motto on this imperial seal: "If you do not yearn for precious objects, and consider solely talented men as treasures of the State, the whole world will submit to you."

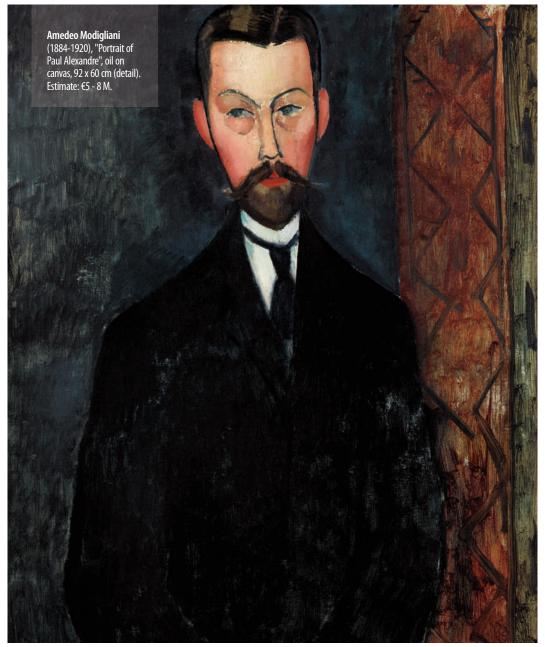
### 19 JUNE HD

## Tianqiuping-form vase

This tiangiuping-form vase should whet more than a few appetites. Its assets include a fine provenance, as it has remained since 1880 in the same family, whose estate is in the Forez region in France. It is well-known that the question of pedigree is a speaking argument for Chinese buyers. The presence of a six-character Qianlong stamp in zhuanshu adds further to the lustre of this porcelain, the star of a sale coming up soon in Saint-Étienne (Hôtel des ventes du Marais auction house). Its blue and red underglaze decoration features a majestic three-clawed dragon pursuing the sacred pearl, a popular theme in Chinese mythology. This type of decoration mingling two colours required consummate skill, which was achieved during the reign of the Qings, notably under Qianlong, and is beautifully illustrated by this vase, as it is by a similar model now in the imperial collections of the national Gugong museum in Beijing. Hence the high estimate of half a million euros...







## Paul Alexandre by Modigliani

The highlight of this parisian sale is expected to be the Impressionist and Modern art section (Sotheby's SVV). It looks set to focus yet again on Amedeo Modigliani, whose "Portrait of Roger Dutilleul" ensured the success of the Sotheby's sale on 4 December last year (€6,481,500). Today, this one of Paul Alexandre doctor, art lover and the painter's first patron - is expected to fetch between €5M and 8 M. Executed in 1911-1912, the painting has remained in this model's family until now, and was only exhibited once during its owner's lifetime, in the US in 1950-1951. This portrait is the fourth in a series of five painted between 1909 and 1913. It is one of those portraits of patrons that have become icons of modern art, like Ambroise Vollard by Cézanne (1899), Gertrude Stein by Picasso (1906) and Auguste Pellerin by Matisse (1916). Speaking of Picasso, there is a large painting of his later in the sale, dated November 1964: "The Artist and his Model", a subject the painter began treating almost frenetically from 1963 onwards (€2.2-2.8 M). There is also a monumental, iconic work by Joan Miro, "Figure, Bird" (1976), painted on recovered paper -

### 4-5 JUNE

a glance at the Surrealist tradition of found objects and collage (€1-1.5 M). Nicolas de Staël and Cy Twombly are the most eagerly-awaited figures in the "contemporary art" evening. By the former, we find a large 1950 "Composition" (€2.5/3.5 M) with a thick pictorial substance, from the former collection of art historian and critic Denys Sutton. "Ides of March" is a monumental painting by Cy Twombly produced in Rome in 1962, forming part of a short cycle (1961-1962) (€2-3 M). This evening, so full of promise in terms of bidding, will end with a large 1969 canvas by Kazuo Shiraga, "Gekidou suru aka", painted for the Osaka World Expo of 1970 (€1/1.5 M), and a bronze over two metres high by Germaine Richier, "Don Quixote", executed in 1950-1951 (€500,000/600,000.

Claire Papon

## Attributed to Andrea Pisano

## 6 JUNE

Piasa auction house is set to travel back in time for its sale of mediaeval art at Drouot. The prize for the oldest item goes to a bas-relief marble piece clearly intended to enclose the choir of a Venetian church, as can still be seen today at the Santa Maria Assunta in Torcello. Its tree of life iconography has its roots in the Byzantine tradition (€25,000/35,000). As the House of God on earth, churches would go to any expense to celebrate their faith, and when gold- and silverware became too expensive, they turned to shining "champlevé" enamels on copper. A town of pilgrimage, Limoges made the most of the gold, silica and metal oxides in its subsoil, which enabled it to specialise in these remarkable works, as witness a spiked altar candlestick produced in around 1180-1190 (€20,000/30,000). Mediaeval devotion focused chiefly on Mary, who tended to appear in

the form of the Virgin and Child in Western art. Several sculptures allow us to appreciate the evolution of its iconography. The Maestà appeared during the 4th century, here illustrated by a limestone sculpture from the second half of the 12th century (€25,000/35,000). A wave of tenderness surged through sculpture from the 13th century onwards: a trend that continued popular, as witness two effigies from the beginning of the 14th century of a Madonna and Child sculpted in the north of France (€18,000/25,000). It is the mother, however, who monopolises the viewer's attention in this sculpture attributed to the Italian Andrea Pisano, from the former collection of the Torre Elfina castle in the Italian province of Viterbo. Sacred and profane are found together on an octagonal pendant worthy of a prince, probably made in Vienna or Prague circa 1560-1580. Placed in a carved architectural perspective, an enamelled gold statuette of Christ at the pillar occupies the central part, protected by rock crystal. On the reverse is a monogram of the Saviour, surmounted by a cross (€40,000/50,000). We can be sure that this jewel will be blessed at auction... Sophie Reyssat











## Jiang Shanqing expression in ink

In March this year at the Art Paris Art Fair, the Ifa Gallery of Shanghai exhibited the works of a Chinese artist as yet little known in France. Ten or so of his works are now going up for sale at Drouot (Gros & Delettrez auction house): an occasion to discover the ink paintings of Jiang Shanging which, with their networks of black creepers, broken up stained glass window elements and enigmatic signs, first attract the eye, then lead the viewer into the ins-and-outs of the artist's breath. Because "breath" is very much the right word to evoke the creative gesture of traditional Chinese painting, and indeed its very essence. At a time when all forms of painting are proliferating in China, Shanqing decided to follow in the footsteps of Zang Dagian, Zao Wou-ki and Chu Teh-chun, while also turning to Matisse and Klee, and the assertion of a more or less dense black line. Born in 1961, in Haining in the province of Zheijiang, Jiang Shanging, also known as Jiang Qishao, studied the art of calligraphy - the very soul of Chinese painting - with the master Qian Juntao (1906-1998). In the late Eighties, he took part in nume-

## 6 JUNE

rous exhibitions both within and outside of China. With limited means, various brushes, an extensive palette of greys and a few touches of colour, he idealises nature, as in the "Garden Pond" series (2005-2009). Jiang Sanging is one of the leading contemporary ambassadors of an ink painting tradition going back many centuries, and a key member of the Xilin Seal Engravers' Society, notably in Paris, where he often stays. He embarked upon a long initiation process to allow art to mature and to accomplish this osmosis between mind and brush, as can be seen in the paintings up for sale. Here, "Jue Wen" is inspired by calligraphy, while "Mo Tu" (€25,000/30,000) expresses the unity he has achieved between Western painting and his Chinese heritage. Anne Foster

## Moving stills

## 12-13 JUNE

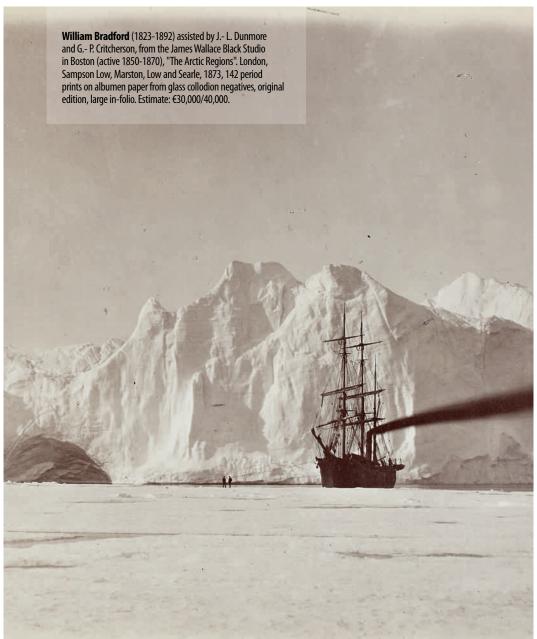
The Enghien auction house Goxe-Belaïsch is dispersing the 1,500-odd photographs patiently amassed by a collector, who took nearly forty years to retrace almost a century of the history of this art. The sale opens with several daguerreotypes: a revolutionary process officially presented by Daguerre to the Institut de France in 1839. Replacing engravings, these featured a wealth of subjects from documentary photography to saucy nudes. The portrait of Augustine, immortalised by Alexis Gouin in around 1853, and shown in colour and relief thanks to stereoscopy, is expected to fetch about €7,000. At the same period, Napoleon III planned to reunite the Palais du Louvre and the Tuileries. Édouard Denis Baldus details the architecture and sculptures for the project in 519 paper negatives

expected to sell for around €100,000. Meanwhile, Gustave Le Gray's photographs experimented with light, as witness "Le Soleil au zénith, océan n° 22", Normandie from 1856-1857 (€25,000/30,000), one of fifty-odd prints. At the turn of the century, Eugène Atget began a series, recording the images of private Paris mansions and picturesque views in French regions often doomed to disappear forever. Some 180 souvenir pictures will thus be reborn, ranging from €300 to €8,000. On the road to the auction room you will also come across the faces of Italian intellectuals and artists who posed for Irving Penn at Rome's celebrated Caffé Greco in 1948 (€15,000/20,000). The illustrious assembly includes another prodigy in the world of images: Orson Welles. Sophie Reyssat













## A French-style Garden Party

This year, the 26th Garden Party at the Château de Cheverny promises to turn more than just a few heads (Rouillac auction house). A sale lasting no fewer than three days has been announced, starting with African and Asian art on 13 June. "The Great Wave at Kanagawa" by Hokusai, from his ultra-famous series "36 Views of Mount Fuji" (see photo), will no doubt carry all before it... while we await the apotheosis of the Japanese master at the Grand Palais exhibition in Paris in September this year. The afternoon of 15 June sees a tribute to the doyen of Paris antique dealers, Jean Renoncourt, whose store is on the corner of Rue des Saints-Pères and the Quais Voltaire and Malaquais. This venue, the haunt of both King Hussein of Jordan and the dancer Rudolf Nureyey, is shortly shutting down and its treasures wending their way to the action room. Renoncourt made his name in 19th century art, illustrated by an Empire period rectangular wall console with uprights in the form of Antique women in bronze (€7,000/10,000), a pair of early 19th century candlesticks in Swedish porphyry by Pierre Chiboust (€8,000/12,000) and a French Restoration crown-form chandelier in gilt

### 13 AND 15-16 JUNE

bronze, patinated sheet metal and crystal with a zephyr decoration (€4,000/5,000). The final act in the trilogy on 16 June stands out for its 24 lots from the Rateau estate, or more precisely that of the artist's eldest son, François Rateau. The furniture and works of art presented long held pride of place in his Quai Conti private mansion, like a trumpet vase in copper mounted as a lamp by Jean Dunand (€20,000/30,000), and a "7098" lyre desk in limed oak, used by Rateau's grand-daughters to do their homework (€70,000/90,000). The cabinetmaker liked to reproduce his favourite designs, like a pair of low armless chairs with cabriolet backs "en hotte" and small tapered legs carved with palm tree trunks, inspired by the ones he made for Jeanne Lanvin, now in the Musée des Arts Décoratifs (€50,000/80,000).

Caroline Legrand

## Émile Gallé, personal collection

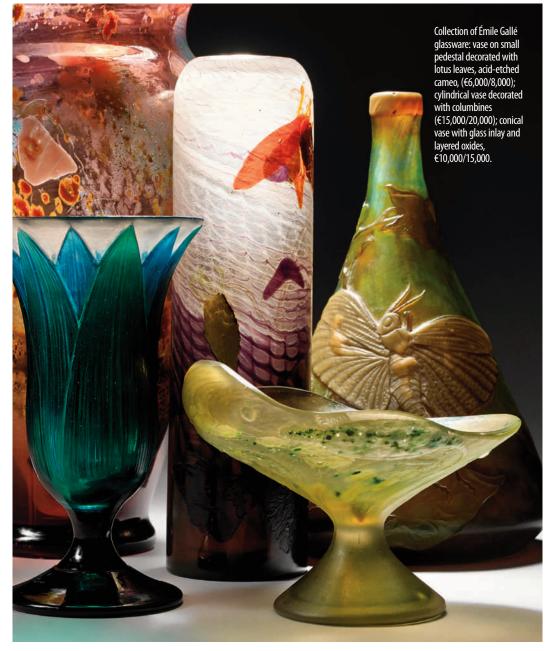
## 18 JUNE

Émile Gallé, the poet of Art Nouveau, needs no introduction. Virtuosity and inventiveness are the hallmarks of this Nancy-born artist, as witness the glassware presented at Drouot by the auction house Beaussant & Lefèvre. A collection of nine pieces from the master glassmaker's personal collection will be up for auction for the first time. The ever-experimental Gallé was responsible for various technical innovations, like the glass inlay accompanied by layered oxides on an entirely carved conical vase with a butterfly and dragonfly decoration (€10,000/15,000). Not content with capturing insects in his paste, the glassmaker acted as a bota-

nist, reproducing indigenous plants such as the naturalistic columbines and honesty featured on two cylindrical vases. The flowers of the former blossom in harmonious green, orange, yellow and mauve hues accentuated with silver leaves (€15,000/20,000), whereas the latter displays its seed cases, similar to coins, on the glimmering red shades of an iridescent flambé oxide background (€8,000/12,000). The passion of the period for the botanical extended to exotic plants such as the lotus flower, whose blue- and greenpetalled corolla makes for an elegant vase on a small pedestal, expected to fetch around €7,000. The forms themselves abandon any kind of rigidity, adopting the suppleness of nature: the rim of a ring-casket decorated with tortoises and bubbles runs under the effect of heat, delineating a multi-foiled line. Collectors, too, are sure to melt when they see these iconic pieces...

Sophie Reyssat











## 25 JUNE D

### **Boucher's Cupids**

These chubby-cheeked pink cherubs by François Boucher are one of the first paintings in the genre the artist continued to employ throughout his life. The smooth style, livelier colours and faces with numerous dimples enable us to place this composition at the beginning of his career. This "Jeu d'enfants ou l'Automne" (€100,000/150,000) was painted on his return from Italy. In 1732, François Boucher delivered two large paintings, "Vénus demandant des armes à Vulcain" and "L'Aurore et Céphale" (now respectively in the Louvre and the Musée de Nancy), to the lawyer François Debrais. This art lover owned a large collection of Boucher's pictures. The post-mortem inventory drawn up at his house in Rue Poissonnière on 2 March 1743, unearthed by Georges Brunel, indicates that the billiard room contained matching pieces to the above-mentioned paintings: an "Enlèvement d'Europe" and a "Naissance de Bacchus", now in the Wallace Collection in London. The set also included two pairs of pictures of children: "L'Amour oiseleur", "L'Amour moissonneur", "L'Amour nageur" and "L'Amour vendangeur". It is likely that the painting presented at Drouot by the Ader auction house belonged to this group, which probably included paintings to be placed above doors.







## Château de Bellevue

This is a sale that looks set to gag critical tongues who go around saying that the 18th century is a dead duck and that there are no longer any good pieces... Coming from a fine provenance - a château in Normandy – a collection of furniture from this period, together with a series of four landscapes by the great Hubert Robert (€250,000/300,000), will provide mouthwatering fare for connoisseurs on 27 June at Drouot (Mathias, Baron Ribeyre & Associés, Farrando). Especially this commode with a double protruding central section, which carries the brand of the Château de Bellevue, a residence near Meudon given by Louis XV to the Marquise de Pompadour. As we know, royal provenances are a powerful stimulant to buyers. This commode, inlaid in the centre with a scene of ruins and figures, is mentioned in the 1770 records of the cabinetmaker Gilles Joubert, and was designed for the bedchamber of Madame Adélaïde, Louis XV's daughter. When La Pompadour died, the King gave the

### 27 JUNE

Château de Bellevue to his daughters, who commissioned new furniture more in keeping with current tastes. The Musée du Louvre now has a number of pieces from this huge refurnishing project, including four candelabra by the sculptor Jean-François Lorta, together with commodes and corner cupboards made by Martin Carlin for Mesdames Adélaïde and Victoire. Gilles Joubert, supplier to the Garde-meuble Royal until 1775, delivered this commode with its decided penchant for classical motifs. With its uncluttered forms elegantly set off by gilt bronzes, this is a fine example of a transitional period commode, crowned with a royal provenance!

## 20th century decorative arts

Paris is celebrating a particularly rich century in due style. An occasion to garner some works by Gallé, Ruhlmann, Prouvé and many others.



### 20 JUNE HD

This sculpture by Demeter Chiparus, of the celebrated dancer Ayouta, sets the tone for a sale dedicated to 20th century decorative arts, where the lion's share is given over to the first half of the century. A delicate drop-leaf table by Eugène Gaillard (c. 1912-1913) in rosewood and rosewood veneering (€15,000/20,000) competes with glassware from the Gallé workshops and an earthenware sculpture by Ringel d'Illzach (€4,000/6,000). In the lighting section, we can mention a "Star" tripod lamp in bronze by Alberto Giacometti (€40,000/60,000) and a gilt bronze lampstand by Jacques-Émile Ruhlmann (€8,000/12,000).





## 25 JUNE HD

For this sale, Pierre Bergé & Associés has brought together some great names in 20th century design: the historic figures of Charlotte Perriand and Jean Prouvé. By the former, there is a noteworthy "Nuage" wall bookcase in mahogany and blacklacquered metal from between 1958 and 1961, made by Steph Simon, estimated at €60,000/80,000, and a "Bloc" sideboard in ash, Masonite and lacquered metal. The names of the two designers are associated with a freeform "407b" table from around 1953, estimated at €35,000/45,000. Meanwhile, this hanging cluster lamp in Cellidor and nylon string illustrates the Pop world of designer Verner Panton (€20,000/30,000).





### 11 JUNE HD

The spotlight is on 20th century decorative arts in this sale staged by the Aguttes auction house: an event covering a century of creation, from works by Edouard Lièvre (a mirror from around 1880, €40,000/60,000) to tables by the designer Aldo Chale (€15,000/20,000). The Art Nouveau section includes glassware by the Nancy master Émile Gallé, notably a mushroom lamp (€100,000/120,000). Art Deco is represented by several famous exponents: Albert Cheuret (a hanging light with three storks, €55,000/60,000), Eugène Printz (a library table in palm wood, €40,000/60,000), and Jean Desprès, with a number of large-format modernist pieces. The Fifties, a highly popular period, are represented by their champion Jean Prouvé, who recently garnered a new world record in Paris. Here we see an armchair produced for the EDF (€20,000/30,000).



## 4 JUNE HD

This "Hedgehog" beanbag dreamed up by Marzio Cecchi in the late Sixties, with a silver vinyl-coated canvas structure with saddle-stitching ( $\in$ 8,000/12,000), is part of Tajan's sale of designer pieces. This Paris event also includes works by Pierre Vande (a pair of "Vertebra" armchairs,  $\in$ 14,000/18,000), Gio Ponti (twelve chairs,  $\in$ 15,000/20,000) and Ruth Francken (white "Man"chair  $\in$ 15,000/20,000). Stéphanie Perris-Delmas



### AUCTION: THURSDAY 26 & FRIDAY 27 JUNE 2014

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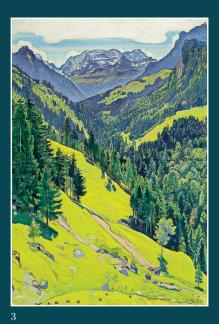


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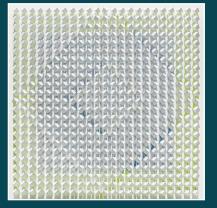












1 MARC CHAGALL (1887–1985) Le Rêve des amoureux, 1962, monotype, gouache and colored pencil on paper, signed bottom right, 14×20 cm CHF 130'000-160'000

2 BERNARD BUFFET (1928-1999) Autoportrait, 1981, oil on canvas, signed center left and dated top right, 116×81 cm CHF 60'000-80'000

3 FERDINAND HODLER (1853-1918) Kiental mit Blüemlisalp, 1902, oil on canvas, signed and dated bottom right, 102.5×71 cm CHF 2'500'000-3'500'000

4 ALBERT MARQUET (1875–1947) Neige à Paris, ca. 1912, oil on canvas, signed bottom left, 46×55 cm CHF 80'000-120'000

5 ARMAN (1928-2005) Double Catch, 1968, saxophon in cement,  $90 \times 60 \, \mathrm{cm}$ 

CHF 40'000-60'000

6 LUIS TOMASELLO (1915-2014) Atmosphère Chromoplastique Nr. 228, 1969, painted wood relief, signed, titled and dated on the back, 170×170 cm CHF 80'000-120'000

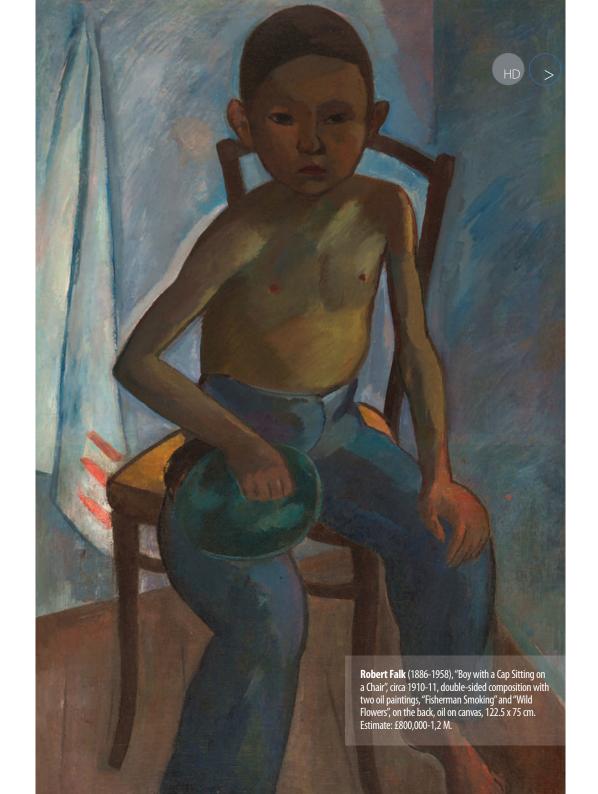
## In the world

## Russian Art

## LONDON

For the first of its two annual sales, which take place in London every June during Russian Art Week (this year on 4 June), MacDougall's has brought together 463 paintings on this theme, with total estimates of £20 M. The key lot is an oil on canvas by Pavel Kuznetsov (£1,900,000/3,000,000) from a private European collection. Among the four works on offer by this artist, "Eastern City. Bukhara" from 1912 is one of the masterpieces from his "Central Asian" series. In a Cubist vein, Kuznetsov painted a country for which he felt a close affinity. The geometry of the shapes contrast here with the choice of delicate colours for the background, and above all with the characters in the foreground. Among the other key lots are six paintings by Robert Falk, including "Boy with a

Cap" (1910/11), an oil on canvas (£800,000/1,2M) which belongs to the series of children in armchairs painted between 1908 and 1911. The black outline of the figure and flattened shapes bear the mark of Primitivism, which Falk was drawn to during these years. On the back of the canvas are two other paintings: "Fisherman smoking" (1938) and "Wild Flowers" (1940/50). Also worth pointing out is the landscape by Mikhail Larionov, "Pine and Birch Trees", an oil on canvas dated 1906 (£700,000/1,2M) belonging to a cycle dedicated to Tiraspol, his native town, near Odessa. In this open air painting, the painter reaffirms his rejection of a 'staged' landscape, instead choosing a spontaneous composition tinged with Neo-Impressionism.





## NEW YORK O

#### **African-American artists**

"The Shape of Things to Come", is the title of a sale organised by Swann Galleries, on 10 June, in New York focusing on the work of African-American artists during the Sixties and Seventies, a period of social and political turbulence. Expressing resistance, emancipation and self-definition, the works of these artists whisper or cry out Black Nationalism's struggle for civil rights – works that now interest American institutions such as MOMA and more recently the Brooklyn Museum. With a choice of ninety works, the sale bears witness to the large variety of techniques and aesthetics evinced by these artists, as with Barkley L. Hendricks. A native of Philadelphia, this painter is known for his life-size portraits, some of which were presented at the Nasher Museum (USA) during a retrospective of his work there in 2008. This portrait entitled "Sergio", a Yale University student, was painted in 1972, at the beginning of the artist's career. Another iconic figure of the movement, Elizabeth Catlett, who died in 2012, is represented by her "Standing Figure" sculpture from 1986 (\$150,000/200,000). There are also works by Noah Purifoy (a sculpture from 1968/70, \$60,000/90,000) and William T. Williams ("Truckin", acrylic on canvas from 1969, \$750,000/100,000).



At this session on 3 June dedicated to Scandinavian design, the Munich-based auction house Quittenbaum will be offering classic 20th century items, such as the Clam armchair (€10,000/20,000), now attributed to the architect trained in Copenhagen, Philip Arctander. At the time it was considered the work of Martin Olsen. In 1962, representatives of Danish design, the duo Preben Fabricius and Jörgen Kastholm, created the steel and leather Scimitar Chair inspired by a tractor seat, regarded as one of their most emblematic creations. It is estimated at around €11,000, as is the famous S420C by Verner Panton, made by Thonet. Also worth noting is Ilmari Tapiovaara's Domus Lux chair (€5,000/6,000). This Helsinski-trained designer worked with Alvar Aalto, then briefly with Le Corbusier in Paris. He was also the creative mind behind affordable furniture at the time, designed for universities, including the famous Domus. Stéphanie Perris-Delmas

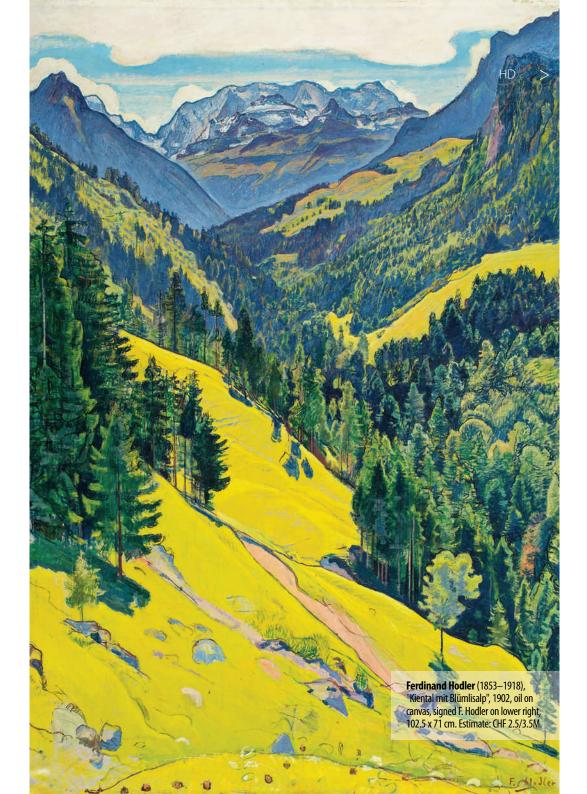
## Ferdinand Hodler in 1902

### BASEL

Ferdinand Hodler's landscapes occupy a prime position in the artist's œuvre, far ahead of his paintings of women and portraits in his list of achievements. Sensitive to nature, the Swiss painter wanted to capture its very substance, exalting the genre in a manner that touched on the philosophical. Thanks to his vibrantly coloured compositions in which he focused on the essential, eliminating the superfluous (as seen in the absence of man), Ferdinand Hodler gave his native country the artistic identity it was lacking. His compositions enduringly influenced the Bern school, which the Neues Museum Biel paid hommage to in 2009. This exhibition provided the chance to admire "Kiental

mit Blümlisalp", painted in 1902: the star of the next sale at the auction house Bailly & Beurret on 21 June. For this session in Basel (taking place at the same time as the famous contemporary art fair), the Swiss/French duo are playing both the local and the international card. Besides the Hodler landscape and canvases by his compatriots Albert Anker (Portrait of a Young Man, CHF 500,000/700,000), Cuno Amiet (Portrait of Anna Amiet, CHF 80,000/120,000), and Giovanni Giacometti (Still Life 1919, CHF 200,000/300,000), are works by Delacroix, Chagall and Picasso, as well as more contemporary pieces by Dadamaino, Luis Tomasello and Angel Duarte.

Stéphanie Perris-Delmas





## MUNICH O

### Panini or the poetry of ruins

For its second sale of the year on 26 and 27 June, the Munich-based auction house Hampel is covering many specialities and embracing both Asian and Russian art, old painting, furniture and jewellery. This last section is dominated by a neck-lace and a pair of earrings from the Jewellery House Bulgari with sapphires and diamonds (€500,000/600,000). On the picture rails hangs the star of the show: this painting by Giovanni Paolo Panini. Faithful to the theme which made him successful – antique ruins – the painter represents here the Arch of Titus seen from the Colosseum, a landscape painted in 1744 in Rome. The work, estimated at €400,000/500,000, is reproduced in Ferdinando Arisi's book published in 1986. Italy, with its ruins and landscapes, equally inspired Jan Brueghel the Younger during his travels there in 1624. According to Dr Klaus Ertz, it is at the start of his trip to Italy that the Fleming painted a little tondo on copper which is also on offer: "Paradise", which brings together a multitude of representations of animals in a lushious nature backdrop (€80,000/120,000). Let's leave painting for a minute to turn to the Asian arts on offer; a rich selection which includes a collection of Chinese porcelain pieces from the Ming and Qing dynasties and a bronze Gu from the Shang dynasty (€22,000/25,000), a similar model of which is conserved in the C. D Carter collection.

## Auction days



June 24<sup>th</sup> & 25<sup>th</sup>, 2014

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# AUCTION RESULTS

## **<** €100,000

## In France













#### A €93,000

Pair of large baluster-shaped vases with lids, Japan, Meiji period, h. 46 cm.

Vichy, 10 May, Vichy Enchères SVV.

#### B **€49,200**

India, Goa, 17th-18th century. "The Good Shepherd on the Mountain", ivory, h. 34.5 cm.

Toulouse, 14 May, Fournié Rémy SVV.

#### C €18.600

An important Indian mace, India, 18th century, iron inlaid with gold and decorative work, h. 66 cm. Paris, Drouot, 16 May, Tessier & Sarrou SVV.

#### D €20,000

Pendulum clock from the French Restoration period, style known as "à la cathédrale", chased gilt bronze, clockwork by Pons, h. 62 cm.

Paris, Drouot, 30 April, Delorme, Collin du Bocage SVV.

#### E €39,000

Gio Ponti (1891-1979), ceiling light, brass, opaline, 13 x 110 cm, Arredoluce, circa 1955.

Marseille, 28 April. Leclere - Maison de ventes SVV.

#### F €16,630

Louis Majorelle (1859-1926), bedroom set, model known as "aux glycines", carved walnut, including a bed, a bedside table, and a wardrobe, 250 x 120 x 46 cm.

Cannes, 25 April, Azur Enchères Cannes SVV. Mrs François Issaly and Mrs Julien Pichon.

#### G €77,500

Man Ray (1890-1976), "Mr and Mrs Woodman", original model under ring binder from the 1970

Paris, Drouot, 15 May, Binoche et Giquello SVV.





# €35,728

You might think that this long dress was stitched together by Jean Paul Gaultier especially for Mouna Ayoub, to go with her famous yacht, the Phocéa... This was not the case however, as this model was number 22 in the Spring-Summer 2000 collection. Three others were created in addition to the prototype. It was worn by Princess Caroline of Hanover at the famous "Bal de la rose" in 2000. This dress is perfect for embarking on long voyages - the inclusion of its prototype in an exhibition in 2009 ("Sailor chic in Paris" at the Musée de la Marine) was proof of this, as is Mona Ayoub's model presented here. And it was clearly appreciated by the bidders, selling for €35,728, making it the most expensive item of this sale dispersing the Phocéa's contents. As we know, the business woman acquired the fourmasted racing yacht - designed by Alain Colas and once belonging to Bernard Tapie – back in 1997 at an auction staged by Crédit Lyonnais. After having it luxuriously refurbished with the help of David Linley, one of the Queen of England's grandsons, she owned it until 2010, the year of the boat's resale by her son, when she was hospitalised.

Sylvain Alliod

Jean Paul Gaultier, "Lascar" dress, haute couture Spring-Summer 2000 collection, navy blue silk thread with lacquered ostrich feather extensions. Paris, Drouot, 28 and 29 April, Rieunier & Associés SVV.

# €100,000 - 250,000











### A €126.000

Jean-Paul Riopelle (1923-2002), Untitled, 1964, oil on canvas, 92 x 73 cm.

Paris, Drouot, 14 May, Blanchet & Associés SVV.

# B **€136,400**

Falize brothers (1897-1936), in collaboration with Gustave Hierholtz and Pierre Falize, "Les Deux Chèvres", silver, marble and crystal, 39 x 49 x 26.5 cm. Paris, Drouot, 30 April, Tessier & Sarrou SVV.

# **C €162,500**

Robert Indiana (born in 1928), "Prem", 2007, sculpture in aluminium, signed, dated 2008 and numbered 1/8, 183 x 183 x 90 cm.

Nice, 27 April, Nice Riviéra SVV.

# D **€151,200**

René Goscinny (1926-1977), Albert Uderzo (b. 1927), plate 12 of Asterix and Cleopatra (1965), Indian ink,

Paris, Drouot, 7 May, Kapandji - Morhange SVV.

### E **€248,000**

Solitaire diamond on a white gold mounting, 7.1 ct, colour, : F (white extra +), VVS2 (minuscule inclusions).

Paris, Drouot, 14 May, Damien Libert SVV.

### F €205,500

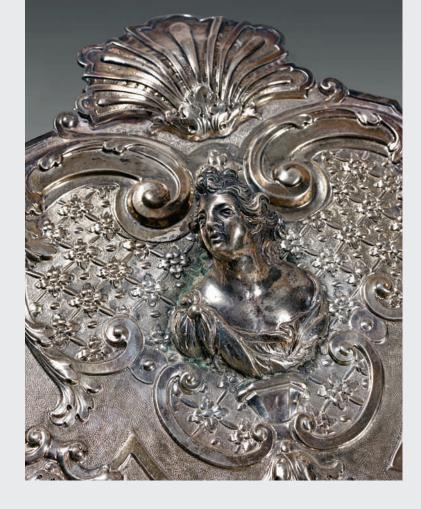
François-Xavier Lalanne, Singe, 1999, bronze with gold patina.

Paris, 22 May, Sotheby's SVV.





Augsbourg, early 18th century, Johann Valentin Gevers (admitted as Master in 1700), series of four "plaques à lumières" (plaque wall lamps) in silver, h. 75, l. 47 cm, weight around 11.5 kg. Paris, Drouot, 16 May, Beaussant - Lefèvre SVV.



# €156,250

There is often irony to be found in History... While Louis XIV dazzled Europe with his silver furniture, alas melted in 1689 to finance the War of the League of Augsburg, most models from this Versailles-born vogue which have come down to us were made in none other than... Augsburg, as we can see with this set of four early 18th century wall lights from Johann Valentin Gevers' workshop, knocked down at €156,250. The silversmith made this type of piece a speciality, as witness his sumptuous mirror, circa 1710, now in the Metropolitan Museum in New York. Yet he seems to have produced few wall lights. On 22 September 2010, Antenor Patiño's widow's collection, dispersed in Paris by Sotheby's, featured a pair in silver by Gevers, also cast in around 1710.

A very different model to these lights, this pair was sold for €60,000. The oval lamps are made of openwork rather than chased silver, a particularly rare feature. They also include mirrors, which are not normally used, as the reflecting component is usually provided by a polished silver plague. While the use of silver in furniture was primarily ostentatious, its use in lights was more logical, the material aiding the reflection of the weak light given off by candle flame. Lighting using beeswax candles was reserved for the elite. Each candle cost 2.5 livres at the time of Louis XIV's reign – the equivalent of a semi-skilled worker's daily wage. These wall lamps were thus costly, perfectlyadapted receptacles for light that was just as expensive. Sylvain Alliod

# €250,000 - 600,000







# HD

### A €319.800

Gérard Rancinan (born in 1933), "Le Festin des Barbares", 2013, Diasec mounted analogue print with black aluminium frame, edition 1/1, signed and certified by the artist, 235 x 350 cm. Versailles, 18 May, Éric Pillon Enchères SVV.

### B **€298.680**

Martin Barré (1924-1993), "57-100 x 100-A", 1957, oil on canvas, signed, countersigned and with title on the back, 100 x 100 cm, world record for the artist. Versailles, 27 April, Versailles Enchères SVV.

### C €324,896

Pierre-Auguste Renoir (1841-1919), "Lavandière", canvas signed on lower left. (Recanvased), 29 x 34 rm

Paris, Drouot, 21 May, Mathias, Baron Ribeyre & Associés, Farrando SVV.

### D €350,000

Guanyin-Avalokiteshvara, seated in the "dhyanasana" position on a lotus flower with three rows of petals, in traditionally gilded bronze, China, Ming dynasty, late 16th century/early 17th century, H. 79 cm.

Nice, 26 April.

Hôtel des ventes de Nice, Riviéra SVV.

# E €406,250

Van Cleef & Arpels, clip on white gold and platinum with 822 brilliant-cut diamonds (33.35 ct) and 79 baguette-cut diamonds (4.55 ct), signed and numbered 5237/CS1013, original case, 12 x 9.5 cm, gross weight: 109 q.

Fontainebleau, 18 May, Osenat SVV.

### F €287,000

Carlos Cruz-Diez (born in 1923), "Physichromie n°250", 1966, acrylic and strips of PVC on panel in a painted wood frame, 101 x 101 cm. French record for the artist.

Paris, Espace Tajan, 29 April, Tajan SVV.

### G €562,800

Egypt, Twenty-sixth Dynasty, Head attributed to Apries, Granodiorite, circa 589-570 BC, H. 39 cm. Paris, 21 May, Pierre Bergé SVV.







Sphinx heads are currently proving particularly popular, notably those sculpted under the reign of Apriès, the fourth king of the Twenty-sixth Dynasty or Saite Period. Estimated at around €200,000, this head probably comes from a sculpture representing the fabulous monster. With a monumental example conserved at the Musée du Louvre, another conserved at the Musée Granet d'Aixen-Provence, and one belonging to the Marischal College in Aberdeen, all of which are stylistically very similar, our head could by all means come from the same split-up monument whose stone was reused. Our example comes from the collection of the architect and business man Olivier Clément Cacoub (1920-2008) who acquired it at the beginning of the 1970s at the Galerie Hauteville in Brussels.

Sylvain Alliod



# **>** €700,000

### A €1,241,300

Jean Prouvé, table known as "Table Centrale", 1956, base in folded, black lacquered steel sheet metal, wooden top.

Paris, 19 May, Artcurial SVV.

### B **€2,785,500**

Bible, Pentateuch, in Hebrew - Hamishah humshe Torah, with Aramaic paraphrase (Targum Onkelos) and commentary by Rashi (Solomon ben Isaac). Edited by Joseph Hayim ben Aaron Strasbourg Zarfati. Bologna: Abraham ben Hayim of Pesaro for Joseph ben Abraham Caravita, 5 Adar I [5]242 = 25 January 1487.

Paris, 30 April, Christie's SVV.

### C €1,098,000

Kingdom of Dali, China, 12th-13th century. Statuette of Buddha in gilt bronze, seated in the 'padmasana' position, the hands in the 'bhumisparsa mudra' position, h. 28 cm.

Paris, Drouot, 23 May, Doutrebente SVV.







This serene face belongs to a rare bronze statuette from the 12th-13th centuries cast in the Kingdom of Dali. Estimated between €150,000 and €200,000, it fetched €1,098,000, a bid rewarded as much for its aesthetic qualities as for its size. At a relatively substantial 28cm, compared to other sculptures of this type which are not usually more than 10cm. Our statuette seems to have garnered one of the highest prices for a bronze piece from this Kingdom. As a point of comparison, a representation of a seated Avalokiteshvara from the 11th-12th centuries in gilt bronze reached 5,520,000 Hong Kong dollars (€830,210 in today's value) on 28 April 1998 at the Hong Kong ( Christie's). Let's not forget that the Dali Kingdom, founded by Duan Siping in 937, was invaded by Mongol troops in 1253, with the province of Yunnan to which its territory was attached being created in 1274. The art of this Kingdom was for a longtime unknown. It was only in 1944 and the publication of the work of American University student Helen Burwell Chapin that a group of representations of buddha dispersed in western collections were matched up with it. They are distinct from the work of the central regions of China by their small size, their absence of a base, their half-closed eyes and their lightly smiling, very human expression. The region has also been influenced by India and Tibet, as well as by the people of the North. An art at a crossroads. . .



Roman Art, 2nd century. Portrait of Hadrian, white marble, h. 59 cm. Paris, Drouot, 30 April, Tessier & Sarrou SVV.

# €1,116,000

Estimated between €150,000 and €200,000, these features set in marble aroused enthusiasm that took them far beyond this range, as witness the hammer price: €1,116,000. A sum worthy of the model: the emperor Hadrian, scholar and aesthete, whose reign – spanning over twenty years – was marked by stability and relative peace. It was memorably evoked by Gustave Flaubert: "Just when the gods had ceased to be, and Christ had not yet come, there was a unique moment in history, between Cicero and Marcus Aurelius, when man stood alone." These words inspired Marguerite Yourcenar to write one of her masterpieces, "Memoirs of Hadrian". Breaking with the Roman tradition, Trajan's successor chose to have himself repre-

sented with a beard, in homage to Greek culture, his knowledge of which earned him the nickname "Graeculus", or "the little Greek". The crown on his head is characterised by a central medallion, often a feature of imperial portraits of oriental origin. For example, the Louvre has a portrait of Hadrian, discovered in Carthage, with the same characteristic. The style of this piece is typical of the first half of the 2nd century, with the absence of a carved eyeball indicating a later date. Besides its aesthetic qualities and the identity of its model, this sculpture also had the advantage of having not been on the market since 1947, the date of its acquisition by the Baroness Yvonne Clément de Givry, after which it stayed in her family.

# GAZETTE DROUOT INTERNATIONAL / AUCTION RESULTS



# A **€2,519,400**

Hergé, pages with drawings in dark blue Indian ink from the Tintin adventure stories published from 1937 to 1958

Paris, 24 May, Artcurial SVV. Crédit Hergé/Moulinsart/2014

# B **€1,069,500**

Rembrandt Bugatti (1885–1916), "Grand Giraffe tête Basse", dated 1911, in bronze with dark green patina,  $65 \times 70 \times 20$  cm.

Paris, 20 May 2014, Christie's.

# **C €700,640**

Edvard Munch (1863–1944), "Anxiety", 1896, lithograph, two-colour print (black and bright red), proof print on thick vellum, all margins. Sheet: 57.2 x 43 cm – Stone: 43.5 x 42 cm (detail).

Paris, Drouot, 23 May, Ferri SVV.

 $\ensuremath{\mathbb{Q}}$  The Munch-Museum/The Munch-Ellingsen Group - Adagp, Paris 2014



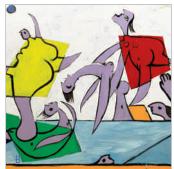




# RESULTS

# In the world











# C £482.500

John Beasley Greene (1832-1856), Album of Egypt and Algeria, 1852-1856, contemporary green cloth with monogram gilt 'A.L.' on the cover, spine in modern cloth, with 44 photographic prints individually pasted to blue albumen card, 43 prints by John Beasley Greene after paper negatives. London, 7 May, Sotheby's.

# D CHF 14,501,000

Fancy vivid yellow diamond ring, Graff, known as 'the Graff vivid yellow'. Featuring a cushion modified brilliant fancy vivid yellow diamond weighing 100.09 carats, with brilliant-cut diamonds, size 50, signed Graff.

Geneva, 13 May, Sotheby's.

# A \$27,045,000

Claude Monet (1840-1926), "Nymphéas", oil on canvas, painted in 1907. New York, 6 May, Christie's.

# B \$31,525,000

Pablo Picasso, "Le Sauvetage", 1932, oil on canvas. New York, 7 & 8 May, Sotheby's.

# E \$56,165,000

Mark Rothko, "Untitled (Red, Blue, Orange)", 1955. New York, 15 May 2014, Phillips.

# F €74,504

Oval table in rosewood and chrome steel by Bruno Mathsson and Piet Hein 1964, 70 x 420 x 140 cm. Brussels, 12 May,

Pierre Bergé & Associés auction house.





\$62,885,000 Andy Warhol (1928-1987), "Race Riot", signed and dated 'Andy Warhol 64', 1964, acrylic and silkscreen ink on linen, in four parts, 152.4 x 167.6 cm. New York, 13 May, Christie's.

# \$744.94 M!

Never has a single sale achieved a higher total than the one held in New York (at Christie's) on 13 May: \$744.94 M! The percentage of lots sold was 94% by number and 98% by value, and we won't even mention the number of records beaten by various artists. Astounded, everyone watched the figures mounting up: \$84.16 M and \$80.80 M for a Barnett Newman from 1961 ("Black Fire I", 289.5 x 213.3 cm) and a Francis Bacon from 1984 ("Three Studies for a Portrait of John Edwards", a triptych, each part: 198.3 x 148 cm), \$66.24 M and \$62.88 M for a Mark Rothko ("Untitled", 1952, 261.6 x 158.7 cm) and an Andy Warhol ("Race Riot", 1964, a work in four parts, 152.4 x 167.6 cm in total). And this raises a ques-

tion: should we be happy or worried to see so many dollar bills raining down on the market? Responding to this is certainly not easy, but for several seasons now the market has seen constant price increases, which tend to make works "emerge" that are all the more desirable as they are considered "fresh". Finally, and perhaps above all else, the works on offer were – as a whole – magnificent, representative of both their creators' talent and the sensitivity which prevailed at the time they were created. All these things help to "explain" the prices reached during this memorable sale, where ten lots each passed the \$20 M mark.

Xavier Narbaïts





# **EVENT**

# The Soulages Museum in Rodez

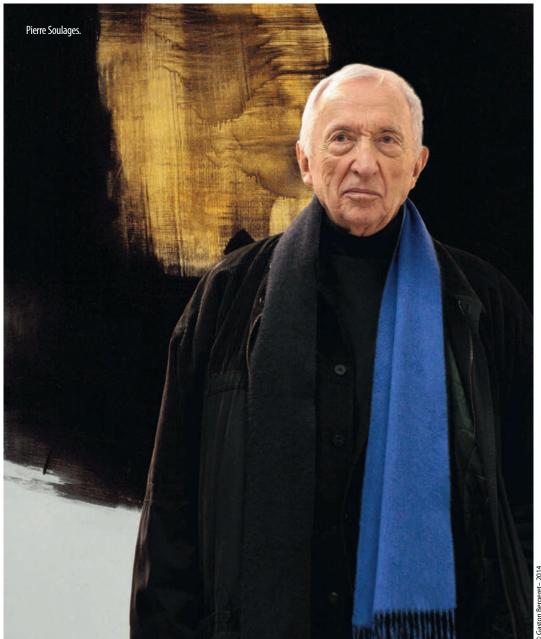
uilt on a rise in the heart of the garden of Foirail, the Soulages Museum is a serpent one hundred and twenty metres long, whose impressive silhouette stretches out in line with the cathedral of Rodez. Everything began at Conques in the Nineties, when the Mayor of Rodez asked the artist what he intended to do with his cartoons for the stained glass windows in the Abbey of Sainte-Foy. Soulagesoffered them to him as a gift . Little by little, the idea of a museum with its own collection started to grow. This ship proudly facing the Aubrac countryside now houses two donations from Pierre and Colette Soulages, which were made in 2005 and 2012, and are some of the largest gifted to a French museum by a

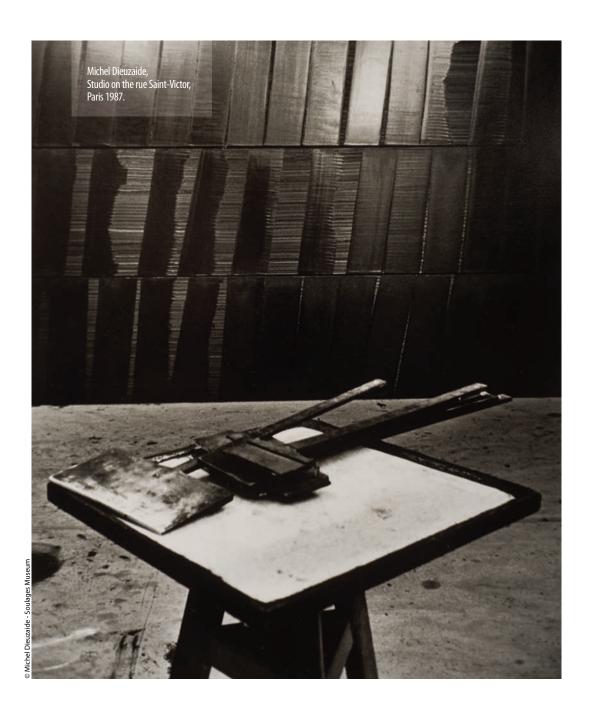
TO SEE

"Pierre Soulages' Outrenoir paintings: European Museums and Foundations",
Soulages Museum, Jardin du Foirail, Avenue Victor-Hugo, 12000 Rodez Until 5 October. Catalogue. www.musee-soulages.grand-rodez.com

living artist for more than ten years. Over five hundred pieces are contained here: two hundred and fifty works, including all the printed pieces (etchings, lithographs and screen prints), one hundred paintings on paper in walnut stain, gouache or ink, thirty-five canvases from between 1940 and 1980 (including an "Outrenoir"), the preliminary cartoons for the stained glass windows in the Abbey, bronzes and paintings on glass, together with moulds, and numerous tools made by the painter. To provide this heritage with a permanent home, requiring suitable spaces and particular lighting, it needed a venue that was neither too exuberant nor too sterilised, and fitted naturally into the landscape. The building, designed by the Catalan firm RCR Arquitectes, is in total harmony with these prerequisites. "We wanted to create an edifice that reflected the spirit of Soulages," say Ramón Vilalta and Gilles Trégouët from the firm. "We worked with our favourite material, Corten steel, because it expresses its mineral origins, works well with stone, and acquires a patina over time. We also used glass to make play with opacity and transparency, and created a "promenade of light" in keeping with his work." On the outside, the







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Corten steel "boxes", with their warm rusty colour similar to walnut stain - deploy their volumes like the "fenestras" of the Aveyron: those small traditional windows that look out onto the countryside. "Here they make play with the bridge, the glass and the surrounding garden, and some of them overhang the different levels, as with Frank Lloyd Wright's house over the waterfall," says Benoît Decron, the museum curator. When they arrive, visitors look down on the temporary exhibition area, and see the 75-seat auditorium desianed for lectures, films and readings. The museum also has a restaurant, the Café Bras, "Michel and Sébastien Bras, also from the region, worked closely with Soulages to dream up a creative local cuisine that would appeal to all sections of the public." When you enter the exhibition rooms - spaces discovered from the outside like a series of boxes - you find colours and volumes designed to subtly, discreetly set off the master of abstraction's work. "The permanent circuit has no particular itinerary, as the rooms are arranged according to technique." The "promenade of light" mentioned by Ramón Vilalta unfolds in keeping with the materials and fragility of the collections. First we find some small, dimly-lit rooms containing display cases with documents, a few early figurative works and the complete body of printed works. "In these protected spaces, we regularly change the most delicate works on paper around." Soulages and the curator have always wanted to create a dynamic teaching environment, which presents the works in all their plastic and technical aspects. "For me, everything is important: both the works and the techniques used to create them ", says the artist. Then come the rooms with the paintings in walnut stain and other media. Next one with overhead lighting that looks like a genuine cathedral nave. The four hundred melamine life-size cartoons are on show here, with other objects, accompanied with descriptions of glass and stained glass techniques. Lastly, the temporary exhibition room reveals its 505 square metres designed for presenting large-scale contemporary and modern art works. "I only agreed to give my name to the museum on condition that it contained a large room dedicated to contemporary creation in all its forms," says the artist.

# IN FIGURES

Foundation stone laid: 20 October 2010 Cost of work: €21,460,000 excluding tax

Gift: More than 500 museal pieces including 250 works

Surface area of the museum: 6000 m2

Museographic spaces for the collections: 1700 m2

Temporary exhibition room: 505 m2

Garden: 3 hectares

World-class exhibitions of painting, architecture, sculpture, design and video are staged here. "The first concerned Soulages' "Outrenoirs" from European collections, because there was a real demand from the public," says the curator. "This was an impressive but not overabundant exhibition with around twenty-two pieces. Others followed, including one dedicated to Claude Lévêque, one devoted to Arte Povera and a host of other surprises." The library/documentation centre possesses the world's largest documentary collection on the artist. "Soulages gave us a large part of his library, and we are also collecting numerous art books, archives and periodicals in view of establishing the museum on a national and international level." Alongside, two rooms are dedicated to educational workshops for children and adults. "Basically, we want to make the museum a place for everyone." Soulages has always been wary of "artists' museums, which attract huge crowds for three years, and are then totally forgotten." Hence the desire to create a living place, open to the art of others, and a space for experimentation. Through direct links with the Musée Fenaille and the Denys-Puesch Musée des Beaux-arts, this fine emblem of cultural renovation sponsored by the Greater Rodez district council will enrich a wider area, through partnerships with Conques, Montpellier, Albi, Toulouse and even further afield – like a magnificent flagship. Virginie Chuimer-Layen

# **MEETING**

# Captain of the Musée d'Orsay

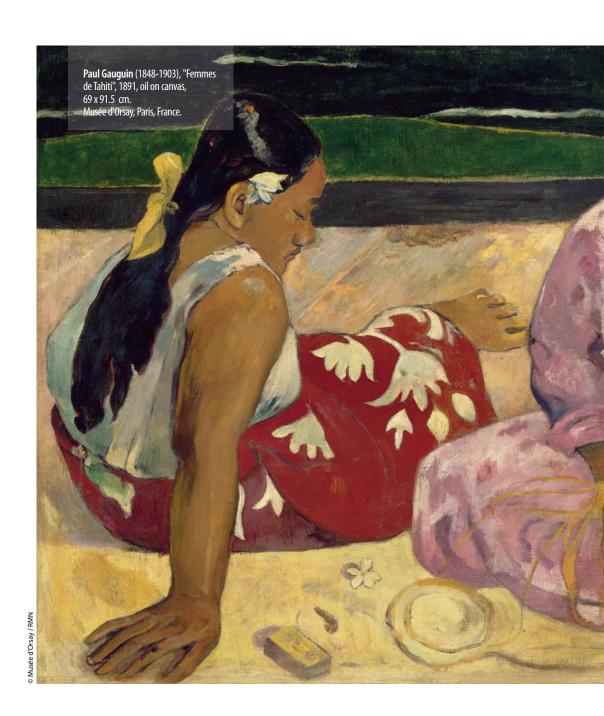
he scene is 1965 in Paris, in a taxi driving down the Rue de Rivoli or some street close by. Little Guy Cogeval, aged barely 10, says to his mother with the forthrightness of children, "One day I will be a curator at the Louvre." His somewhat pragmatic parents reply that curating is a "down-and-out" job,



and he'd do better to go to Science Po (the prestigious Paris school of social sciences) and then pursue a career as a diplomat. But despite this pronouncement, his estate agent father and translator mother never missed an opportunity to take him to the museum... The years passed, and Guy, then a young man, duly found himself with a Science Po degree. But he brushed diplomacy aside, little inspired by the prospect of changing post every two years. "What interested me was taking the time to go in depth with my work," says the present-day Guy Cogeval. So he turned to art history, specialising in the study of theater decors and opera staging. Music has always been important to him. He has fond memories of the time he spent in the Chorale des Jeunesses Musicales de France – attended at the same time by the young Antoine Doinel, who went there to whisper sweet nothings into Colette's ear in front of François Truffaut's camera in "Antoine et Colette" (1962). Music made a further appearance when he was a resident of the Villa Medici in 1984, and devised an exhibition around Claude Debussy, whose Pelléas et Mélisande he considers "perhaps









the greatest opera in history". He also remembers this episode as a revelation: "When I opened the first case and all the installers looked at me and asked where to hang the picture, I almost fainted! I still get goosebumps thinking about it - it was such a powerful feeling. Suddenly I had the responsibility of deciding which wall to place the work, and how it should be lit. I knew, then, that this would be my life's work." After a period as the head of the Musée National des Monuments Français and ten years' teaching at the École du Louvre, Guy Cogeval set off for Canada in 1998 to take over at the Montreal Museum of Fine Arts (MBAM). For nine years he honed his arms as the director of a large-scale museum: "I learned to monitor a tight budget very closely. My great regret at Montreal was that I was never able to buy works of the significance I would have liked." The MBAM also enabled him to build up a solid reputation as a general exhibition curator. His brilliant achievements included "Hitchcock and art, fatal coincidences" (2000) which was a great success when it moved to Beaubourg. "For me, Hitchcock was one of the 20th century's great artists, and a pillar of culture. But fifteen years ago, it was not as easy to say and show that in a major classic museum as it is today." His work at the MBAM won him the presidency of the Musée d'Orsay in 2008. Cogeval knew it well because he had been a young trainee curator there from 1985 to 1986, when it was nothing but a huge worksite. When he became head of the museum, he brought several youngsters into the curators' team: "These young people went through the heritage school system at just the right time, so they had a far better sense of the economic and financial balance. This is important, because the State contribution gets smaller every year: it's now 35% compared with 80% twenty years ago." Next came the "Nouvel Orsay" operation, designed to freshen up the museum: the art circuit was overhauled, and the walls of the exhibition rooms were decked out in colourful reds, oranges, purples and greys. The public seem to like the new look, because annual admissions are now close to 3.6 million, compared with 2.2 million ten years ago.

# UPCOMING EXHIBITIONS

# At the Musée d'Orsay:

"Jean-Baptiste Carpeaux (1827-1875), a sculptor for the Empire", 24 June-28 September 2014.

"Attaquer le soleil", an exhibition homage to the Marquis de Sade, 14 October 2014 - 25 January 2015.

www.musee-orsay.fr

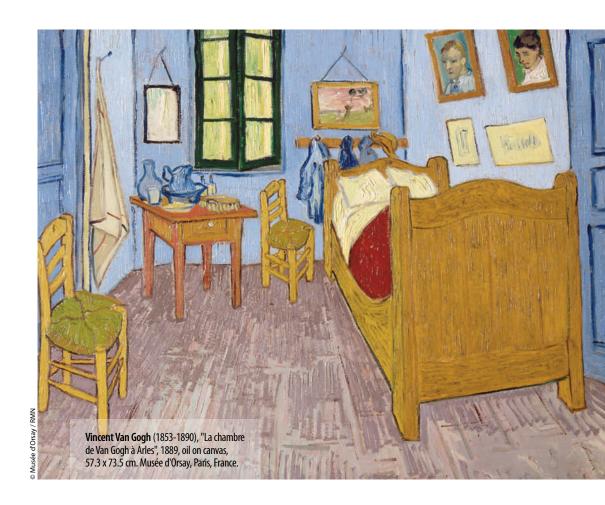
# At the Musée de l'Orangerie:

"Émile Bernard (1868-1941). Painting in anger", 7 September 2014 - 5 January 2015.



# Eighty Monets in the collection...

"I used to have collections of engravings, but I gave everything to the Montreal Museum of Fine Arts. I don't take any pleasure in collecting myself," says Cogeval, who prefers to focus his appetites on the Musée d'Orsay. In 2013, twenty-four works were bought directly from Parisian or international dealers, and twenty-six in public auctions. Currently, acquisitions tend to swell international collections and add to foreign decorative arts collections. "We aren't going to change the Musée d'Orsay by buying a Monet or a Renoir. We have eighty Monets in the collection and even more Renoirs. We are already known for all that," says Cogeval. Obviously, he is delighted with the recent acquisitions of French works, like "Le Cercle de la rue Royale" by James Tissot, "La Symphonie pastorale" by Pierre Bonnard and the "Portrait d'Yvonne Lerolle en trois aspects" by Maurice Denis. As for foreign works, he has a particular liking for "Dans le jardin", an oil on cardboard by the Hungarian Nabi painter József Rippl-Rónai, bought in Budapest in 2012. "We would also love to acquire some Italian works, but the Italian customs let nothing through in terms of paintings," sighs the Orsay's President, who would like to display a few pieces by Macchiaioli in the future. But this is unlikely to happen any day soon: long-standing laws on the right to pre-empt prevent works of art from leaving Italian territory, supposedly for their protection - though these laws do not apply to photography or the decorative arts. The Musée d'Orsay can console itself with the recent purchase of some fine furniture by Eugenio Quarti, a Milanese cabinetmaker in the Liberty style, the Italian version of Art Nouveau. Unlike Beaubourg and the Louvre, the Musée d'Orsay will not have a double in the provinces - at least, not while Cogeval is its president: "I start from the principle that there are already several major museums in France that find it hard enough to lay on large exhibitions." He remembers being a young curator at the Musée des Beaux-arts in Lyon in the late Eighties, and all



his unheeded requests to the Orsay for loans. "I have never forgotten that, and today I want to be careful where the provinces are concerned." This is why, in 2008, he began running the Club XIX: an informal gathering of nineteen provincial museums with a large collection of 19th century works. The aim is to facilitate their circulation – as with Marseille-Provence 2013, to which the Orsay lent thirty-five major works. Guy Cogeval champed at the bit for a long time before bringing certain

projects to fruition. "I was too afraid of criticism," he confesses. The Walt Disney exhibition in 2006? He would never have dared to stage that ten years previously. The male nudes in 2013? He had been dreaming about it for thirty years. But today, he no longer hesitates to propose original and sometimes punchy subjects for fear of the critics: "I have provided sufficient evidence of my classicism and taste for a conventionally-managed museum. I don't need to prove myself."

Camille Larbey



# MUSEUM

# A remarkable gift for Versailles

ecently, the Château de Versailles collections were exceptionally enriched in more ways than one by a truly major event in the history of French museums. This commode was designed for the bedroom of Louis XV at the Château de Choisy, one of the king's favourite residences. The château (which no longer exists) was built between 1678 and 1686 by the architect Jacques IV Gabriel for La Grande Mademoiselle, Louis XIV's first cousin. Choisy was then owned in turn by the Grand Dauphin, Madame de Louvois, the Princesse de Conti (the natural daughter of Louis XIV and Louise de La Vallière), and finally her great-nephew, the Duc de La Vallière, who sold it to Louis XV in 1739. The château, with its pleasant position on the banks of the Seine, was constantly embellished and enlarged by the King, who frequently stayed there for long periods. Louis XVI also sometimes went there; however, he finally gave up his visits for economic reasons, and in 1787 ordered the furnishings to be removed before having it converted into a barracks. In 1945, the royal furniture historian and Louvre curator Pierre Verlet was the first to discover the circumstances in which a major

commission was given to Gaudreaus (c. 1682-1746) for five items of furniture intended for the King's apartment at the Château de Choisy: a commode, a desk, two corner cupboards and a console. Louis XV, keen to follow the now well-established fashion set by Paris marchands merciers, wanted the entire set to be decorated with lacguer panels. Though he was the customary supplier to the Garde-Meuble Royal, Antoine-Robert Gaudreaus neither practised nor knew of this technique. Thomas-Joachim Hébert, the most prominent of the marchands merciers who were experts in this field, was thus put in charge of the lacquer decoration to be applied to the furniture produced in Gaudreaus' workshop. For this purpose, on 27 January 1744 the Garde-Meuble gave him a six-panel screen "[...] in black Japanese lacquer with landscapes, flowers, trees and gold or coloured birds [...] for him to use in veneering a large commode [...] for the King's bedroom at the Château de Choisy". The screen had been one of the presents given to Louis XIV in 1686 by the embassy of the King of Siam, Phra Narai, who himself may have received it from the Emperor of Japan. The frame of the commode was thus built in oak







by Gaudreaus. The façade features two superimposed drawers made entirely of walnut, and two lateral doors providing two further compartments – which is relatively rare, and typical of the cabinetmaker's work. Only the backs of these two doors are veneered, with a geometrical motif in cherry and rosewood. When it was delivered, the commode had a top in Brèche violet marble, which was still extant in 1794. This was later replaced at an unknown date with a Rance marble top.

The Choisy commode, delivered by Gaudreaus on 17 October 1744, echoes the design and structure of one produced in 1739 for Louis XV's bedroom in Versailles (now in the Wallace Collection, London). However, it is slightly smaller, and the curve is considerably less pronounced to facilitate the delicate operation of affixing the fragile Japanese lacquer panels, their backs now carefully planed down to make them thinner. However, despite the illustrious provenance of the raw



material entrusted to Hébert, the decoration of the commode as a whole was a compromise. Only the parts ornamented with figurative motives were of oriental origin – that is to say, the front, the central cartouche and the side sections, and to a certain extent the doors on the sides. The whole decoration is largely completed with black varnish made in Paris. The joins between these different materials is skillfully concealed by the gilt bronze decoration. The latter, which is parti-

cularly abundant, is remarkable for the quality of the chasing and gilding, with palms, reeds, shells and scrolls deployed in majestic and opulent symmetry - a far cry from Caffieri's intensely Rococo decoration on the Wallace Collection commode. The stylistic differences are partly due, at least, to the five years separating the two pieces. The bronzemaker who executed the Choisy commode remains unknown, and there is nothing to link the work with Jacques Caffieri. The commode is of an impressive size, being 1.81 metres long, and features a very visible Garde-Meuble Royal inventory number painted in ink: "N° 1327". The history of the piece is no less exceptional than the circumstances of its production. Between 1744 and 1787, the commode held pride of place in Louis XV's bedroom at the Château de Choisy. When the château was abandoned by the court, the commode was removed and handed over for restoration in 1788 to Hauré, the artistic director of the Garde-Meuble Royal workshops. Shortly afterwards it was placed in the Château de Saint-Cloud, recently acquired by the Crown for the Queen. There it occupied the bedchamber of the King's sister, Madame Élisabeth, and then the small bedroom of the Queen, where it was still listed in 1794. After being sold in the Revolutionary sales, the commode mysteriously disappeared for over a hundred and fifty years, eventually resurfacing during the 20th century in Alexandria, in Egypt, in the collection of Josa Finney, the wife of Oswald Finney (1896-1965). It then appeared in Venice, in the Josa Finney foundation, before being sold several times in the city of the Doges in 1983, 1984 and 1987. It was finally acquired by the Lebanese collector and philanthropist Edmond Safra, who died tragically in 1999. After some difficulty, the commode was at last permitted to return to France, enabling the Edmond J. Safra philanthropic foundation to donate it to Versailles in 2014 through the generosity of Mrs Lily Safra. Gérard Mabille

Head Curator at the Musée National du Château de Versailles et des Trianon, and head of the department of furniture and objets d'art

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# **FICTION**

# Degas/Cassatt a one-off interview

Château de Beaufresne (Oise), 1913. The two artists, who have not been getting on for more than ten years, agree to do a one-off interview together.

# When did you first come across each other?

Mary Cassatt: It was towards the start of the 1870s. I was at Durand-Ruel's house with Louisine Elder (the future Madame Havemeyer, whose family introduced Impressionism to the United States Ed.) as I was keen for her to buy a pastel drawing. And there, whilst peering into the gallery through the window, I saw one of Edgar's paintings. It gave me a tremendous shock.

**Edgar Degas:** As for me, the first time I saw a work of art by Mary was in 1874. And for first time, I thought: now here is somebody with whom I feel an instant affinity. Straightaway I perceived true modernity, a far cry from the usual mythological or historical scenes.

# Your relationship with each other has been a little ambiguous for more than twenty years and stormy for ten years. Why is this?

**E.D.:** (Curtly) We have collaborated a lot, like many artists have been able to do during their careers. And I

do not understand at all what you mean by ambiguity. **M.C.:** (Calmly) Edgar has always had a certain character, you know. On several occasions, we lost touch. But then we'd often find each other again in the end. But not always... He and I are linked first and foremost by our love of painting. To show you just how much his opinion mattered to me: I wanted, dozens of times, to ask him to come to see my work at the studio to tell me what he thought of it, but I never did. For Edgar can be extremely curt if he's not in a good mood. Sometimes, he would destroy every bit of confidence that I had in myself with one little comment.

# Is that so, Monsieur Degas? You're a terror!

**E.D.:** (Playing it down) Now that's really exaggerating! A "yes" is only worth something if you know how to say no! So at least, with me, you know I'm not pretending: if what I see is good, I say so, and you can believe me! If I was really how you seem to picture me, I would not have encouraged her to approach the Impressionists. Mary is a great painter, no doubt about it. The rest is just female hypersensitivity.







# Has he always been like this?

M.C.: (Blasé) Yes, he is certainly a very complicated person. And pretty mean with his compliments... But to come back to the Impressionists, yes, he is right; Edgar convinced me to forget the Salon and exhibit with my friends instead. I really developed my own sense of independence from doing that, with no fear of being crushed by the jury's decision. I admired Manet, Courbet... and of course Edgar. I have to say that I hated classical art. Put simply, in joining up with the Impressionists, I finally started to live! Then I...

**E.D:** (Suddenly interrupting) The way that you do it isn't important: the message just has to be clear. For example, I remember a painting by Mary that I saw at Durand-Ruel's, of a woman picking fruit. Without thinking twice I went to see her and told her, sketching out the bold "S" line she had drawn, that no woman had the right to draw like that.

# You certainly know how to choose your words!

**E.D.:** (Irritated) You really don't get it, do you! It was a mark of respect, of admiration, for what she had painted. (Turning towards Mary Cassatt) Oh what the hell, tell him yourself.

**M.C.:** Yes, yes, it's true. It was a genuine compliment. Very rare coming from him, I can tell you! Back in the day, it even became a joke between us. This shape interested him so much that afterwards, the curve formed by the arms of my subject became a recurring theme in both of our paintings. Particularly at the time of the last Impressionist exhibition in 1886, where we pretty much quoted each other. Because we were really carrying on a conversation that only we understood; it was admirable. (Turning to Degas) And in fact I think I subsequently found that form in some of your pastels of dancers.

**E.D.** It's possible. After so many artistic exchanges, it was not so very strange that we found aspects in common with each other.

# You like euphemisms...

**E.D.:** Of course. But all it means is that our works dialogued with each other in their time. That's all. Why look any further? Watch it, young man, you're becoming

borderline rude! Mary and I have always been fiercely independent artists. There is nothing else to say. Oh, you two really are starting to get on my nerves, you know!

**M.C.:** Go and smoke a cigar, Edgar... and come back when you've calmed down! (Degas goes outside, grumbling)

# But what happened to make you no longer speak to each other?

M. C.: (Saddened) The argument was part of our history; don't set any store by it. Before the quarrel that tipped us over the edge, we could count on our friends to reconcile us around a good dinner. Unfortunately, that time is well and truly in the past. I regret it, believe you me.

# A love story that ended badly?

M.C.: Even if that had been the case - note that I will not answer your question -, our breach had a completely different reason. And seriously, do you see me, the suffragette, the feminist who came from the United States to make my name in a man's world, letting myself be led by the nose by this sour-tempered old guy? He is fault-finding, hurtful, nasty. You can get involved with a bad man, but never truly love him. We have not spoken since the Dreyfus affair. It is no secret to anybody that Edgar is anti-Dreyfus. And he has never forgiven me for siding with Zola. I have hoped for a long time now that our friendship could carry on despite this, but it's not quite that simple... (Degas reappears) And not a word on this subject, of course...

# Madame Cassatt was telling me about her conception of art.

**E.D.:** (Dominating) Ridiculous... Art is not a legitimate love. You don't wed it: you rape it. Now, get lost.

Dimitri Joannides



"Degas/Cassatt", National Gallery of Art, 6th Street and Constitution Avenue, Washington, United States - Until 5 October. www.ngd.gov





# **ART FAIR**

# Three fairs in Brussels this June

he Grand Sablon district in Brussels will be hosting BRUNEAF (BRUssels Non-European Art Fair) for its 24th edition (African, Oceanic and Indonesian Art), BAAF (Brussels Ancient Art Fair) for its 12th edition (Ancient Egyptian and Ancient Greek art) and AAB (Asian Art in Brussels) for its 2nd edition (Asian art from China, Japan, India, the Himalayas and South and Southeast Asia). Around a hundred international antique dealers will be coming together in Brussels, making it THE destination for art enthusiasts, curators and collectors from across the globe. Younger, more dynamic, and more demanding, BRUNEAF has asserted itself as the key meeting point for lovers of the tribal arts. The oldest and most important association of gallery owners for non-European arts, it now has a new executive committee made up of Didier Claes (president), Marc Leo Felix (secretary) and Patrick Mestdagh (vice-president and treasurer). The fair, which brings together some 55 international dealers, is reputed for its excellence, authenticity and transparency. During the fair and up until 15 June, an exhibition will be held at the Ancienne Nonciature, a former embassy of... the Vatican! Entitled "Masterpieces", this will be dedicated to New Guinea art from the Royal Museum of Central Africa, Tervuren. Art lovers will notably be able to admire a Purari delta archer's shield, a mouthpiece for a ceremonial flute from Middle Sepik, and a dance mask from Coastal Sepik. Specialising in the arts of Antiquity, BAAF is offering a range of works unrivalled by any other fair, as much for the sheer quantity of objects on show as for their quality. As top antique dealers from the United States and all over Europe, the participants are members of the International Association of Dealers in Ancient Art and follow a strict ethical code concerning the authenticity and provenance of their objects. AAB will bring together 23 international Asian art specialists, enabling their recent acquisitions to be discovered by others.

Marie C. Aubert

From 4 to 8 June. Information on www.bruneaf.com - www.baaf.be and www.asianartinbrussels.com.



# CINEMA

# The Last Diamond

iamonds are forever, we are told. So while some of them have been lost for good, they are sure to reappear one day... "The Last Diamond", through a clever ruse we won't divulge, brings to light the Florentine: a stone that really existed but has been lost without trace for nearly a century. To get hold of it, jewel thief Simon (played by Yvan Attal) must to

win over Julia (Bérénice Bejo), the diamond expert in charge of its sale at auction. This well-put-together film provides an opportunity to find out about one of the first diamonds ever cut in Europe – a jewel shrouded in mystery, associated with intrigue, love and murder.

# The accursed stone

The origins of the Florentine are obscure. According to written evidence, it appeared for the first time in 1471 in the possession of the Duke of Burgundy, Charles the Bold. The yellow diamond, weighing 137.27 ct and known at that time as "The Duke", was reputedly the "finest in Christendom". It was cut by the Fleming Louis de Berquem: the man who invented the brilliant cut.



The "Florentine" (nine sides, 126 facets, pale yellow with slight hints of green) is the "last historical diamond" to have disappeared.

© Vertigo Productions - Scope Pictures - Bidibul Productions - CN3 Production







Charles the Bold used to say that he had appropriated it by killing its previous owner, a dark-skinned man who had come to sell it to him. When he was defeated by the Swiss army at Grandson in 1476, the Duke of Burgundy had to abandon his treasure, including this diamond. According to some sources, a Swiss archer laid his hands on it. He refused to sell it to a mysterious Italian merchant, who offered him a derisory sum. The next day, his body was found stabbed, while the stone was gone - and naturally, the merchant with it. Another version relates that the diamond was found by a Swiss lansquenet on the Duke of Burgundy's frozen body, half-eaten by wolves, during the siege of Nancy in 1477. Unaware of its real value, the soldier sold it to a priest for a florin. Its subsequent owners did not meet with much better luck... They included the Duke of Milan, Ludovico Sforza, who lost several of his children, was nearly poisoned, and had his duchy

wrested from him. He offered the stone to Pope Alexander VI in exchange for absolution of his sins. In the mid-16th century, the diamond came into the possession of the Medici, the powerful patrician family of Florence, when it was renamed "the Florentine". It was later acquired by Franz Josef I of Austria, then, via several marriages, passed through the hands of various illustrious owners with tragic fates: Marie-Antoinette, Napoleon I and the Empress Elizabeth - "Sissi" of Wittelsbach, who according to legend, had it in her bag when she was assassinated in Geneva in 1898. Its last known owner was Charles Lof Austria. When the Republic of German Austria was proclaimed in 1918, the imperial family fled to Switzerland taking their treasures with them. The deposed sovereign pawned the diamond in Geneva to finance the recovery of his throne. However, his attempt at restoration failed, and the imperial family went into exile in Madeira.





In 1922, Empress Zita Bourbon-Parma, Charles I's wife, went to Switzerland to recover the Florentine... But it was gone!

# Zirconium, a substitute of the gem

The creation of three replicas of the Florentine for the requirements of "Le Dernier Diamant" was not an easy task, says the film's head set designer Pierre Renson: "No photographs of the jewel exist. We had a few excerpts from texts to work on, references to it in a few stories, and only one drawing and a sketch of the cut of the stone. On top of that, the two illustrations were contradictory!" After an exhaustive search, the production team found a lapidary in New Mexico who had already produced a copy. He agreed to sell it and to make two others in zirconium, a substitute that is softer and less brilliant than the gem. As to the real

Florentine, diamond expert and historian Eddy Vleeschdrager suggests this epilogue: "As the stone was stolen, the most plausible scenario is that it was recut, and will perhaps reappear at the end of the century." So, if the original Florentine ever does resurface, how much would it be worth? In the film, the auctioneer tells Julia that the sale would be a "flop" if the jewel only fetched €40 million. A decidedly low estimate, because if Eddy Vleeschdrager is right, "the price would be more than double that." Definitely enough to whet the appetite of any passing thief!

Camille Larbey



"Le Dernier Diamant", in French cinemas since 30 April, 108 min, Directed by Éric Barbier, with Bérénice Bejo, Yvan Attal and Jean-François Stévenin.

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